PLAYING LIKE THE PERSON YOU ARE...

THE IRREPRESSIBLE

ANGELA HEWITT

Inside: 5th Annual WholeNote BLUE PAGES 174 CONCERT SEASONS AT A GLANCE

CD REVIEWS • BOOKS • COMPREHENSIVE CONCERT LISTINGS
Friday, November 23, 2007 8:00 P.M.

Dione Taylor – A Little Respect
With special guests
David Clayton-Thomas
Sharon Riley and The Faith Chorale

One of Canada’s most intriguing R&B and Soul singers, Dione Taylor pays a little respect to Aretha Franklin, the "Queen Of Soul." Dione and a star-studded group of musicians will trace Aretha’s life, from her early days in church, scarcely mentioned early jazz recordings and her rise to fame as a Rhythm ‘n Blues superstar, following the history of Gospel, Jazz, R&B, Soul and The Blues.

Wednesday, December 12, 2007 8:00 P.M.

Molly Johnson - Baby, it’s Cold Outside
With special guest
Ben Heppner, tenor

World-renowned jazz sensation Molly Johnson and her sextet present an evening of seasonal jazz favourites in new arrangements by Mike Downes and others. Also included are original songs composed by Molly Johnson. Joining her is the distinguished Canadian Wagnerian superstar, tenor Ben Heppner, who will be heard in Christmas classics, gospel numbers and of course a duet of the concert’s theme song “Baby, It’s Cold Outside.”

For complete details visit www.glenngouldstudio.com

Tickets ($40 adult / $35 student/seniors) can be purchased in the following ways:
- **In Person** by visiting the Glenn Gould Studio Box Office, at the Canadian Broadcasting Centre, 250 Front St. West, Toronto, during regular hours, 2:00 - 6:30 p.m., Mon-Sat. (except holidays)
- **By Phone:** (416) 205-5555 or **By Fax:** (416) 205-5551
- **By Mail:** Glenn Gould Studio Box Office, 250 Front St. West., Toronto, ON, M5V 3G5
- **By Internet:** visit www.glenngouldstudio.com
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The Well-Tempered Clavier

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### Toronto Bach Festival

**Mondays Sep 17, Sep 24, Oct 1 & Oct 15**

**Toronto Sings Bach!** 6pm, Church of the Redeemer
- St. John Passion Chorale Sing-Along, Biblical Commentary and Organ Meditations

**12pm**
- **Singing Bach**
  - Vocal Master Classes with Lorna MacDonald

**2pm**
- **Conducting Bach**
  - Open Rehearsal & Conducting Master Class with Helmuth Rilling & Doreen Rao

**Mon Oct 22**

**St. John Passion BWV 245 Lecture-Concert Series with Helmuth Rilling**
- Walter Hall, University of Toronto
  - **12pm** **Singing Bach**
    - Vocal Master Classes with Lorna MacDonald
  - **2pm** **Conducting Bach**
    - Open Rehearsal & Conducting Master Class with Helmuth Rilling & Doreen Rao

**ST. JOHN PASSION**

**OCTOBER 22 – NOVEMBER 3, 2007**

**Wed Oct 24**

- **Bach St. John Passion Film and Commentary**
  - 6pm, Isabel Bader Theatre, Victoria College, U of T

- **Bach Organum**
  - A Trio of Evening Organ Recitals
  - 8pm, Church of the Redeemer

**Thurs Oct 25**

- **Bach St. John Passion BWV 245 Lecture-Concert Series with Helmuth Rilling**
  - 12pm **Bach Talk**
    - Lively Panel Discussions with Bach Artists and Scholars with William Littler, Moderator
  - 2pm **Discovery Series**
    - Open Rehearsals, Conducting Master Classes and the Bach Academy Festival Chorus with the Maestro

**Sat Oct 27**

- **TRINITAS**
  - The MacMillan Singers with Helmuth Rilling and Doreen Rao
  - 8pm, St. Basil’s Church, St. Michael’s College, U of T

- **Bach in the Church Cantata Service**
  - 11am, Trinity-St. Paul’s United Church
  - Jesu, der du meine Seele, Cantata BWV78

**Sun Oct 28**

- **Bach in the Church Cantata Service**
  - 11am, Trinity-St. Paul’s United Church
  - Jesu, der du meine Seele, Cantata BWV78

**TICKETS ON SALE SEPT 4! Call 416-978-3744 or visit torontobachfestival.ca**

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### Tafelmusik

**Directed by Jeanne Lamon**

**Wed Nov 14 at 7pm**
- Thurs – Sat Nov 15 – 17 at 8pm
- Sun Nov 18 at 3:30 pm
- Trinity-St. Paul’s Centre 427 Bloor Street W

**Enjoy a rocking good time as the Tafelmusik Baroque Orchestra brings to life the flamboyant and extravagant works of Boccherini, Zelenka, Veracini, Pisenel, C.P.E. Bach and Vivaldi. Prepare to hold your breath as Tafelmusik’s super talented Christina Mahler, Christopher Verrette and Dominic Teresi take on virtuosic solo concertos.**

**Nov 16 is a PWYC Friday concert for ages 18 to 30, visit tafelmusik.org for details.**
What’s New about Classical

For openers, what’s new about classical this month is the word “New” itself, affixed to the front of the name of the radio station that Moses Znaimer bought last year, has been tweaking every since, and officially launched Tuesday September 18 with a 20-hour party that will be remembered for a very long time.

Yes, folks, it’s now official. Classical 96.3 FM is now “The New Classical 96.3 FM.” It says so right there in the logo. And for those of you who, like me, still think of the station by its call sign, CFMZ, well that’s been taken care of too. CFMX is now, also officially, CFMZ – easier initials for the station’s new owner to remember. Only two degrees of separation, you could say, but a world of difference.

One of the things MZ did at the station quite early on, that made me sit up and take notice, was instituting what I’d call ambush broadcasts – “We interrupt regularly scheduled programming to bring you, live from our lobby at 550 Queen East, the following special presentation…” And what would follow would be a half hour mini-concert/interview, hosted, as often as not, by the broadcaster who would have been on air anyway, featuring one or another remarkable performer or ensemble. I was invited to one with “Prima Donna” Mary Lou Fallis and regular cohort Peter Tiefenbach, and it was great.

The lobby in question is a tiny space, featuring a spiral staircase and a grand piano. Forty or fifty people in it constitute a throng and the action spills over into the adjacent offices and meeting rooms, commandeered for a green room, and for food and drink, both abundant. But what was as interesting as the performance was the mix of people in attendance – media mooches like me, hands-full of the station’s advertisers and partners, the station’s own personnel, both those who work on-air and the many more who work behind the scenes. A chance to get up close and personal, a great little concert, a real live broadcast.

Calling the September 18 station relaunch a “20-hour party” is a serious misnomer, though. It was like one of the little ambush concerts I just described, multiplied by twenty – one concert for each hour of the station’s broadcast day, starting at 5:00am and only winding down at 1:00am. And what a line-up! A whole series of wonderful performers (I counted eleven that have graced WholeNote’s cover over the years) came to perform, and then, as
often as not lingered to listen to whomever came next, becoming part of the lively throng, the buzz that rolled around the little lobby and the warren of adjacent rooms, whenever the event was not “live to air” (and occasionally, it must be said, even when it was).

During the time I was there (7-10 pm approximately) Measha Brueggergosman josted entertainingly with host John van Driel and delivered an extraordinary little three-song set from her new CD which, yes, she got to mention several times. (The half-year’s worth of “ambush concerts” seem to have provided a great opportunity for the station’s announcers to fine-tune their craft, Van Driel kept up beat for beat with the mercurial Brueggergosman, even when the exchanges sounded more like something you’d hear on the Shopping Channel than the Classical 96 of old.)

After her, the Gryphon Trio laid in a lovely little layered set (Schubert to Silvestrov), followed by Sondra Radvanovsky, one of the world’s great living Verdi sopranos – try La Scala with Domingo for an example of the company she gets to keep – who just happens to live right here. Brueggergosman was still there, half way up the spiral staircase, when Radvanovsky sang, and that is the image I carried away from the evening – the young Canadian already soaring in her own right, leaning on the railing of the stairs, drinking in through every pore the artistry of a stellar peer, and as a result glimpsing her own future (and what it will take to get there) a little more clearly.

It’s amusing to compare the image the New Classical 96.3 presents on the inside back cover of this issue of WholeNote with the way it has put itself forward in print over the years. The first time round, in March 1996, classical Indian dancer Menaka Thakkar was on our cover, John van Driel and Alexa Petrenko were already on air with the station, and it was, as the tagline to the ad informed us, “Radio for Grown-Ups”. By December ’97, the tagline was “Timeless Radio”; by March ’99, it was “enriching, eclectic, entertaining – the sound of a different drummer.”

Mind you, today’s taglines are not that much more informative, come to think of it – “The greatest music of all time” is one; “Yesterday’s hits. Today’s classics” is another. (You could rationalize a steady diet of the Beatles and Jimi Hendrix with either.)

Back in 1996-97, when WholeNote was still Pulse, and Classical 96.3 was “Radio for Grown-Ups” Moses Znaimer was at the other end of Queen Street standing the world of independent tv on its ear. “TV is not a problem to be solved, but an instrument to be played” he said at the time. And did.

I can’t wait to hear the sound of this new instrument.

David Perlman, editor

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**CALENDAR OF WholeNote DIRECTORIES**

WholeNote Magazine is celebrated for its series of Directories, published in print and online, connecting and stimulating musical communities across the full continuum from presenters to concert-goers. Canary (yellow) Pages, Green Pages, Blue Pages, and more – all worth their weight in GOLD!

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**GREAT CHAMBER MUSIC DOWNTOWN**

**Takács String Quartet**

*Haydn, Janacek, Brahms*

**Thursday October 11 2007, at 8 pm**

**Gryphon Trio**

*Beethoven, Sylvestrov, Ravel*

**Tuesday October 16 at 8 pm**

**Janina Fialkowska**

*Mendelssohn, Schubert, Chopin*

**Tuesday October 23 at 8 pm**

**Quatuor Bozzini**

*Vivier, Stiegler, Brahms*

**Thursday November 1, at 8 pm**

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October 1 - November 7 2007

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David Mott's Eclipse (Centrediscs CMC-CD 12707), the latest addition to the Canadian Music Centre's catalogue, is an exceptional disc that showcases aspects of this master musician of which I for one have not been previously aware. Mott is an extremely accomplished baritone saxophonist who has been an integral part of York University and the Toronto music scene for several decades. I have heard him perform on many occasions and have always been impressed by his consummate musicianship and integrity. But I had not previously realized that his prowess as a composer extended beyond the realm of his own performance practice. This CD was therefore an ear-opening experience for me. The title track is a piano concerto written for Christina Petrowska and scored for a very unusual ensemble: percussion, double bass, synthesizer, soprano, tenor and baritone saxophones, tabla, didi, accordion, oud, and the voice of Suba Sankaran. Beginning with a Colin McPhee-like piano gamelan processional, the three movement work takes us on a journey through the vast terrains of Mott's global interests: music from China, Africa, Indonesia and India, with ample portions of jazz and Western classical contemporary musical. What might in other hands have been a “pastiche” turns out to be a well-integrated half-hour tour of Mott's musical psyche. I was particularly intrigued with the way that, late in the third movement, Mott evoked the spirit of McCoy Tyner in the midst of memories of Taiko drumming, tabla riffing, melodic vocalize and sulking-like flute lines and how Christina Petrowska made it all work. The remainder of the disc could simply be described as Three Pieces for Piano, but to do so would be a disservice. Written between 1987 and 1994, each for a different artist, they all have a distinct character of their own. Oud Duo was written for music theorist Robert D. Morris and its Persian flavour and palindromic structure evidently owe a lot to Morris' personality.

It is heartening and at the same time somewhat disconcerting to find a “portrait” disc of a Canadian composer on an American label. Admittedly Michael Horwood is American born, but he has spent well over half his life in Canada, and taught Music and Humanities at Humber College from 1972-2003. Suite and Serious featuring Sinfonia Varsovia conducted by Ian Hobson (Albany Records TROY943) is a collection of orchestral works dating from 1984-1997. The evocative National Park Suite is every bit as cinematic as one might expect, with its cross-border portraits of Fortillon (Quebec), Bryce Canyon (Utah), Fathom Five (Ontario), Yellowstone (Wyoming) and Jasper (Alberta) and it is a majestic portrayal of some of the most stunning landscapes our continent has to offer. The Amusement Park Suite was a bit of a disappointment, with every ride more like a Ferris Wheel than a Roller Coaster to my ear, but the non-programmatic works are much more satisfying. Symphony No. 1, while still cinematic in its overall impression, is a well-crafted and dramatic work. Intravisions, composed in 1997, is the most recent composition on the disc. A piano concerto with Joseph Kubera as soloist, it is again a very Romantic work but convincing in an anachronistic way. I realize I may be seen as damning Mr. Horwood with faint praise as this style of contemporary music is not really my cup of tea, but I do feel this disc is worthy of note and that it would be of interest to any listener with a neo-Romantic sensibility. And I heartily congratulate Michael Horwood on the accomplishment of getting an orchestral disc of contemporary music released in this day and age!

Well if I had any misgivings about the intensity of the roller-coaster ride provided by Michael Horwood, I would warn you to fasten your seatbelts for the next one. While I tend to shy away from compilations and “greatest hits”, preferring the continuity of original projects, I must say that I find The Best of Edgar Meyer a compelling exception to the rule. This consummate double bass player, whom we might expect to find most at home in a blue-grass setting, proves himself equally confident and accomplished in a plethora of styles on this Sony disc (88697-13233-2) where his accompanists range from banjo player Bela Fleck and fiddler Mark O' Connor to classical superstars Yo-Yo Ma, Joshua Bell, and the Saint Paul Chamber Orchestra under the direction of Hugh Wolff. Highlights include, oh, well they're all highlights, but I particularly like Meyer's compositions Don't Feed the Bear, Concert Duo, The Prequel and Uncommon Ritual. And did I mention that he gives an awesome performance of the Prelude and Gigue movements from Bach's fifth cello suite on his unwieldy oversized ax? It makes me want to seek out Meyer's 2000 recording "Unaccompanied Cello Suites Performed on Double Bass" to add to my Bach collection.

I'll finish up with an admission of envy. Further on in these pages you'll find Richard Haskell's review of a new recording of Brahms' First featuring the Pittsburgh Symphony. Now this is one of my very favourite orchestral compositions and Richard's description of Marek Janowski's masterful interpretation makes me regret my decision to part with the review copy. To compound this I recently found out that Counterpoint Community Orchestra, an ensemble that was kind enough to welcome me to their ranks as a fledgling cellist many years ago, will perform this masterwork on its first concert of the season (December 1). They seem willing to allow me to return to the fold after an absence of a decade to participate in an experience which I anticipate will rival that of my very first orchestral epiphany -- a CAMMAC reading of Bach's St. John Passion (also on offer this month at the Toronto Bach Festival). I didn't think it would ever get any better than that, those goose-bumps I felt when the choir entered over the pedal bass note I was so engrossed in, but I think being able to sit in the middle of the creation of "Beethoven's Tenth" will run a close second. As it turns out I won't say that I have gone Mr. Haskell "one better", but I do think I've found a good match. I went to my shelf of discs that have caught my fancy over the past several years that there simply was not room or occasion to review and to my great pleasure found a 2004 performance of Brahms Symphony No. 1 by Marin Alsop and the London Philharmonic (Naxos 8.557428). As principal conductor of the Bournemouth Symphony, and with nearly three dozen CD recordings to her credit, Alsop's credentials are impeccable, but it was hearing her conduct the Toronto Symphony in works of Aaron Copland and Joan Tower a number of years ago that really got me hooked. Her Brahms is magnificent -- powerful, acute and nuanced. I'm not sure that this recording surpasses my "desert island" LP with Carlo Maria Giulini and the Los Angeles Philharmonic, but as that recording has fallen long since from the DG catalogue it seems a moot point. And the inclusion of my mother's favourite, the Academic Festival Overture, that's the clincher! Concert note: The York Symphony Orchestra performs Brahms' Symphony No.1 and the Academic Festival Overture on October 20 at Trinity Anglican Church in Aurora and October 21 at the Markham Theatre.

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.

David Olds
Editor, DISCOVERIES
discoveries@thewholenote.com

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BYZANTINE FESTIVAL 2007

Byzantine I: Medieval Rituals
Friday October 12, 2007 @ 8PM
Walter Hall, 80 Queens Park Crescent
A mystical program inspired by medieval ritual and early music. World premiere by Michael Oesterle (CAN) and works by Jonathan Harvey (UK), John Tavener (UK) and 12th century chant by Hildegard von Bingen. Featuring UK soprano Patricia Rozario, viola soloist Steven Dann and a virtuoso chamber orchestra conducted by Michelle Mourre.

Byzantine II: The Troparion of Kassiani
Saturday October 13, 2007 @ 8PM
Pre-concert presentation @ 7PM
St. Anne's Anglican Church, 270 Gladstone Ave
In co-operation with the Elmersel Singers, Lydia Adams, conductor
A glorious choral concert featuring The Troparion of Kassiani by Christos Hatzis with text by Kassia, a ninth-century poet, composer and abbess and featuring UK soprano Patricia Rozario (UK) and the Elmer Iseler Singers, conducted by Lydia Adams. Other works by John Tavener (UK) and Jonathan Harvey (UK).

$30 adult/ $22 senior/ $10 student
10% off with the purchase of both Byzantine Festival concerts.

An Unfinished Life
A SOUNDSTREAMS WORLD PREMIERE composed by Brian Cherney
Tuesday November 6, 2007 @ 8PM
Young Artist Overture @ 7:00 PM
Metropolitan United, 56 Queen Street East
In co-operation with Holocaust Remembrance Week
The world renowned Hilliard Ensemble (UK) and Tafelmusik Chamber Choir surround the audience in a poignant world premiere by Brian Cherney based on text by extraordinary Dutch author and holocaust victim Etty Hillesum. Also features the Hilliard Ensemble performing works by Jewish composers of the Renaissance.

$37 adult/ $29 senior/ $10 student

Russia’s Academy of Choral Arts
Rachmaninoff’s Vespers
Wednesday November 28, 2007 @ 8PM
Young Artist Overture @ 7PM
St. Anne’s Anglican Church, 270 Gladstone Ave
St. Anne’s will resound with the glorious sounds of Russia’s Academy of Choral Arts, performing Rachmaninoff’s Vespers. Don’t miss the Canadian debut appearance of one of Russia’s greatest choirs!

$30 adult/ $22 senior/ $10 student

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Toll Free 1-800-708-6754 Or in person Noon - 6pm Monday to Saturday at 27 Front Street East, Toronto.
“Playing like the person you are”

The irrepressible Angela Hewitt

Interviewed by Pamela Margles

To reach Angela Hewitt’s house in the heart of Italy, I drive through mountains dotted with ancient churches and castles. The road I’m following continues down to Lake Trasimeno. But I turn off onto a sideroad which leads up to Hewitt’s house - straight up. The house is built into the side of a mountain looking down on the magnificent lake. When I arrive, Hewitt is in her garden with the manager of her music festival, Guglielmo Beneduce. She greets me with a sunlit smile. ‘Not a bad view, is it?’ she says.

Although she has been home just briefly, Hewitt is heading off to Oslo the next day to launch her most ambitious tour yet. During the next fourteen months, she is giving a hundred and ten performances of Bach’s Well-Tempered Clavier in twenty-five countries around the world. She will be performing in Toronto in late October. Hewitt was born in Ottawa, where she grew up. A child prodigy, she started winning competitions when she was five. Immense honours followed, topped off last March at Buckingham Palace, when Queen Elizabeth presented her with the Order of the British Empire. She keeps an apartment in Ottawa, where her mother lives. But she has lived in Europe since her student days in Paris.

On her upcoming tour, Hewitt will be playing the Well-Tempered Clavier almost exclusively. She will do just a few other concerts. These include a recital with her frequent chamber partner, German cellist Daniel Müller-Schott, in Port Hope in October. ‘I’ve accepted hardly anything else,’ she told me. ‘It’s wonderful for me to have the experience of taking the Well-Tempered Clavier around the world to so many people, and of living with it for that length of time. I’m so used to playing twelve or more recital programs in a season that just to have the one will be almost like a holiday.’ She laughs heartily. ‘Although it will be no holiday’, she adds. ‘But I am looking forward to it.’

Hewitt’s repertoire is broad, ranging from contemporary to baroque. Her style, distinctive for its clarity and directness, gained her speedy acceptance among today’s top pianists. She plays Couperin and Rameau on a concert grand piano in an age when even playing Bach on a modern piano raises eyebrows. But Hewitt is not just confident, she is fearless.

‘When I first moved to London in 1985, it was the heyday of the early music movement. People like Roger Norrington, Trevor Pinnock and John Eliot Gardiner were bringing forward things like proper phrasing and articulation, and emphasizing the dance elements in the music. But these were all things that any good musician should know. Yet a lot of musicians still don’t get that kind of training.’

‘It was their joy and their sense of discovery, their ability to make the music sound new - that was quite a revelation to me. But it actually suited the way of playing that I had developed already. So I took from them everything that I thought was best suited to my style, and then I left the rest. For me it’s not the instrument you play, it’s the way you play it.’

‘A lot of musicians learn piano starting with Chopin, and then sometimes get back to Bach and Mozart. For me, that’s totally the wrong direction to go. You should start with Bach, then you go forward to Mozart, then Chopin and whatever. So if I can contribute to making pianists aware of the important stylistic things, then that’s great.’

‘That’s why I’ve finally made a DVD. I lecture a lot, and I find that piano teachers are desperate for someone to show them what to do with Bach. Bach didn’t write anything in the score - he wrote the notes, and that’s it.’

The new DVD, to be released this fall, was filmed in the Fazioli factory in northern Italy. Fazioli manufactures Hewitt’s own pianos, and she performs on a Fazioli whenever possible. ‘Paolo Fazioli is sponsoring this world tour. He is getting me pianos from his dealers around the world wherever possible. There will be places like Oslo, where it is not possible, because he doesn’t have a dealer there yet. But in ninety percent of the concerts, I will be playing a Fazioli, which is great.’

The DVD ends with a one-hour recital. ‘But first,’ she says, ‘I talk about my ideas on tempo, voicing, fingering, memorizing, articulation. I even - dare I say it in Bach - discuss rubato. I hope that it will get people to realize how important these things are, like producing the legato with the fingers, not with the pedal, and avoiding huge dynamic changes - although dynamics are certainly very important, especially to follow the rise and fall of the human voice. That’s why the piano was invented - musicians were fed up with the harpsichord, because it couldn’t imitate the human voice.’

Hewitt studied classical ballet for 20 years. ‘That gave me a feeling for how to express movement in music. So many of the Prelude and Fugues are dances, even though they aren’t called gavotte or bourree.’

Inevitably what Hewitt is doing provokes controversy, particularly over the French baroque repertoire. ‘Of course there are always going to be people who say you shouldn’t play Couperin and Rameau on the piano. They claim it doesn’t sound as good as on the harpsichord. Harpsichordists don’t like it when somebody comes along playing it on the piano. But there are lots of people who would never in their lives attend a harpsichord concert or buy a harpsichord recording, even a lot of piano students. If I can bring this wonderful music to their attention and get them interested in it, then I think that’s really good.’

I ask her whether she is sacrificing anything musically by playing baroque keyboard works on a piano. ‘No, I don’t feel that at all,’ she says. ‘If I did, I wouldn’t do it. There are some pieces of Couperin that I didn’t record, because I thought they wouldn’t come off at all on the piano. They really needed the clang of a harpsichord. Others were written for three hands, or two keyboards, or a harpsichord with two manuals. Some, like Le Tic-Toc-Choc you can manage on a piano, on one keyboard, but others you would have to rewrite so much that you would lose the character of the piece. But a lot of Couperin’s keyboard music is wonderful on the piano.’

‘I love the French repertoire. It’s partly because of my teacher, Jean-Paul Sevilla, who introduced me to French music – Ravel, Fauré, Roussel, Dukas, Pierné, and all of that. As a kid, I heard my father play a lot of French music. He gave many first performances in Canada of French organ works.’ Her father, Godfrey Hewitt, was Cathedral organist in Ottawa for many years. More recently, Hewitt has started recording Beethoven sonatas. ‘Beethoven is another composer who I feel has suffered from a tradition of people not really paying attention.

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New Music Concerts 2007-2008 Season

Sunday October 21, 2007
William Bolcom for Two Pianos
Co-presented with The Music Gallery | 197 John Street
Guest Artists: Elizabeth and Marcel Bergmann

Saturday - Sunday - January 12+13, 2008
Chou Wen-chung and the Varèse Story
Betty Oliphant Theatre | 404 Jarvis Street
NMC Ensemble | Robert Alden 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 Korhonen guitar
NMC Ensemble | Robert Alden direction | David Hetherington cello

Individual Tickets $25 regular | $15 seniors / arts workers | $5 students
Subscriptions (7 events) $135 | $80 | $35 | Pick 3 (or more) each $20 reg | $12 sr (+6% GST)
Call NMC @ 416 961-9594 | Repercussions, dates and artists subject to change
Introduction at 7:15 | Concerts at 8:00 | Full details at www.NewMusicConcerts.com

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

Friday April 11, 2008
Premières | Alice Ping Yee Ho | So Jeong Ahn | Chris Paul Harmon | Rodney Sharman | Jean Trigos
Glenn Gould Studio | 250 Front Street W | NMC Ensemble | Robert Alden direction | Accordes quartet
David Swan piano | Dieter Hennings guitar | Kathleen McLean bassoon | Erica Goodman harp

Wednesday June 4, 2008 | Sound and Poetry in Motion (soundaXis festival event)
Isabel Bader Theatre | 93 Charles Street West | Guest Artists Robin Minard & Jaap Blonk

May 29 – June 15, 2008 | A Portrait of Robin Minard (soundaXis festival event)
Installation and Retrospective of 10 Years of Sound Objects
Gallery 345 | 345 Sorauren Avenue (free – call 416 961-9594 for hours of operation)

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to what he wrote in the score. Beethoven, of course, came from Bach. He played all of the Well-Tempered Clavier, they say, when he was eleven years old. All of those things you learn from really good training in baroque and early classical music really pay off in Beethoven. So many pianists seem to think Beethoven is thick and lumpy - and right handed. My Beethoven isn't like that at all.'

Hewitt won the first Toronto International Bach Competition in 1985. It launched her career, with a recording contract with DGG and a series of international concert dates. It also brought her to the attention of the great French composer, Olivier Messiaen, and his wife, pianist Yvonne Loriod, who were both on the jury. 'In the semifinal round, I took a risk and played Messiaen's most difficult piece, the Regard de l'Esprit de joie from the Vingt Regards sur l'Enfant-Jésus. It went really well. When competitors were finally able to speak to the jury, they both came up to me. I have a photo of that moment, which was so wonderful. They were both very sweet - so enthusiastic and complimentary. Loriod said, "You have some very good fingerings - you must give them to me." I felt like saying, "Not on your life, Honey!"' Hewitt laughs at the idea of Loriod wanting her fingerings for Messiaen.

'She was the master of playing his works. They were written for her and she plays them so marvellously. Messiaen died, unfortunately, not long after that, but I met Loriod some years later in London. She remembered every single piece I had played in that competition. She sent me the score of his Turangalila-Symphonie, which I still hope to play someday. He is certainly a composer I really admire and love - his music is very moving'. In 1998, Hewitt recorded a disc of his piano music.

Hewitt's name is inevitably often linked with that of Glenn Gould. They are both Canadian, with strong international reputations. Both are known for playing a lot of Bach. But, as far as Hewitt is concerned, that's as far as it goes. 'I've always been convinced that a musician plays like the person he is,' she says. That goes for composers as well, like Robert Schumann, the composer on her most recent recording. 'Schumann said that everything that happened in his life, he put in his music. All the rapid changes of mood, flitting from one thing to the next, that's how his mind worked. When I was fifteen, Sevilla gave me Schumann's Sonata in G Minor to play. I came to the lesson with the notes learned. He said, 'That's very good, but this is how it should really go,' and he sat down and played it. I had never heard the piano played so passionately and with such colour and drama. So I took it away and thought about Schumann. When I brought it back to the lesson it was Jean-Paul's turn to be surprised. So Schumann really helped me a lot with my emotional development and with realizing what was possible at the piano – he's a wonderful composer for opening up what's inside of you.'

Hewitt studied with Sevilla at the University of Ottawa, where she enrolled when she was just fifteen. 'He was a really wonderful teacher, and player. He took his students every summer to Aix en Provence for summer courses, concerts, sightseeing, and learning about French food and art. So he was a big influence on my life.'

'He certainly was the reason why I went to live in Paris when I was twenty. He was back there on sabbatical. I went for one year, and ended up staying seven years.'

Hewitt found this idyllic spot in Italy six years ago. It started with discussions about creating a music festival in Umbria, and she decided to first buy some property there and build a home. 'I got out a map. Being Canadian, I wanted to be near water, so I found this lake called Lago Trasimeno. When I put it into Google, up came photos of what looked like paradise. I eventually found this piece of land for sale, and came within forty-eight hours to see it, because I realized I wouldn't have another break for six months. I couldn't believe the view. So I never looked at any other property in Italy. By the following summer, the land was mine. In June of 2002 they dug the hole and I moved in the summer of 2003. Thanks to Guglielmo, who knows all the local authorities, I got permission from the Knights of Malta to use the courtyard of their beautiful castle in nearby Magione. We just had our third festival in July. Our audience comes from all over the world, which is wonderful.'

'Hewitt organizes the festival, and plays in all seven concerts. 'It's a lot for me, but I love it. I give a solo recital, then play in chamber music, with a singer, and with a fabulous orchestra I put together.'

Hewitt shows me the program from the festival, and then says, 'Would you like to see my piano?' We head downstairs to her music room. The downhill wall is glass, and looks onto the lake way below. Large glass doors open up to allow the piano to be moved in and out.

'This is my precious piano. It's a wonderful, wonderful piano,' she says. 'It has a remarkable range of colour, much more than any other piano, with many high frequencies and resonances that most pianos just don't have. The action is extraordinarily responsive. I can do anything on it that I want, really. Many pianos have a nice sound, but whether you play loudly or softly, it's still the same sound. And when you lighten your touch to play softly or quickly, they lose all their brilliance. But this one, never. You can play softly, you can play quickly, and it will still be brilliant.' She plays a trill and a tremolo to show me. 'By the end of an evening I can get bored playing some pianos, but never this one. It's a much more creative instrument'.

Her Fazioli, a standard-size concert grand, has four pedals. 'This extra pedal brings the hammers closer to the keys, providing a softer attack. But it doesn't change the sound the way a soft pedal does.' She plays a scale up and down the keyboard, with the fourth pedal and without. 'It gives you a really fast action, which is quite handy in Beethoven, Ravel, Liszt and Chopin, where you have all those filigree passages. Normally the fourth pedal only goes on the monster ten foot model. But Paolo Fazioli put it on this one for me. So this is the only nine foot Fazioli in the world with a fourth pedal.'

'More and more performers are playing
the Fazioli. But some people just have to have S-T-E-I-N-W-A-Y in front of their noses to be able to perform. It takes a lot of control and imagination to play this piano to its full potential. I think that's why some people just feel safer with Steinway. This piano is more challenging to play, but that's what I like about it.'

As we go back upstairs, I am amazed at how peaceful the lake is. Hewitt says, 'There are not many places in the world where you can find a spot like this. In winter you get a little bit of snow sometimes. It's very pretty, and it's great just to come here for a week and practice. Sometimes I don't even get off my property.'

It's apparent what a strong pull Canada has on Hewitt. 'I'm definitely Canadian, that's for sure. I am representing my country on this world tour. When I get to Oslo, for instance, the Canadian ambassador is giving a dinner for me. It's great to have that support. Canada is a good place to get your early training - and those early years are very important. In Canada we have some very good teachers, but also some good opportunities - at least we did when I was growing up. I know the Americans never had anything like the Canada Council, which helped me go to many international competitions by paying for my trips, since my parents couldn't afford it.'

On top of Hewitt's demanding performance schedule, she keeps up a diary on her terrific web site. A naturally gifted writer, she also writes liner notes for her CDs, as well as the occasional book review. 'I must write a book in the end. But for now I will get back to work - I've only reached number ten out of the forty-eight preludes and fugues today.'

**CONCERTS**

Angela Hewitt will be performing at the Capitol Theatre in Port Hope on Oct. 20 with cellist Daniel Müller-Schott. Following that, Hewitt will be in Toronto for two concerts. She will play the Well-Tempered Clavier at the Glenn Gould Studio, Book One on October 22 and book Two on October 24.

**WEB SITES**


**RECORDINGS**

A complete discography can be found on Hewitt's web site. Her upcoming recordings include Bach: Gamba Sonatas, with Daniel Müller-Schott, cello, on Orfeo, and a Schumann disc on Hyperion. As well, Hyperion is reissuing her recording of Bach's The Well-Tempered Clavier this fall in conjunction with The Bach Tour. The DVD, Bach Performance on the Piano, will also be issued by Hyperion.
The True North Brass

A concert I don't want to miss is the True North Brass’s CD launch, October 30 at noon at the Richard Bradshaw Amphitheatre in the Four Seasons Centre for the Performing Arts. It is fitting that the launch should take place there as three members of the quintet are also members of the Canadian Opera Company Orchestra; Joan Watson is principal horn, Raymond Tizzard is a member of the trumpet section and Scott Irvine is the orchestra’s tuba player. The CD itself, called “Beginning to See the Light,” after the Duke Ellington song, features the music of Canadian composers and arrangers, including Morley Calvert, Jim McGrath, Howard Cable and ensemble members Alastair Kay and Scott Irvine. It also highlights the artistry of guest, Guido Basso, whose playing is unanimously admired by the members of the ensemble and who performs on three tracks, including the title track. The CD is on the True North Brass’s own label; Phoenix Records Canada is the North American Radio Promoter.

If you can’t get to the concert you can, of course, buy the CD, either at www.truenorthbrass.com or at www.cdbaby.com, at Birds and Beans Café in Mimico, or at “better” record shops.

There will also be two more opportunities to hear the True North Brass live in the near future, as they will be performing a Christmas programme on November 30 in Lockport, New York, just east of Niagara Falls and on December 9 in the historic beauty of St. Anne’s Church in Toronto’s west end.

Often favourably compared with the Canadian Brass, the True North Brass is a very different ensemble in that all its members work elsewhere full-time as musicians. They also consider playing the music of Canadian composers and arrangers as well as the celebration, promotion and development of a distinctly Canadian tradition of brass playing to be central to their mission. For my money, having heard a number of brass quintets over the past few years, this ensemble is right at the top, with great sound from all its members, great intonation and great panache.

Amy Doolittle

Amy Doolittle is a multifaceted musician, a flutist, singer and guitarist with an extensive performance background. Until two years ago her life revolved around music, running her own arts business, 2Music Studio, which encompassed a professional duo performing folk, classical and Celtic music, instrumental instruction and artist representation, as well as being the music director at the Unitarian Congregation of South Peel, and performing as a flutist from time to time in the Mississauga and Brampton Symphony Orchestras.

Two years ago everything changed when she was diagnosed with ALS, commonly know as Lou Gehrig’s disease. With the prospect of rapidly progressing immobility she responded by making a CD while it was still possible. The CD, called “Everything So Far” has just been released. Although already she can neither sing nor play the flute and now needs a wheelchair to get around, she is still able to work at the Merriam School of Music. “The good side of this,” she told me, “is that now I get to be in the audience.” Spirited as her comment was, Amy faces a difficult time ahead with loss of income and expenses a healthy person doesn’t have. To help her and her husband, Don Dickson, deal with the situation a number of musical friends, including Alan Merriam, president of the Merriam School of Music, have organized a benefit concert at the Rose Theatre in Brampton on October 12 to raise money. Among the performers will be Robert Aitken, one of Amy’s teachers, and folk legend, Rick Emmett.

I understandably felt compelled to write about this event because of the gravity of Ms. Doolittle’s situation. I counted ten other fundraising concerts in the October/early November listings. If every WholeNote reader went to only one of these, they would all be sold-out and all the worthy causes they are supporting would be much further ahead, so please consider getting out to one in the weeks ahead.

Distinguished Visitors

Two distinguished European orchestras will visit in October; the La Scala Philharmonic with Canadian tenor, Ben Heppner, conducted by Riccardo Chailly will be at Roy Thomson Hall on October 9. The Czech Philharmonic Chamber Orchestra, conducted by Kerry Stratton, will perform in Orillia, Kingston, Barrie, Milton and Belleville between October 10 and 14 and in Toronto on October 15. The Toronto Philharmonia, whose regular conductor is Stratton, will perform on October 18, led by guest conductor, Roberto Paternostro. As always, Music Toronto will be hosting a number of distinguished visitors including the Takács Quartet on October 11 and Quatuor Bozzini on November 1. The Toronto Symphony, meanwhile, will welcome guest conductor Thomas Dausgaard and violinist Vadim Repin on October 3 and 4 in a program that will include Prokofiev’s 2nd Violin Concerto. And always welcome, TSO conductor emeritus Sir Andrew Davis will be back on October 11, 13 and 14.

Soprano Dame Kiri Te Kanawa will be at Roy Thomson Hall on October 19 during her international Farewell Recital Tour with American pianist Warren Jones to perform a program of art songs by Mozart, Strauss, Puccini, Duparc, Poulenc, Wolf-Ferrari, Copland and Britten. This will be her eighth and final time performing here, so if you have not experienced this great singer of our time, this will be your last chance. Only a few weeks later, on November 25, Canadian soprano and our September cover story, Measha Brueggergosman, will give the second of Roy Thomson Hall’s International Vocal Recitals Series.

Annual Blue Pages

Our October issue, as many of you know, contains our annual Blue Pages, an overview of the concert season just under way, in the words of the presenters themselves. So in addition to a thorough look at the listings, preferably with highlighter in hand, treat yourself to a readthrough of the 174 season profiles contained at the heart of this month’s magazine. All the organizations profiled here support WholeNote by their presence. I am sure that you will find among them one or another musical enterprise, previously unknown to you, worthy of your interest and support.
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TCHAIKOVSKY Andante Cantabile
BURGE One Sail for cello & strings
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PHOEBE TSANG, Violinist
Friday, Dec 14 8 pm
HANDEL Sinfonia & Pifa
HAYDN Violin Concerto in C
SCOTT GOOD Anguished Grief
SIBELIUS Voces Intimae op. 56

ANYA ALEXEYEV, Pianist
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STUDENT ENSEMBLES

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World View
by Karen Ages

Through Yiddish to Sephardic,
by way of Milton Barnes

As I write this, the 6th annual fall Small World Music Festival (see last month’s column) is well under way, with performances in many different venues throughout the city. The festival runs to October 5 and details can be found at www.smallworldmusic.com, and in our listings. I hope to head out tonight to see Amazones, the women’s drum/dance ensemble from Guinea.

The Miles Nadal Jewish Community Centre presents some noteworthy concerts this month. October 6, A Song is Born features Yiddish music presented by actor/singer Mitch Smolkin and an international roster of musicians, in preparation for an up-coming CD. Most at home in musical theatre, Smolkin was also artistic director of Toronto’s Ashkenaz Festival for six years. Argentina’s “Klezmer en Buenos Aires” musicians Cesar Lerner and Marcelo Moguilevsky will be there, blending klezmer, folk music, tango and jazz, on a variety of wind instruments, accordion, piano and percussion. Originally from the Ukraine, multi-instrumentalist Boris Sichon, living in Canada since 2004 after spending five years in Israel working with Habima National Theatre among other pursuits, arrives from BC to lend his talents. Also featured are trumpet player Paul Brody, living in Berlin for the past ten years, Toronto vocalist Aviva Chernick, and originally from Lebanon, Toronto guitarist Levon Ichkhanian (featured article in WholeNote April 06) who will be producing the album. For a sampling of music, visit www.mitchsmolkin.com.

Also at Miles Nadal JCC on October 22 A Tribute to Milton Barnes, the late Canadian Jewish composer, features performers Daniel and Micah Barnes, Trio Lyra, pianist Marilyn Lerner and vocalist Dave Wall (Flying Bulgar Klezmer Band), Brian Katz, Lenka Lichtenberg and others. And closing off the month at the JCC, mother and daughter team of Judith Cohen and Tamar Ilana Cohen Adams present a concert of Sephardic music, October 28, 4pm. I remember hearing Tamar years ago, as a precocious 7-year-old, singing with her ethnomusicologist mother’s Balkan Women’s Chorus at U of T. Today, she’s in her last year there, completing a joint major in Biology and Spanish, dancing flamenco and singing/drumming with a Maracatu group. Judith meanwhile continues her research and performance of Sephardic music, while teaching part time at York University. She usually spends about 3 to 4 months a year in Spain and Portugal, and the past summers have included concerts and conferences there as well as in Turkey, Bosnia and Bulgaria. Judith and Tamar will present songs learned over Judith’s years of fieldwork with Sephardic communities in various countries as well as from Spanish and Portuguese villages, accompanying themselves on percussion and medieval bowed fiddle; they’ll be joined by Geoff Clarfield, also on percussion and oud. For more about Judith Cohen’s research and recordings, visit www.yorku.ca/judithc.

And if your craving for Jewish music is still not sated, you can head over to Beth Tikvah Synagogue later the same evening (Oct 28, 7:30) for Kababai - A Chassidic Concert, hosted by musicologist Velvel Pasternak, starring tenor, Cantor Tibor Kovari. With musical arrangements by Beth Tikvah’s music director Eyal Bitton, the concert will feature music of the Moditzer, Bobover, Lubavitcher and Gerer sects of Chassidic Judaism.

Roy Thomson Hall presents a couple of concerts this month under its Eastern Expressions banner. October 12, the Alim Qasimov Ensemble, Bardic Divas and Badakhshan Ensemble present Spiritual Sounds of Central Asian Nomads, Mystics and Troubadours. 18 musicians from six countries perform in this multi-media event which includes brief documentary films, and super-titles presenting the lyric texts of Rumi, Hafez and others. And, October 23, famed Indian sitarist Ravi Shankar performs with his daughter Anoushka Shankar, accompanied by tabla player Tanmoy Bose.

The Canadian Opera Company’s Richard Bradshaw Amphitheatre hosts a couple of free world music events this month. October 3, world renowned tabla master Ilmas Hussain Khan, currently Artist in Residence at U of T’s world music program, plays a solo concert. Khan is head of the traditional Lucknow school of North Indian tabla playing. And November 6, the Balinese Gender Wayang Quartet, Seka Rat Nadi, comprised of John Carnes, Jim Kippen, Annette Sanger and Albert Wong, performs traditional repertoire for gamelan, stemming from that which would accompany shadow puppet plays (wayang kulit) and religious ceremonies.

Juno-award winning Latin guitarist Oscar Lopez, and Juno-award winning folk musician James Keelaghan perform together as Compadres. Their concert at Hugh’s Room on October 16 is part of a Canada-wide CD release tour, and marks Lopez’s return to touring after a four year hiatus due to depression.

York University’s department of music is holding a mini world music festival on November 7, with noon and evening performances featuring the Klezmer, Middle Eastern, Balkan, Chinese, Japanese, and Korean music ensembles, in the Tribute Communities Recital Hall, Acolade East building.

On the educational front, Worlds of Music Toronto launches its fall season of classes in various world traditions. These include Zimbabwean Marimba Music, Georgian Singing, Klezmer Music Ensemble, Dumbek Drumming, Canadian Fiddling, and African Drumming. There are probably spots still available (most of the workshops started in late September). Call 416-588-8813 (ext.1) or visit www.worldsofmusic.ca for details.

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

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EARLY MUSIC
by Frank Nakashima

B is for Buxtehude, C for Clavicytherium

Ancient theories and ideals, such as Pythagoras’ belief that music (and its link to the “harmony of the spheres”) could heal the body and elevate the soul, have often provided inspiration for artists and musicians throughout history. In fact, his harmonic ideals have survived to this day as a source of musical inspiration for music by Bach, Buxtehude and Purcell, and 20th century Canadian works on the next Scaramella program, “Musica Mundana: Celestial Harmony” (October 13) for historical instruments. Website: www.scaramella.ca

The Pax Christi Chorale, Toronto’s Memnonite Choir, under the direction of Stephanie Martin, presents “The Buxtehude Super Concert” (October 21) – Dietrich Buxtehude’s rarely heard Missa Brevis and Magnificat, sonatas for violas da gamba, ciacona for organ, and harpsichord suite. Guests will be Bruce Kirkpatrick Hill, organ, and Joelle Morton and Justin Haynes, violas da gamba. Along with choral conducting, Stephanie Martin is an early music specialist, noted harpsichordist, and as newly appointed music director at Church of St. Mary Magdalene, plays host to one of Morton’s varied gamba ensembles. So the concert brings many of Martin’s talents into play. Known mostly for his organ compositions, Buxtehude’s music is a model of beauty and integrity. See www.paxchristichorale.org for more details.

Opera Atelier presents Canada’s first fully-staged period production of Claudio Monteverdi’s The Return of Ulysses (October 27, 28, 30, November 1, 2, 3). This deeply moving opera, featuring Olivier Laquerre as Ulysses and Stephanie Novacek as Penelope, recounts the story of Ulysses’ return to his homeland after a long absence fighting in the Trojan War. The cast includes Opera Atelier’s favourite singers, including Alain Coulombe, Carla Huhtanen, Laura Padwell, Vicki St. Pierre, Michiel Schrey, Kevin Skelton, Jennie Such, Curtis Sullivan, Lawrence Williford, and Artists of Atelier Ballet accompanied by Canada’s finest Renaissance and Early Classical French and Italian music. Visit their website: www.operaatelier.com

A reminder about the Musicians in Ordinary (soprano Hallie Fishel and lutenist John Edwards) and their program (October 6) Songs to the guitar from the 16th to 19th century, a musical journey from the Spanish Renaissance through the English Baroque and Early Classical French and Italian music. Visit their website www.musiciansinordinary.ca for more details.

The Toronto Early Music Centre’s program “Through a Distant Mirror” (October 26) is a fascinating Medieval songbook of love and lament - music from 1000-1420, featuring singer Michael Collver who accompanies himself with clavicytherium and positiv organ, in music of Francesco Landini, Johannes Ciconia, Guillaume de Machaut and others more ancient and modern. Not to be missed!

Oh, if you’ve ever thought you’d like to “get your hands dirty,” so to speak, and learn to play some early music, you might want to consider trying one of the following workshops (see the Workshops section of “Announcements” on page 49):

The Toronto Early Music Players Organization (otherwise known as T.E.M.P.O.) is sponsoring an All-Day Saturday Workshop (October 14) on early music for winds and strings. The session leader will be Francis Colpron, a teacher at the Universite de Montreal; artistic director and recorder player in the ensemble Les Boréades which records on the ATMA label. First, register, then, bring your early wind or string instruments, plus music stand, to the workshop. Scores (music) will be provided. There is also another workshop (November 4), again for winds and strings, with Susie Napper, gambist and ‘cellist with Les Voix Humaines, Ensemble Stradivaria (France), Studio de Musique Ancienne de Montréal, Les Boréades (Montreal), and the Trinity Consort of Portland.

The Toronto Early Music Centre’s “vocal circle” meets once a month for “recreational” reading of early choral music (October 29). Ability to read music is, of course, desirable, but not essential. You are also welcome to come and listen. And we mustn’t forget the Recorder Players’ Society which provides an opportunity for recorder and/or other early instrument players to play Renaissance and Baroque music in groups (October 5).

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

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BYZANTINE CELEBRATION
St. Anne’s Anglican Church - 270 Gladstone Avenue
in collaboration with SoundStreams Canada
“The Troparion of Kassiani” - Christos Hatzis
“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
“Pimoteewin – The Journey” – Melissa Hui (World Premiere)
Libretto by Tomson Highway
Choreography by Michael Greyeyes
with Narrator, Soprano and Tenor Soloists

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

Friday, May 30, 2008, 8:00 p.m.
SONGS OF SPRINGTIME
Metropolitan United Church – 56 Queen St. East
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Back to Ad Index
(the period immediately preceding Martin Luther), the Exultate Chamber Singers on October 26, St. James' Cathedral on November 1 and St. Clement's Church on November 4 (both celebrating All Soul's Day), and the York University Chamber Choir on November 5.

One of the most distinguished choral organizations in the country, the Toronto Children's Chorus, has entered a new era. The legacy of its founder and long-time director, Jean Ashworth Bartle, has been passed on to new artistic director, New Zealander, selected from applicants from around the world. The Toronto Children's Chorus Training Choirs will perform on October 28 and the Toronto Children's Chorus with the most advanced training choir will perform on November 3. Ms. Bradley will be conducting at both events, making this our first opportunity to see her in action.

Looking beyond November 7, the last day for which there are events listed in this issue of the magazine, the October Blue Pages contain 75 profiles of choirs or organizations with choral connections (like university-level music schools). The profiles offer a great opportunity to get an overview of choral activity this season and to think ahead about the events you really won't want to miss.

A Choral Life Q & A
What do the Canadian Chamber Choir, Nathaniel Dett Chorale, All The King's Voices, Humbercrest United Church, Harbourfront Chorus, and Univos have in common? Dallas Bergen, that's what.

The second installment of our "Choral Life Q & A" can be found on page 58.

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BAND Stand
by Jack MacQuarrie

Constitutionally speaking

As I write this in mid-September, officially, summer is almost over. For most community musical groups, this marks the beginning of a new season. Rather than January 1, for most bands, the real new year begins sometime shortly after vacations are over, children have returned to school and the family has settled into a regular routine.

How well prepared is your group for the coming season? By that I don't mean musically prepared. Is all of your paperwork in order? Most of us look upon the inevitable paperwork as a necessary evil to be endured by those who have been coerced into performing much of the behind-the-scenes chores. But how exactly will your group succeed in a satisfying year of music making with minimal disruptions? Let's consider some matters that should be addressed.

Communication with members. How do you keep members apprised of your schedule of rehearsals, concerts and other events? Many bands have resorted to posting such information on a band website. This may not be as effective as one might assume if some members don't have internet access or are not sufficiently computer literate. A periodic single sheet of paper may not be as environmentally friendly, but it is a tangible home reference which eliminates any confusion.

A Constitution clearly defining the executive structure, and spelling out who does what, is essential. However, it should not just deal with the executive. Duties and responsibilities of all members should be included. This may sound like overkill, but is invaluable when some unforeseen event rocks the boat. For most volunteer organizations a constitution will remain securely locked in a chest for years on end, but when that event occurs, it can be worth its weight in gold in resolving some unforeseen matter.

A conductor contract is essential. Most community bands pay an honorarium to their conductor. The contract should detail the commitment expected of the conductor and the support he will receive as well as how and when the remuneration is to be paid.

Membership dues are essential for most bands. Are all members made aware of the amount and timing of these? What is the deadline for dues payment? What are the consequences of non-payment? Are there special considerations for students or those of limited income?

Publicity is essential to attract audiences to your performances, but advertising costs could place a severe strain on a band's budget. Do you depend solely on family and friends or do you hope to attract your audiences from a wider community? Does your band have a well-defined realistic promotional plan which will attract an audience from the community at large?

Seniority can mean many things to different people. For many in the band community seniority of membership automatically guarantees the first chair in the section regardless of musical ability. Surely longevity is not the best criterion to build a section and maintain a strong, balanced musically cohesive band. What of the older member who is no longer the shining light of yesteryear, but who still aspires to the spotlight?

A few months ago we made reference to how some modern bands were exploring and exploiting the total possibilities of featuring solo instruments not normally considered compatible with traditional band instrumentation. At that time we cited three examples: the Markham Band had the ancient Chinese erhu, the Wellington Winds performed a concerto for cello and wind ensemble, and the Hannaford Band featured a new work for solo violin, brass and percussion. Now, in this coming month, we have the Markham Band featuring a concerto for piano and concert band and five days later the Etobicoke Band incorporates an accordion section.

Seniority can mean many things to different people. For many in the band community seniority of membership automatically guarantees the first chair in the section regardless of musical ability. Surely longevity is not the best criterion to build a section and maintain a strong, balanced musically cohesive band. What of the older member who is no longer the shining light of yesteryear, but who still aspires to the spotlight? That can pose a diplomatic challenge for any conductor. Some years ago, while sitting in at a rehearsal of a band, I witnessed a trumpet section with five players on first part, one on second and nobody covering the third part. Who decides which members play which parts?

A Code of Conduct for members should be an integral part of any band's paperwork. This could be a blessing or a minefield depending on how realistic it is and how well it is accepted by all members. The obvious sections should cover deportment and consideration for others. Like it or not, audiences listen with their eyes as well as their ears, so a Dress Code is worthy of inclusion. The ubiquitous cell phone is here to stay, and some users are of the opinion that they cannot survive without one on their person at all times. Don't give in to that. There should be no cell phone use during rehearsals or concerts. This should be obvious, but I was recently dumbfounded as I observed a band member on stage during a concert performance check for text messages during an eight-bar rest in the music being performed.

Dispute resolution is another area usually neglected until some unforeseen incident forces the executive and/or conductor into an ad hoc crisis mode. Whether they be the inevitable personality conflicts or more serious incidents, some carefully considered guidelines established and on the books can make for speedier less onerous resolution. In all such situations there should be a clear understanding as to whether the band executive or the conductor must assume the ultimate responsibility for any action taken.

Inventory control is essential. Most bands own, as a minimum, the larger percussion instruments, but many also have a variety of instruments for loan to band members. Inventory records should include make, model, age, serial number, condition, repair history and loan history with borrower's name, address, telephone number and signature.

The Library may well be the most costly and the most fragile asset owned by the band, and the librarian's job may well be the most onerous of all chores meted out to band members. While secure, readily accessible storage is paramount, accurate timely record keeping is crucial. A computer database might well include a catalogue number, instrumentation available, condition of parts, performance time, last public performance, difficulty level etc. In a future issue we hope to have a review of a computer database program on the market designed specifically for music libraries.

So, how does your band's paperwork stack up? Drop us a line or send us an e-mail message with comments, suggestions or information on a particular feature of your paper jungle.

Around Bandland

Having said all of above, I would be remiss if I did not accord special mention to Steffan Brunette, Director of the Uxbridge Community Concert Band. When the members of his (summer season only) band arrive for their first rehearsal in May, they receive a personal music folio with a few well laid out sheets detailing the repertoire, rehearsal schedule, performance dates, uniform dress, fees, contact information and a host of other information. What a pleasure!

A few months ago we made reference to how some modern bands were exploring and exploiting the total possibilities of featuring solo instruments not normally considered compatible with traditional band instrumentation. At that time we cited three examples: the Markham Band had the ancient Chinese erhu, the Wellington Winds performed a concerto for cello and wind ensemble, and the Hannaford Band featured a new work for solo violin, brass and percussion. Now, in this coming month, we have the Markham Band featuring a concerto for piano and concert band and five days later the Etobicoke Band incorporates an accordion section into their Oktoberfest program.

Earlier in the year we had the pleasure of announcing the formation of the new Milton Concert Band. In a recent e-mail from that group we
learned that they had established an impressive launch to their first season with four community concerts within their first six months after formation. A special Christmas concert is in preparation, and plans are in the works already for an ambitions eight concert season for 2008. Congratulations.

Annual Band Directory: The WholeNote Annual Band Directory has been delayed while we incorporate some planned changes. We will be contacting all bands soon.

Players wanted: The Etobicoke Community Concert Band is seeking bassoon and bass-clarinet players. Rehearsals are held on Wednesday evenings, central Etobicoke, close to TTC.

Coming events
Saturday, Oct 13 and Sunday, Oct 14: The Canadian Band Association, Ontario Chapter presents its 6th annual Composite Band Weekend. This year’s host band is the Peterborough Civic Concert Band, celebrating its 150th anniversary. It is a collaborative music making experience which includes rehearsals with an array of well known conductors and culminates in a final public performance featuring outstanding soloists performing with both the Composite Band and the Peterborough Band. Full details and a registration form may be found at the CBA website www.canadianbandassociation.ca.

Sunday, October 14: 3pm The Hannaford Street Silver Band’s 24th Season Celebrating Traditions opens with a concert titled The Village Band. Under the baton of distinguished guest conductor Elgar Howarth, the band recreates the spirit of a village band concert of a century ago.

Sunday, October 21: 3pm The Markham Concert Band presents The Amazing Journey, a musical trip down through the centuries.

Friday, October 26 8:00 pm The Etobicoke Community Concert Band presents guest accordionist Joe Macerollo and An Oktoberfest of Music.

Jack MacQuarrie can be reached via bandstand@thewholenote.com

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So Me TH NG N EW
BY JASON VAN EYK

Of Byzantium and the Molson Prize

With the pre-season becoming larger and more interesting, there’s simply no excuse not to experience current, creative music; especially when it provides a good preparation for the adventurous season ahead. This is particularly true of the Music Gallery’s recent X Avant festival, which built up some intriguing evenings of multi-genre music.

Take for example Night Two of X Avant, which featured an impro and electroacoustic through-line. The evening opened with CONTACT, who created a real downtown feel, mixing in David Lang and Phillip Glass alongside Canadian Jordan Nobles. While their set had no improv or electracoustics, the band did bring some arrangements of Bowie/Eno and Richard D. James (better known as intelligent techno pioneer Aphex Twin), which were backed by live video from Noir and Patricia Rodriguez. I’m personally a big fan of this current crossover between electronica and concert music, where acoustic groups re-arrange and perform electronic works. Aphex Twin is a clear favourite, with groups like NYC’s Alarm Will Sound tackling the more rhythmically complex works, while greats like Glass have orchestrated the more ambient pieces. For this concert, CONTACT gave us their take on Blue Calx from James’ early ambient works. The band made a good attempt, capturing the original’s long lines and expansive textures. However, I felt they missed the spaciousness and long decay that gives Blue Calx it’s remarkable qualities.

CONTACT was much more impressive in Lang’s harshly pared-down Stick Figure, which makes me anticipate their next Music Gallery concert on October 28th, where they will tackle Elevates – a complete David Lang programme matched by videos from big name artists Bill Morrison, William Wegman and Doug Aitken. For more details visit www.contactcontemporarymusic.ca or call 416-902-7010.

While I write, neither Tapestry’s Opera Briefs nor Nuit Blanche have taken place. Both were profiled in last month’s column. Luckily, I was treated to some sneak peeks. This year’s Opera Briefs are sure to please those that like their humour dark. The librettists have turned out some playfully twisted pieces, which have been skillfully set by their musical collaborators. Even better, these combinations have inspired some delicious performances from the Tapestry Company. Meanwhile, over at the CMC, composer Bill Gilliam and image artist Gera Dillon tested their collaborative installation piece, Memory Vision. This audiovisual event, accompanied by content from sound poet Penn Kamp, truly captures the energy of the city at night, while also creating a flexible sense of time…

for an all-night art thing.

But October is when new music really gets going in Toronto, with the city’s numerous presenters launching their annual series. 2007-2008 is set to be a particularly momentous season, as two of our leading new music organizations celebrate their silver anniversaries.

Soundstreams launches their 25th anniversary season with the Byzantine mini-festival. A recurring interest for Artistic Director Lawrence Cherney (who also developed Byzantine-based concerts in 1995 and 2002), the mystical mysteries and cultural monopoly that this medieval empire held for over a thousand years will be explored by some of the best creators and performers Soundstreams could amass.

On October 12th at Walter Hall, the opening concert will compare and contrast how the medieval rituals and early music of the Byzantine period continue to inspire today’s composers. Montreal-based Michael Oesterle offers the world premiere of his Big City, little city, written for viola soloist Steven Dann and chamber orchestra. Oesterle describes his personal meaning of Byzantium as “Black Death, Feudalism, monastic illuminations, extraordinary mosaics, ornate crosses and the great vaulted ceilings that overarched the religious schizophrinia of the crusades, witch-hunts and the Inquisition”. This sounds like an evocative place from which to create. Dann will also appear in the North American premiere of Jonathan Harvey’s Jubilus, inspired by a medieval Italian monk’s chant. Enriching the programme will be Patricia Rozario’s performance of 12th-century chants by Hildegard von Bingen and Oesterle’s Chaucer Canticles.

Patricia Rozario’s unique voice - which has been described as radiant, phenomenally dexterous and totally expressive – will also grace the following night’s festival-closing concert. On October 13 at St. Anne’s Anglican Church, Rozario will be joined by the Elmer Iseler Singers for the North American premiere of The Troparion of Kassiani by Toronto composer Christos Hatzis. The work, which...
was premiered with Rozario as the soloist at the 2004 Byzantine Festival in London, is based on a text by Kassia, a ninth-century poet, abbess and the first woman composer for whom any work is known to survive. Completing the programme are North American premieres of Ode of St. Andrew of Crete and Lamentation, Last Prayer and Exaltation by Sir John Tavener and Jonathan Harvey's Come Holy Ghost. For complete details, please visit www.soundstreams.ca or call 416-504-1282.

The Esprit Orchestra follows shortly with their silver anniversary season opener on October 19 at the Jane Mallet Theatre. Back in 1983, Esprit was given a two-year survival prognosis. Now entering its twenty-fifth, the Orchestra is highly regarded world-wide for its dedication to offering increasingly larger audiences the finest of today's music as performed by some of the most talented soloists and orchestral players to be found anywhere.

This season's opening programme brings back some of the best-loved Esprit pieces, including Dutch composer Tristan Keuris' Sinfonia, Toronto-based Alexina Louie's Shattered Night, Shivering Stars and Colin McPhee's Tabuh-Tabuhan. A special anniversary moment will take place when Esprit founder and Music Director Alex Pauk publicly receives the prestigious 2007 Molson Prize in the Arts. The $30,000 prize is awarded every year to distinguished citizens who make outstanding achievements and ongoing contributions to the cultural life of Canada. In selecting Alex as this year's recipient, the jury called him "a cutting-edge leader in the cultivation and presentation of contemporary music, in Canada and abroad." I for one will be there to congratulate him on the well-deserved honour.

So come out and celebrate a history of innovation. Discover music's creative longevity through 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).
Jazz Notes
by Jim Galloway

Autumn Leaves

Use it, or lose it. It's a common truism applicable to many aspects of human endeavour - remain active in mind and body or there will be a steady decline in your "ratings". Why am I on this topic? Well, over Labour Day weekend this year I was at the "Sweet & Hot" festival in L.A. where one of the featured artists was singer Herb Jeffries. He has several claims to fame and one of them is that in 1941 he had a hit recording with Duke Ellington. The song was "Flamingo". He began his singing career as a teenager in Detroit and caught the attention of Louis Armstrong in a speakeasy. Armstrong wrote him a note of recommendation to give to band leader Erskine Tate who was playing at the Savoy Ballroom in Chicago. After only two nights with Tate, Jeffries was hired away by famed jazz musician Earl "Fatha" Hines.

But there is a lot more to this man. Jeffries was from a mixed marriage with Irish, Sicilian and Ethiopian roots and could have passed for white but chose to be identified as black. He is also one of the original singing cowboys from the early days of Hollywood Westerns, remembered for his role as the Bronze Buckaroo—the pistol-packing singing hero of four all-black musical Westerns from the late 1930s, and this at a time when Hollywood only cast black actors in menial roles such as servants or railway porters. While he was with the Hines band on one of their tours in the Southern States, he realised that there were hundreds of segregated cinemas for blacks only, but if they showed a western, it starred only white cowboys simply because there were no black cowboys in Hollywood. As Herb explains it, "People don't realise that in the Old West, one out of every three cowboys was a black, and as well, many of them were Mexican."

In an attempt to correct the stereotype, Jeffries was instrumental in the production of the first western with an African-American cast, "Harlem on the Prairie", released in 1937. As well as starring, Jeffries sang and performed his own stunts as the cowboy character "Bob Blake." This was followed by Two-Gun Man from Harlem (1938), Harlem Rides the Range (1939) and The Bronze Buckaroo (1939). In the days of American racial segregation, these movies played only in theatres catering to African Americans. Jeffries remained at that time a virtual unknown with white audiences.

Then in 1939, Duke Ellington heard Jeffries and invited him to sing with the band. He remained with the orchestra until 1943 and in 1941 was cast in the Ellington musical "Jump For Joy". The financial backer of the show was John Garfield, who thought Herb looked too white and asked him to wear makeup. As soon as Duke Ellington saw it, he told him to take it off. Jeffries is the sole surviving original member of that great 1940s Duke Ellington Orchestra and still has a rich singing voice. We spent quite some time together and I found him to be not only a sharp dresser, "Everything I know about clothes, I learned from Duke Ellington", but mentally as sharp as a tack and with a gentle nature and philosophy towards life that would be the envy of a lot of people I know.

On September 24th he celebrated his 96th birthday and he still sounds great singing "Flamingo"! "Most people come to this world by stork," he says. "I came by Flamingo, and Duke Ellington delivered me."
Remembering Doug
Not all the good guys live to a ripe old age and the musical community was shocked recently by the sudden death from heart failure of Doug Riley.

He was born in Toronto on April 24th 1945, had polio as a child but found his creative outlet in the piano. He came to be loved and respected as a composer, arranger, pianist and organist, but most of all as a warm, loving and generous human being. His talents covered every aspect of the music business: his early days as a teenager playing Rhythm and Blues; a prolific career in the “jingle” business; television production; leader of his 16 piece “Dr. Music” (a name which became synonymous with him); and performing with countless artists in the classical, jazz and commercial genres.

But Doug’s real love was jazz. The family collection of 78s was his childhood introduction to some of the early piano giants such as James P. Johnson and Fats Waller and he learned from those records before going on to earn a Bachelor of Music in composition from the University of Toronto, at the same time playing R &B around Toronto with a group called the Silhouettes. He was open to all kinds of music. I don’t know who said it first - it has been attributed to a lot of people including Richard Strauss and Duke Ellington - but it certainly held true for Doug. “There are only two kinds of music - good music and the other kind.”

As with many of us, a great part of his life was spent travelling and it was on August 27th on his way back from an engagement in Calgary to Little Pond in P.E.I. where he and his wife Jan had made their home that Doug suffered a fatal heart attack while sitting on the plane. It’s hard to imagine that he is no longer with us.

For the last few years of Toronto’s Montreal Bistro, Doug and I had an annual gig there and it was always one of my favourite and most enjoyable engagements. He leaves a wonderful legacy and the scene will not be the same without him.

Jan and his sons Ben and Jesse have been in the thoughts of all of us. It was the poet Laurence Binyon who wrote, “They shall not grow old, as we that are left grow old.”

Goodbye Doug. I’ll miss you, your music and that lovely twinkle in your eyes.

WholeNote’s live jazz listings can be found on page 48.

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Jazz Vespers
Featuring some of Toronto’s best jazz musicians with a brief reflection by Jazz Vespers Clergy

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Sat. Oct. 20  Chase Sanborn Trio
Fri. Oct. 26  Heather Bambrick Trio
Sat. Oct. 27  Stevie Valance Trio

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On Opera
by Christopher Hoile

Opera Ontario at a turning point

As the fall opera season begins in earnest in October, there is both good and bad news. The good news is that the Canadian Opera Company and Opera Atelier will be presenting works not seen in Toronto for decades. The bad news is that Opera Ontario is in serious financial difficulty and needs to raise emergency funds to survive.

To start with the bad news, Opera Ontario announced on September 17 that it was launching a sixty-day emergency fundraising campaign to raise one million dollars. Without these funds the company cannot continue even with its 2007-08 season. Performances of Mozart’s “The Magic Flute” were to take place in Hamilton on October 18 and 20 and in Kitchener on October 26 and 28. General Director David Speers says, “Decisions regarding ‘The Magic Flute’ will become more apparent as we progress in the campaign.”

The season was also to have included Popera with Richard Margison on November 22 and 24 in Hamilton, November 23 in Kitchener, Massenet’s “Werther” on February 7 and 9 in Hamilton; and Puccini’s “Madama Butterfly” April 24 and 26 in Hamilton, May 2 and 4 in Kitchener. According to Board Co-chair Peter Ufelmann, “There is no delicate way to say this, but this not-for-profit opera company is in need of its largest community and government show of support in its over 28-year history”.

Speers says, “The serious situation for opera in Hamilton and Kitchener Waterloo comes while subscriptions are still strong and the quality of the performances and artists is unparalleled”.

To kick off the campaign famed tenor Ben Heppner donated his services for a benefit recital on September 21. Opera Ontario has presented opera in Hamilton for 28 years and in Kitchener-Waterloo for 12, attracting approximately 16,500 and 8,000 patrons annually to Hamilton and Kitchener, respectively. For many Torontonians, Opera Ontario has functioned as a kind of New York City Opera in relation to the COC’s Met. It has become a prime showcase for Canadian talent and its offerings have complemented those in Toronto, in many cases presenting works that have never or seldom been staged here.

To contribute to the emergency fundraising campaign cheques may be sent to Opera Ontario, 105 Main Street East, Suite 905, Hamilton, ON, L8N 1G6. Please mention if you wish the money to be held “in trust”. For further information phone 905-527-7627. If you have to leave a message, it will be answered.

Meanwhile, in Toronto the Canadian Opera Company prepares to open its 2007-08 season with Mozart’s “The Marriage of Figaro” running October 2-November 2. The opera will star former COC Ensemble member Robert Gleadow, recently returned from Covent
Garden, in the title role. Sopranos Ying Huang and Isabel Bayrakdarian alternate in the role of Susanna. Russell Braun will be Count Almaviva. In repertory will be the COC’s first-ever presentation of Verdi’s “Don Carlos” in its original five-act French version created for the 1867 World Exposition in Paris and based on Friedrich Schiller’s play of the same name. Mikhail Agafonov sings the title role with Adrienne Pieczonka as Elisabeth. Guang Yang and Mary Phillips share the role of Princess Eboli, Norwegian bass-baritone Terje Stensvold is Philip II and Armenian bass Ayk Martirosian is the Grand Inquisitor. John Caird directs. Music director of the Opéra National de Nancy, Paolo Olmi, an expert in the French and Italian repertoire who has conducted both versions of the opera, takes the podium replacing the late Richard Bradshaw who was to have conducted. The opera runs October 12-November 3.

From October 27 to November 3, Opera Atelier will present the first fully staged period production in Canada of Monteverdi’s “Il ritorno d’Ulisse in patria” (1641). After its “Orfeo” last year and “The Coronation of Poppea” in 2002, Opera Atelier will have given us all three of Monteverdi’s surviving operas. Olivier Laquerre stars in the title role with Stephanie Novacek as Ulysses’ faithful wife Penelope, who has waited twenty years for his return from the Trojan War. The production also features such favourites as Alain Coulombe, Carla Huttanen, Laura Pudwell, Jennie Such and Curtis Sullivan. Followers of Atelier’s opulently edgy operatic art will be aware that the orchestra and chorus for their productions are often furnished by the city’s other leading Baroque ensemble, Tafelmusik, often with David Fallis conducting. In this production, OA will be conducted by Fallis again, but this time the collaboration is with Fallis’s other pride and joy - the Toronto Consort. As usual Marshall Pynkoski will direct and Jeanette Zingg will choreograph.

So an operatic season of mixed hopes and much promise is under way. We can only hope that in all cases it goes from strength to strength.
OCTOBER’S Child...

While we’re on the topic of little solo angels: this one is now renowned for making music on the mountain, among other places. She’s no orphan, but Vivaldi’s s Scuola has a special place in her life.

Think you might know who October’s child is?

Send your best guess to

musicschildren@thewholenote.com

Winners will be selected by random draw among correct replies received by October 15 2007.

SEPTEMBER’S Child ... was Angela Hewitt

I just picked up a copy of the WholeNote and it opened to a picture of my old girlfriend!!! At least that’s what I told my mother back in 1984! (about the time the photo was taken). Angela Hewitt was a great friend of mine from Grade 1 to 5 in Ottawa in a little subdivision of wartime houses. She and I attended McGregor Eason public school. We both loved music (of course she was the child prodigy). I remember going to her house and watching her play the piano and dance the “Sword Dance”.

(Rick Comrie, Cambridge Ontario)

...Around dinner time I turned the radio on CBC to listen to the news. A program was already in progress and I heard a woman describing her concert tour and that she likes to stop in Ottawa to visit her mom and recover from jet lag.... The nursing home took the initiative to bring in a little Steinway for her to play since the piano they had was not up to scratch. As I listened, it was sort of like your child “who is it” photo quiz because the woman speaking made me wonder who she was. She gave a performance of Bach and Chopin for her mother and her fellow residents at her seniors’ centre. Ms. Hewitt reported (on the radio) that a man who for years did not speak, began to sing all the words to a hymn that she played. Residents and staff were moved to tears as they gave a performance of Bach and Chopin for her mother and her fellow residents at her seniors’ centre. Ms. Hewitt reported (on the radio) that a man who for years did not speak, began to sing all the words to a hymn that she played. Residents and staff were moved to tears as they

(Congratulations to our Winners! (and keep up the good guessing!) Lynda Moon, Rick Conrie, Mark Szumiagaj, and James Bailey will receive The Well Tempered Clavier (a 4-CD box set!); Johann Sebastian Bach; on the Hyperion label (CD544291/4). Anika Jheh, Jane Marvy, Tom Box and Trina Wasilewski will receive Bach Gambe Sonatas; Johann Sebastian Bach; on the Orfeo label (C 693 071A). This is Angela Hewitt’s first chamber music CD, with the German cellist, Daniel Müller-Schott.

Music’s Children gratefully acknowledges the generous and good-humoured participation of Adrienne Lloyd, Christina Daysog, David Feick, and the good people at SRI.

Earliest musical memory? Learning how to play the piano from the method written by Boris Berlin (my mother was my teacher): there was a piece with open fifths in the bass and an Indian tune above ...

Where did music, both formal and informal, fit into your everyday life?

Music was a part of life at home as both my parents were wonderful musicians. I evidently asked my mother for a lesson every day. She didn’t have to push me at all. I found it fun. We have a tape of me playing at the age I was in the photo—it’s very funny to hear, but also very telling, as I was obviously taught how to play musically right from the beginning with good phrasing, articulation, dynamics, and timing.

Do you remember ever thinking you would do anything else?

At one point I wondered if I should go to ballet school (about the time I was 14 years old), but I knew I was better at the piano, so didn’t.

If you could time travel and meet face to face with the little person in that photo, is there anything you’d like to tell them?

No, not really. I think life has to be discovered... I suppose I could say, “Now, don’t go skipping in the mud in that dress”, which was what I was always doing, much to my mother’s despair!

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Early in the Training of her Piano...
CONCERT LISTINGS
Toronto & GTA

In this issue: Metro Toronto, Brampton, Markham, Mississauga, Oakville, Pickering, Thornhill.

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

Monday October 01
- 7:30: University of Toronto Faculty of Music, Los Angeles Guitar Quartet. Walter Hall, 80 Queen’s Park. 416-978-3744. $22/4/14.

Tuesday October 02
- 7:30: Canadian Opera Company. Mozart: The Marriage of Figaro. Julia Jones, conductor; Guillaume Bernardi, director; Morris Ertman, set designer; Ann Curtis, costume designer; Heid Strauss, choreographer; COC Orchestra and Chorus. Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-363-8231. 8:00. $275-$20 (general 18-29 and rush). For complete run see music theatre listings.

Wednesday October 03
- 12:00 noon: Yorkminster Park Baptist Church. Peter Nikiforuk, organ. 1585 Yonge St. 416-872-1167. Free.
- 7:30: Friends of Herman Geiger-Torel/University of Toronto. The Torel Concert. Rafi Armenian, conductor; University of Toronto Symphony Orchestra; Russell Braun, Adrienne Pieczonka, Susan Plato and others. MacMillan Theatre, Edward Johnson Bldg, 80 Queen’s Park. 416-978-3744. $85/$60/$35. To establish the Torel Lectures at Faculty of Music.

FRIDAY, OCTOBER 19, 8PM

TRIBUTE TO MAESTRO RICHARD BRADSHAW
Peter Oundjian conductor

Program to include:
KODALY Dances from Galánta
DEBUSSY Nocturnes
PROKOFIEV Romeo and Juliet (selections from Ballet Suites I & II)

FRIDAY, NOVEMBER 23, 8PM

Toronto Centre for the Arts (5040 Yonge Street)
$20 adults, $15 students & seniors
416-872-1111
www.rcmusic.ca/concerts
John St. 416-204-1080. $10; $5/member(s).
- 8:00: Roy Thomson Hall/Massey Hall. Bach: Suites No. 5 & 6; Ravel: Piano Concerto. Stephen Clarke, piano. 197 John St. 416-204-1080. $15; $10/member(s); $5/st. (st)
- 8:00: Roy Thomson Hall/Massey Hall. Jazz & Blues: John McLaughlin & the 4th Dimension. Gary Husband, keyboard/percussion; Hadrien Feraud, bass; Mark Mondesir, drums. Massey Hall, 15 Shuter St. 416-872-4255. $49.50-$69.50.
- 9:00: Small World Music Society/ Bamahang Productions. Sixth Annual Fall Festival:”Mr. Something Something (Canada) with DJ medicinenan. Lola Lounge, 1565 Dundas St. W. 416-588-0307. $15, $10/adult.

Friday October 05
- 5:00: Canadian Jazz Quartet. Jazz. Gary Benson, guitar; Frank Wright, vibes; Duncan Hopkins, bass; Don Vickery, drums; guest: Bill McBirnie, flüte. Quo Bar & Grill, 220 King St. W. 416-976-7717. No cover.
- 8:00: Art of Time Ensemble. America & the Black Angel. Cymbal: Vox Balaene for amplified piano, flute and cello; Black Angel for electric string quartet. Andrew Burashko, artistic director; Michael White, jazz trumpet; Toshiyuki Satoh, violin; Gabriel Dharmoo, flûte. Enwave Theatre, Harbourfront Centre, 231 Queens Quay West. 416-973-4000. $38.
- 8:00: Jazz at Oscar’s. Tiny Alligator Large Band. Arbor Room, Hart House, University of Toronto, 7 Hart House Circle. 416-978-2452. Free.

Saturday October 06
- 8:00: Art of Time Ensemble. America and the Black Angel. See Oct. 5.
- 8:00: Miles Nadal Jewish Community Centre. Mitch Smolkin & Klezmer en Buenos Aires: A Song is Born. The Mitch Smolkin Ensemble. Al Green Theatre, 750 Spadina Ave. 416-924-6211 x133, 416-924-6211 x 401. $30/each; $45/adult.
- 8:00: Music Gallery. Great Aunt Ida, Kim Barlow, Tim Vesely, singers/songwriters. 197 John St. 416-204-1080. $10; $7/member(s).
- 8:30: Hugh’s Room. Liam Titcomb. 2261 Dundas St. W. 416-531-6804. $15-$12.

AVIV STRING QUARTET
WINNER: MUSICAL AND SORORITY CONTESTS

Rachel Mercer, cello; Shuli Waterman, viola; Evgenia Epstein, 2nd violin; Sergey Ostrovsky, 1st violin

October 9, 2007, 8 pm Fund raising concert for Southern Ontario Chamber Music Institute
Knox Presbyterian Church, at the corner of Lakeshore and Dunn, Oakville
Haydn: “Rider” Quartet Op. 74 #3 in G minor
Janacek: Quartet #2. “Intimate Letters”
Schubert: String Quartet: “Death and the Maiden”

Tickets: $30, $20 students/seniors 905-842-5865 or info@socmi.org or www.socmi.org

Tickets also available at the door

October 10, 2007, 8 pm Fund raising concert for Canadian Museum for Human Rights
Al Green Theatre, Miles Nadal JCC
Bloor and Spadina, Toronto

Mozart: String Quartet, “Hunt”, K458
Shostakovich: String Quartet #8
Schubert: String Quartet, “Death and the Maiden”

Tickets: $30, $20 students/seniors 905-842-5690

Tickets also available at the door
Sunday October 07
- 1:00: Marisol Elias. Support the Canadian Cancer Society & Celebrate the Arts. Rosario Arce, vocal; Stonebridge, 6 musicians. George Ignatieff Theatre, 15 Devonshire Place. 416-978-8848. $25.
- 1:30: CAMMAC/Michael Gallery. Fall Concert. Vincent Wolfe, vocalist. Jazz at Massey Hall. 172 Richmond St. West. 416-477-5236. $30

Tuesday October 09
- 8:00: Aviv String Quartet. Fundraising concert for Canadian Museum for Human Rights. Mozart: String Quartet (Hunt); Shostakovich: String Quartet No. 3; Schubert: String Quartet (Death and the Maiden). Sergey Ostrovsky, Evgenia Epstein, violins; Shuli Waterman, viola; Rachel Mercer, cello. $7 Cover.

Wednesday October 10

Thursday October 11
- 12:00 noon: Canadian Opera Company Presents: The Richard Bradshaw Amphitheatre Vocal Series: I Musici. Members of I Musici (Leslie Robertson, flutes; Angela Rudden, viola); Mozart: String Quartet (Hunt); Shostakovich: String Quartet No. 3; Schubert: String Quartet (Death and the Maiden). Sergey Ostrovsky, Evgenia Epstein, violins; Shuli Waterman, viola; Rachel Mercer, cello. $7 Cover.

A Musical Life
FRIDAY OCTOBER 12, 2007
7pm - Silent Auction / 8pm - Concert
Rose Theatre - 1 Theatre Lane, Brampton
Tickets: $35, $50 or $100 available from the Rose Theatre box office at 905-724-2800

This is a fundraising event to help Amy Doty live with ALS, a relentless, progressive and terminal motor neuron disease for which there is no cure.

For more information visit donetoplevelconcert.org

Join Via Salzburg, Chamber Orchestra for its first concert of the 2007 season!

Via Salzburg christens its ninth season with a celebration of the piano in a solo, chamber and orchestra role. The performance will feature illustrious pianist Yuval Fichman.

Via Salzburg, Chamber Orchestra
October 11 & 12, 2007, 8:00 p.m.
Glenn Gould Studio, Toronto • 250 Front Street West
Tickets: $35 • Tickets are available at www.glenngouldstudio.com
Tel: 416-205-5555 or at the Glenn Gould Studio Box Office

Proudly sponsored by:

More information available at Donetoplevelconcert.org
**MISSISSAUGA Symphony**

Living Arts Centre, Mississauga
Free Underground Parking
www.mississaugasymphony.com

**Midnight in MOSCOW**

Saturday, October 13, 2007 8PM
Tickets: $10/$35/$45

Peter Longworth piano

Tchaikovsky's first piano concerto culminates a diverse evening that also brings the warm melodies of Arensky and a festive Shostakovich.

Mississauga Symphony Orchestra: John Barrum, Music Director & Conductor

LIVING ARTS CENTRE BOX OFFICE (905) 306-6000

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**CONCERTS: Toronto and GTA**

Mozart. Yuval Fichman, piano; Mayumi Seller, artistic director, Glenn Gould Studio, 250 Front St. West. 416-205-9555. $50/$44(sr); $20(st w/ID). See ad previous page.

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Friday October 12


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Saturday October 13

- 7:00: St. Wilfrid Anglican Church. Three Sopranos and a Baritone in Concert. Operatic and musical theatre favourites. Roland Goroll, baritone; Deanna Pauletti, Accompanist.

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The Village Band

Sunday, October 14, 2007, 3 p.m., Jane Mallett Theatre
Elgar Howarth, Guest Conductor
Sponsored by Schaeffler Canada Inc.

We commence our 2007/2008 season with a celebration of that cherished tradition, the Village Band. Marches, overtures and virtuoso solos are the order of the day. Our village is global as we welcome guest conductor Elgar Howarth, directing the North American premiere of Philip Harper's Legend of Sangeet for Sitar and Brass Band. An array of HSSB soloists will enthral and amaze in a delightful afternoon of brass band classics.

The Hannaford Street Silver Band is grateful for the assistance received from its corporate and its many individual donors, and from the following:

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**Back to Ad Index**
Monday October 15

- 11:30pm: Hugh’s Room. Toronto Songwriters Festival. Lindsay Broughton, Joey & Ciara Macdonald, Lindsay Regan, Justin Bridgehaman; Jill Dee Children’s Fund, producer. 2261 Dundas St. West. 416-531-6804. 412-1104nd. Funding goes to help poor children in Laos and India.

Tuesday October 16


Wednesday October 17

- 12:00 noon: Yorkminster Park Baptist Church. Joanna Vollender; Richard Clarke.

Toronto Philharmonia

Kerry Stratton, Music Director

Immortal Beethoven

Thursday October 18 @ 8 pm

Toronto Centre for the Arts

Weston Recital Hall

5040 Yonge Street

Roberto Paternostro, Conductor

Jung Eun Byun, piano

Gernot Winifshofer, violin

Mee Hae Ryo, cello


CGRAYPHON TRIO

October 16 at 8:30 pm


- 8:00: Toronto Symphony Orchestra. Symphonic Pops Spectacular! Shostakovich: Festive Overture; Verdi: Grand March, from Aida; Olympic marches & anthems by Williams, Foster, Eric Kanzel, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 433-488.

Tickets: $25 to $59

www.torontophil.on.ca
... CONCERTS: Toronto and GTA

- 8:00: Jazz at Oscar's, JMC Project. Arden Room, Hart House, 7 Hart House Circle. 416-978-2462, Free.
- 8:00: Performing Arts York Region. Music of Clarke, Cuthard, Ravel & Dvorak. Made in Canada Piano Quartet: Judy Kang, violin; Sharon Wei, viola; Denise Djokic, cello; Angela Park, piano. Thornhill Presbyterian Church. 271 Centre St. 905 886-2012. $25.
- 8:00: Royal Conservatory of Music. Dance & Romance. Debussy: Nocturnes; Kodaly: Dances from Galánta; Prokofiev: Romeo and Juliet selections. Royal Conservatory of the Glenn Gould School; Uzi Mayer, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416 872-1111, $20(adult); $10(under 12). 3:00: Hugh's Room. The Bums Sisters.

Vocal Recitals: Dame Kiri Te Kanawa, Angela Park, piano. Thornhill Presbyterian Made in Canada Piano Quartet: Judy Kang, violin; Sharon Wei, viola; Denise Djokic, cello; Angela Park, piano. Thornhill Presbyterian Church. 271 Centre St. 905 886-2012. $25.

Music of Clarke, Coulthard, Ravel & Dvorak.

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Aldeburgh Connection. Sunday Afternoon Concert Series: New York Exotic. Songs by Britten, Porter & Greer. Monica Whicher, soprano; Elizabeth Turnbull, mezzo; Colin Ainsworth, tenor; Mark Pedrotti, baritone; Stephen Ralls & Bruce Ubukata, piano. Walter Hall, 60 Queen's Park. 416-735-7982. $50.


7:30: York Symphony Orchestra. Beethoven: Prometheus Overture; Brahms: Academic Festival Overture, Symphony No.1; Vieuxtemps: Violin Concerto No.5. Robert Han, violin. Markham Theatre. 905-305-7499.
**CONCERTS: Toronto and GTA**

$25 (adult) $20 (student) 5/10 and under.

- **8:00:** New Music Concerts/Music Gallery, William Bolcom for Two Pianos. Bolcom: Recuerdos; Frescoes; Sonata for 2 pianos; The Serpent's Kiss; Through Eden's Gates. Bergmann Piano Duo: Elizabeth and Marcel Bergman, pianos, harpsichord and harpsichord. Church of Saint George the Martyr, 197 John St. 416-204-1089. 425/ $16 (student)/$5 (student).

**William Bolcom for Two Pianos**

**NEW MUSIC CONCERTS & THE MUSIC GALLERY**

*present Elizabeth and Marcel Bergman*

Sunday, October 21

**Monday October 22**


- **8:00:** Miles Nadal Jewish Community Centre. A Tribute to Milton Barnes. Michal and Daniel Barnes, host/performers; Tito Lyra, Renee Bouchot, Marilyn Lerner, Dave Wall, Brian Katz, Lenka Lichtenberg and others. Al Green Theatre, 750 Spadina Ave. 416-924-6211 x 20. Free.

**Tuesday October 23**

- **12:00 noon:** Canadian Opera Company. The Richard Bradshaw Amphitheatre Vocal Series: Donizetti/ The Elixir of Love. Opera division of the University of Toronto. Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-363-8231. Free.


- **12:00 noon:** Yorkminster Park Baptist Church, Giles Bryant, organ. 1525 Yonge St. 416-922-1167. Free.


- **7:00:** Music and Arts for Kids Education Foundation. Fantastic Four. Maria Anissoevits, violin; Vladislav Kobalavsky, piano; Starslav Vítor, tenor; Elena Keleeve, piano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Call for ticket prices. Proceeds will go towards scholarships for gifted children, programs for kids touched by cancer & subsidized music education at community centres.

**Wednesday October 24**


**Thursday October 25**

- **12:00 noon:** Canadian Opera Company. The Richard Bradshaw Amphitheatre Chamber Music Series: Utter Most. Now approaches to human voice in chamber music; works by Butterfield; Callahan and Rolfe. Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-363-8231. Free.


- **7:00:** Music and Arts for Kids Education Foundation. Fantastic Four. Maria Anissoevits, violin; Vladislav Kobalavsky, piano; Starslav Vítor, tenor; Elena Keleeve, piano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Call for ticket prices. Proceeds will go towards scholarships for gifted children, programs for kids touched by cancer &subsidized music education at community centres.

- **8:00:** Mississauga Arts Council. Theatre Etoboche. Simon: Come Blow Your Horn. David Gossie, director. Assembly Hall, 1 Colonel Samuel Smith Park Dr. 416-246-1889. $16-$18. For complete run see music theatre listings.

Music TORONTO

**2007~2008 Concert Season**

**Music from the Dance Capitals of the World**

**Guest Dancers at each concert**

**Sunday, Oct. 21, 2007, 3pm**

**NEW YORK**

Pre-concert talk, 2:15 pm

**Opera Atelier Dancers**

**Sunday, Apr. 6, 2008, 3pm**

**LONDON**

**OMO Dance Company**

**Saturday, Dec. 9, 2007, 3pm**

**PARIS**

Pre-concert talk at 2:15 pm

**Cécile Denis, harp**

**Opera Atelier Dancers**

**Sunday, May 25, 2008, 3pm**

**ST. PETERSBURG**

**Amanda Goodburn, violin**

**ProArteDanza**

**Season Presenter:**

**Print Media Sponsor:**

**Ontario Arts Foundation**

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**YONGE DENTAL**

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October 1 - November 7 2007
A Tribute to Milton Barnes
Hosted by Micah & Daniel Barnes
Featuring Trio Lyra
and some of Toronto's best musicians

October 22nd, 2007 8:00
Al Green Theatre - MNjcc
750 Spadina Ave. (at Bloor)

$20 General Admission
(416) 924-6211 ex.0

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... the pre-eminent Bach pianist of our time. THE GUARDIAN, LONDON

THE INTERNATIONAL BACH FESTIVAL TORONTO PRESENTS
CANADIAN PIANO SUPERSTAR

Angela Hewitt’s
BACH WORLD TOUR
The Complete Well-Tempered Clavier

Book 1
OCT 22, 2007 AT 8PM

Book 2
OCT 24, 2007 AT 8PM

CBC Glenn Gould Studio, 250 Front Street West
Tickets: $74.25 or 2 concerts for $127.20 (includes GST)
Limited $26.20 student tickets available
Call 416.205.5555 or purchase in person at the box office.
Purchase online www.glenngouldstudio.com
- 8:00: Toronto Symphony Orchestra. Final Symphony & Ryan Thronson Hall. See Oct 24.

Wednesday October 24


Thursday October 25

- 3:00: Willowdale Presbyterian Church. A Handful of Keys. Music by Bach, Mozart, Beethoven, Mendelssohn, Saint-Saens and more. Derrick Lewis, piano and organ & other performers. 368-8031. $13. For complete run see music theatre listings.

Friday October 26

- 8:00: Toronto Youth Wind Orchestra. Sound the Trumpet. Works by Gore, Staigers, & Reed. Allen Vizutti, trumpet; Hannaford Youth Band; Colin Clarke, artistic director. Recital Hall, Toronto Centre for the Arts. 5040 Yonge St. 416-870-8000. $15-$25.
- 10:00pm: Metropolitan United Church. Phantoms of the Organ. A Halloween howl of earthly delights! 56 Queen St. East. 416-363-0331. By donation. To benefit RCCO student organists.

Saturday October 27


Music at Metropolitan presents
Phantoms of the Organ
A Halloween howl of unearthly delights! Costumes welcome

Friday, October 26 at 10 pm
Metropolitan United Church
Queen and Church Streets, Toronto
Co-sponsored by the Toronto Centre, Royal Canadian College of Organists
Donations benefit student organists

Toronto Sinfonietta
Classical programming with a spirited edge

Silent Horror - Nosferatu
New music by Philip McConnell to the 1922 horror classic
October 26th, 8:00pm, at the R.O.M.

Gala Concert - Young winners of the Second Concerto Competition and T.D.S.B. Youth Orchestra join Toronto Sinfonietta
November 10th, 7:30pm, Isabel Bader Theatre

Box Office 416.410.4379
www.torontosinfonietta.com

Joe Macerollo
Etoibcoke Community Concert Band

OKTOBERFEST! October 26

...CONCERTS: Toronto and GTA

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UTTER MOST

Friday, October 26, 8 pm
The Music Gallery
197 John Street

The elemental, fabulous and eternal voice

Works by
Christopher Butterfield (CA) (World Premiere)
Moya Callahan (CA)
Jacques Bank (NL)
Anna Meredith (UK)

The Continuum Ensemble with guests
Xin Wang (soprano) and Greg Oh (conductor)

$25 adults/$15 seniors & arts workers/$5 students
416-924-4945
www.continuummusic.org

Music at Metropolitan
Phantoms of the Organ
A Halloween howl of unearthly delights! Costumes welcome
Friday October 26 at 10 pm
Metropolitan United Church
Queen and Church Streets, Toronto
Co-sponsored by the Toronto Centre, Royal Canadian College of Organists
Donations benefit student organists

Toronto Sinfonietta
Classical programming with a spirited edge

FALL CONCERTS

Silent Horror - Nosferatu
New music by Philip McConnell to the 1922 horror classic
October 26th, 8:00pm, at the R.O.M.

Gala Concert - Young winners of the Second Concerto Competition and T.D.S.B. Youth Orchestra join Toronto Sinfonietta
November 10th, 7:30pm, Isabel Bader Theatre

Box Office 416.410.4379
www.torontosinfonietta.com

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38
Exultate
CHAMBER SINGERS
John Tuttle, Conductor

October 26, 2007

Therefore
Give Us Love

"PROPHECY WILL FADE AWAY, MELTING IN THE LIGHT OF DAY;
LOVE WILL EVER WITH US STAY"

Join Exultate as we present two works that mix funereal solemnity with a passionate celebration of lives lived to the fullest: Therefore Give Us Love by Andrew Ager, and the timeless Requiem by Gabriel Fauré.

Friday, October 26, 2007 at 8:00 p.m.
Saint Thomas's Anglican Church
383 Huron Street, Toronto

For more information or to order tickets, please call us at 416-971-9229 or e-mail Exultate@Exultate.net
www.Exultate.net

African drumming and Lutheran chorales attend worship together:

Having Fun with Evangelical Lutheran Worship

Join SOCHS at Grace Lutheran Church, Oakville on Sunday, October 28, 2:30 p.m. and find out how!
**SUNDAY, OCTOBER 28, 3PM**

Glenn Gould Studio, CBC Building, 250 Front Street West

WEINBERG - Sonata for clarinet and piano
ARENCKY • Quartet op. 35 for 2 violins, viola, 2 cellos
MCDONAGH - Quintet for clarinet and strings

SCHULHOFF • String Sextet

Joining founding AMICI members, Joaquin Valdepeñas and David Hetherington are:
Erika Raum, violin; Stephen Sitarski, violin; Steven Dann, viola; Teng Li, viola; Winona Zelenka, cello and Dianne Werner, piano.

**SINGLE TICKETS NOW ON SALE! Call the Amici Chamber Ensemble Box Office: 416-368-8743 $10.00 - $545.00**

Subscription packages starting at $35 still available. Call now and save up to 22% on 4 great concerts!

**CALL: 416-368-8743**

www.amiciensemble.com

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**CONCERTS: Toronto and GTA**

Bobovev & Lubavitch Chassidic sects. Cantor Tiber Kovari; Chassidic Shul Band; Eyal Bitton, music director; Volval Pasternak, guest. Beth Tikvah Synagogue. 3080 Bayview Ave. 416-221-3433 x364. 118-436.

- 8:00: Music Gallery/CONTACT contemporary music/Bradyworks/New Adventures in Sound Art/Pleaseure Dome. David Lang: Elevated. with films by William Wegman, Bill Morrison, Matt Mullen. Allison Wiebe, piano; Mary Stein, cello; Tim Brady, electric guitar/keyboards; Rob MacDonald, electric guitar/percussion; Akiyo Hattori, bass clarinet & other performers. 197 John St. 416-204-1080. $20, $15 (adv/mem/sr); $10 (dist). Admission included with SOUNDplay passes.

- 8:00: Royal Conservatory of Music. Great Artist Series: An Evening in Bohemia. Dvorak: Piano Quintet in A. A. Mathes, String Quartet; Leslie Kinton, piano. RCM Concert Hall. 90 Croatia St. 416-408-2824 x321. 115; $10 (dist).


**Monday October 29**


**Tuesday October 30**

- 12:00 noon: Canadian Opera Company. The Richard Bradshaw Amphitheatre Chamber Music Series. Aria from Bach's Goldberg Variations arranged by Scott Irvine; works by Cable and McGrath. True North Brass Quintet. Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-363-8231.

**Wednesday October 31**

- 12:00 noon: Hart House Music Committee.

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**TORONTO CHILDREN'S CHORUS**

Elise Bradley, Artistic Director

**Songs All Children Should Know**

Sunday October 28, 2007 at 4:00 pm
Timothy Eaton Memorial Church
230 St. Clair Avenue West

Toronto Children's Chorus Training Choirs present "Songs All Children Should Know." Conducted by Artistic Director Elise Bradley, and conductors Carole Anderson and Teri Dunn, this concert features works by Kabalevsky, Vaughan Williams, Schumann, Coulthard, Dunhill and Handel.

Adult: $24 Student/Senior: $20

**Songs from Across the Seas and SeasonZ**

Saturday November 3, 2007 at 3:00 pm
Metropolitan United Church
56 Queen Street East

This family concert features songs that celebrate the connection between Canada and New Zealand, homeland of Artistic Director Elize Bradley.

Adult: $24 Student/Senior: $20

**Tickets and Information**

416-932-8666 x231
www.torontochildrenschorus.com

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**Amici Chamber Ensemble**

**SURTITLES sponsored by:**

Sun Life Financial

**Opera IN CONCERT**

Guillermo Silva-Marín, General Director

Anna Bolena by Gaetano Donizetti

(in Italian)

Set during the reign of England's Henry VIII, the opera presents Anne Boleyn as a noble and tragic figure with great dramatic thrust in Donizetti's finest personal style.

Nathalie Doucet-Lalkens, Music Director & Pianist
Lara Ciekiwicz
Anita Krause
Stuart Howe
Sean Watson

The Opera in Concert Chorus, Robert Cooper, Chorus Director

**SUNDAY OCTOBER 28 AT 2:30 PM**

St. Lawrence Centre for the Arts
Music TORONTO

Friday November 02

- 7:00: York University Department of Music. Faculty Recital Series: Sunday Viswanathan Quartet. Jazz standards and original compositions. Tribute Communities Recital Hall, 21 Accolade Ave. E. 4:00pm Keel St. 416-736-5888. $15.15.
- 8:00: York University Department of Music. Masterworks. Giles Bryant, raconteur; William Maddox, organ. 1585 Yonge St. 416-204-1080, $10.
- 8:30: Mississauga Arts Council. Good Rakin'. Tonight, Living Arts Centre, 1414 Living Arts Dr. Mississauga. 905-306-8000. $25 and up.
- 9:00: Mississauga Arts Council. Lava. Jazz Quartet include keyboard, guitar and 2 vocals. Gator Ted's Tap & Grill, 419 Dundas St East, Waterdown. 905-890-3133.

Saturday November 03

- 3:00: Toronto Children's Chorus. Songs from across the Seas and Seasonz. Songs that celebrate the connection between Canada and New Zealand. Elise Bradley, artistic director. Metropolitan United Church, 56 Queen St. East. 416-932-8989 x231. $24, $15.
- 7:30: Music On The Donway. Music of Daniel Rubnoff and his influences. Works by Rubnoff, Debussy, Schumann & Tad), Klezmer. Variab Chan, soprano; Ellen Murray, piano; Daniel Rubnoff, saxophones; singers from the Tafelmusik Baroque Choir. Donway Covenant United Church, 230 The Donway West. 416-444-8440. $20, $12(12yrs and under).
- 8:00: Roy Thomson Hall/Massey Hall/Ad Libitum Productions inc. Bernard Lachen, singer/songwriter, Massay Hall, 15 Shuter St. 416-872-4255. $34.50.

Sunday November 04

- 2:00: Jazz at R.T.R. The Rick Wilkins Quartet. Royal York Road United Church, 851 Royal York Rd. 416-231-1207. $20; (17$), in aid of various causes including Local Outreach, Youth Without Shelter, and Women's Habitat.
- 2:00: Trio Bravo. Music by Ellenwood, Jacob, Revel, Peterson, Reade, Babik and Mozart. Terry Stern, clarinet; Baird Knechtiel, viola; John Collie, piano. All Saints Anglican Church, 2850 Bloor St. West. 416-242-2131. $18, $12.50 (regular); $20 (15$). 
- 3:00: Yorkminster Park Baptist Church. Raised in Song – Great Hymns and Choruses. Audience singing along with great hymns & choruses from favourite oratorio masterworks. Giles Bryant, raconteur; William Maddox, organ. 1585 Yonge St. 416-922-1187.
- 4:00: St. James’ Cathedral. Twilight Recital Series. Allan Parker, flute; Andrew Agar, organ. C.P.E. Bach: Sonata in c; J.J. Quantz: Concerto in G. 65 Church St. 416-364-7885. Free.
- 8:30: Hugh’s Room. Ian Tyson. 7261 Dundas St. West. 416-531-6804. $40; $37 (5$).

Monday November 05

- 7:30: York University Department of Music. YU Chamber Choir. Works by Palestrina, Rossini, Certon, Mäntyjärvi, Ahlen, Pärör, Daley & Britten. Nathalie Lakhraz-Donier, pianos; Uteite Canton, director. Tribute Communities Recital Hall, 219 Accolade Ave. E. 4:00pm Keel St. 416-736-5888. $15.
- 8:00: JAZZ. FM89. Sound of Jazz Concert Series: King of Blue. Kevin Turcotte Pat LaBar­ bar, Richard Underhill, Bonnie Genskyn, Brandi
... CONCERTS: Toronto and GTA


- 8:30: Hugh’s Room. Ian Tyson. See Nov. 4.

Tuesday November 06


- 8:30: Mirvish Productions. Sweeney Todd: The Demon Barber of Fleet Street. The Princess of Wales Theatre, 300 King St. West. 416-872-1212, 800-461-3333. - 8:00: Toronto Symphony Orchestra. Rhapsody in Blue; Porgy and Bess (selections); Tin Pan Alley standards. 416-363-8221, 130 $275. For details and complete run see music theatre listings, page 47.


- 12:00 noon: Yorkminster Park Baptist Church. Emi Neufeld, organ. 1585 Yonge St. 416-822-1167. Free.


- 12:30: Saturday, November 3, 2007, 7:30 PM
Yorkminster Park Baptist Church, 1585 Yonge Street
Leslie Ann Bradley, soprano
Edward Moroney, organ • Amabile Boys Treble Concert Choir • Orchestra London
Tickets $50 / $40 / $35 / $35 until Oct. 20. seniors/students discounts available
For tickets call 416-530-4428, email orpheuschoir@sympatico.ca, or online at www.orpheuschoirtoronto.com

LATE LISTINGS & GREMLINS

Fri Oct 12 8:00: Soundstreams Canada. Byzantine Festival & Medieval Rhythms. Works by Oostervelt, Harvey, von Bingen. Patrick Roinis, soprano; Steven Dann, viola; chamber orchestra; Michelle Moura, conductor. Walter Hall, 80 Queen’s Park. 416-368-7723. $30, $22/10 (sr/st).

Sat Oct 12 7:30: Canadian Opera Company. Verdi: Don Carlos. Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-363-8221, 130 $275. For details and complete run see music theatre listings, page 47.

Sat Oct 13 8:00: Soundstreams Canada. Byzantine Festival & Medieval Rhythms. Works by Tavener and Harvey. 7:30 pre-concert presentation. St. Anne’s Church, 270 Gladstone Ave. 416-368-7723. $30, $22/10 (sr/st).


Tues Nov 6 8:00: Soundstreams Canada. Unfinished Life. World premier by Cherney, based on text by Dutch author Eddy Hillemans. works by Renaissance Jewish composers. Hilliard Ensemble; Tafelmusik Chamber Choir; chamber orchestra; Ivars Taupins, conductor. In co-operation with Holocaust Remembrance Week. Metropolitan United Church, 56 Queen St. East. 416-368-7723. $37, $29/10 (sr/st).

In memory of Richard Bradshaw

13th Season!

at Glenn Gould Studio, 250 Front St. W.
November 4, 2007 • 2pm

ITALIAN BEL CANTO SALON

We’re certain you won’t mind that we’ve replaced those pesky gondolieri with the soaring voices of Canadian rising star soprano Lucia Cesaroni and mezzo soprano Lynne McMurtry (back after her explosive debut with Off Centre last season), who will introduce us to the arias and canzonettas of Bellini and Donizetti. Our very own Boris Zarankin will then make his singing debut... with the piano as his voice, guiding us through Chopin’s cantabile piano repertoire inspired by Bellini’s melodic style.

Enjoy the intimacy of the 19th Century Salon with our “special blend” of music, poetry and pastry!

Tickets: $45/$35/adults/seniors/students
Glenn Gould Studio Box Office: 416.205.5555
www.offcentremusic.com

ARTS PRESENTS

André Laplante

Sun. Nov. 4, 2007 2:00 pm

Tokai String Quartet

Sun. Feb. 24, 2008 2:00 pm

Bach Children’s Chorus

Sun. Apr. 6, 2008 2:00 pm

Newmarket Theatre

505 Pickering Crescent, Newmarket

TICKETS

Series: $60 / $45 / $24
Single: $24 / $19 / $10

Box Office: 905-953-5122
www.newmarkettheatre.ca

Back to Ad Index
ARC (Artists of The Royal Conservatory) presents works by Jewish émigrés to Britain whose careers were critically affected by Hitler’s war. These conservative, hugely accomplished musicians were marginalised by the post-war avant-garde, and have only recently begun to receive the attention they so richly deserve.

ROBERT KAHN / 7 Lieder aus “Jungbrunnen”
BERTHOLD GOLDSCHMIDT / Two Morgenstern songs
HANS GÁL / Clarinet Quintet, Op.107
FRANZ REIZENSTEIN / Piano Quintet in D, Op. 23

ARC ENSEMBLE
Erika Raum & Benjamin Bowman, violins / Steven Dann, viola / Bryan Epperson, cello / Joaquin Valdepeñas, clarinet / David Louie & Dianne Werner, pianos

Special guest: Peter Barrett, baritone
Simon Wynberg, Artistic Director

Glenn Gould Studio / 250 Front Street West, Toronto
Tickets: $20 adults / $10 students & seniors
416.205.5555 / www.rcmusic.ca

This concert is made possible by the generous support of Leslie & Anna Dan and Family.

IN RECITAL
MARJORIE SPARKS – SOPRANO
BRAHM GOLDSHAMER – PIANO
GRACE CHURCH ON THE HILL
November 19, 2007 at 8 p.m.
ADMISSION $20

RICHMOND HILL Centre for the Performing Arts
Proudly Presents
Daniel Bolshoy
Canadian-Israeli Classical Guitarist

Our first presentation in our pre-opening season!
Saturday November 24, 2007 8:00 p.m.
Richmond Hill United Church
10201 Yonge Street, Richmond Hill

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Richmond Hill Centre for the Performing Arts
Opening October 2008
(but celebrations begin on November 24!)

Celtic Christmas Celebration
Music, dance and entertainment from England, Ireland, Scotland and Wales.
Saturday, December 1, 2007
TWO Performances – 2:30 & 7:30 pm
THE ASSEMBLY HALL - Etobicoke
(s.e. corner of Lakeshore & Kipling)

Reserve your Tickets: $ 20.00 by calling Dorothy at (416) 259-6541
CONCERT LISTINGS

Beyond the GTA

In this issue: Aurora, Barrie, Belleville, Brampton, Burlington, Caledon, Cobocon, Cochrane, Drayton, Dunlas, Georgetown, Guelph, Hamilton, Kingston, Kitchener, Lindsay, Milton, Newmarket, Niagara-on-the-Lake, Oshawa, Peterborough, Port Hope, St. Catharines, Stratford, Waterloo, Whitch

Concerts: Toronto & GTA PAGE 29
Music Theatre/Opera/Dance PAGE 47
Jazz in the Clubs PAGE 48
Announcements/ Lectures/Etcetera PAGE 49

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

Beyond GTA: Tuesday October 02

2:00: Drayton Entertainment: Drayton Festival Theatre. Man of La Mancha. Based on Cervantes’ saga of Don Quixote. Mitch Leigh, music; Joe Darion, lyrics. 33 Wellington St. South. Drayton. 519-638-6555, 888-449-4463. $36; $20 (18 & under). For complete run see music theatre listings.

Beyond GTA: Wednesday October 03

8:00: Live at the Registry, JSA: Formerly Jane Silbery. Registry Theatre, 122 Frederick St. Kitchener. 519-578-5170. $30.

8:00: Shaw Festival. Mack and Mabel. Jerry Herman, music & lyrics; Michael Stewart, book; Banyork Lee, choreographer; Paul Sportelli, musical director; Molly Smith, director. Festival Theatre, 10 Queen’s Parade, Niagara-on-the-Lake. 800-511-7429. Call for ticket prices. For complete run see music theatre listings.

Beyond GTA: Thursday October 04

16:00: City of Hamilton/American Liszt Society/McMaster University. Great Romantics Festival. Franz: Prelude, Fugue and Variations; Beach: Transcription of Robert Strauss’ Standchen Op. 17 No. 2; Gotthold: Souvenirs de Puerto Rico; Chopin: Scherzo No. 2 in B flat Op. 31; Lisa Yui, piano. Convocation Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-9140 x23674. $20.

Beyond GTA: Friday October 05


9:30: Pre-concert chat in the piano nobile lounge. Hamilton Place, 1 Summers Lane. 905-526-7756. $20.

Beyond GTA: Saturday October 06

11:00 am: City of Hamilton/American Liszt Society/McMaster University. Great Romantics Festival. Fugue and Variations; Beach: Transcription of Robert Strauss’ Standchen Op. 17 No. 2; Gotthold: Souvenirs de Puerto Rico; Chopin: Scherzo No. 2 in B flat Op. 31; Lisa Yui, piano. Convocation Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-9140 x23674. $20.


8:00: Kitchener Waterloo Chamber Music Society. Penderlock String Quartet. Szymanowski: Quartets No. 1 in C & No. 2; Beethoven: Op. 74 in E flat. Jerzy Kaplanek & Jeremy Bell, violins; Christine Vajg, viola; Simon Fryer, cello. KWCMS Music Room, 57
**Beyond GTA: Tuesday October 9**


**Beyond GTA: Wednesday October 10**

- **11:30am:** St. Paul's Anglican Church. 18th & 19th Century Keyboard Music. Rameau: La Rappel des Giseaux, Tambourin; Les Cyclopes; Pachelbel: 2 Chorale Preludes. Emmanuelle Tadel. St. Paul's Anglican Church, 20 Queen St., Kitchener. 519-895-0000. $25, $10.

**Beyond GTA: Thursday October 11**

- **12:10:** University of Guelph. Thursdays at Noon Concert Series: Music through the Ages. Works by Bach, Beethoven, Schubert, Debussy; Dariusz & Gabriela Kubiak. Millennium Centre, 300 University Ave. W., Hamilton. 905-525-9150. $8, $5.

**Beyond GTA: Friday October 12**


**Beyond GTA: Saturday October 13**

- **8:00:** 4Gs/Guelph GoGo Grandmothers. Fundraising Concert for the Stephen Lewis Foundation. TACTUS Vocal Ensemble; The Funky Mamas; Afro Culture; Every Three Children (Carol Ann Weaver, composer/piano; Rebecca & Campbell, vocals); The Guelph Youth Singers, Linda Beaupré, conductor. Three Willows United Church, 577 Willow Rd., Guelph. 519-824-6056. $25 (suggested min donation).

- **8:00:** Capitol Theatre. Irish Descend• ants. 20 Queen St. Port Hope. 905-885-1071; 800-434-5902, $35.

- **8:00:** Grand Philharmonic Choir. Triumph of the Human Spirit. Music by Chatham, Bransh; Beethoven: Choral Fantasy. Grand Philharmonic Choir; Kitchener Waterlow Symphony; Howard Dyck, conductor; Elena Kylychenko, piano. Centre in the Square, 101 Queen St. North, Kitchener. 519-578-5968, 1-800-265-0877. $49, $48; $20; $10; $5.


- **8:00:** Guelph Symphony Orchestra. Mozart: Symphony No.29 in A, K.201; Haydn: Violin Concerto in A; Benda: Sinfonia in F; Vanhal: Sinfonia in g; Ji-Yoon Park, violin; Kerry Stratton, conductor. ????Orillia. 1-800-708-6754, 416 362-1422. $35, $25.

- **8:00:** Kitchener Waterlow Chamber Music Society. Jose White String Quartet. Requiem: Music of the Fair; Schubert: Five Pieces for String Quartet; Gershwin: Quartet No.3 in F. Silvia Santa Maria; Jose Benitez, violin; Sergio Carrillo, viola; Orlando Espinosa, cello. KWCMS Music Room, 57 Young St. West, Waterloo. 519-886-1673. $20/$15/$10.

**Beyond GTA: Saturday October 14**

- **2:00:** Young People's Concerts at the Royal Botanical Gardens. Consonance and Dissonance: To Hear or Not to Hear? Olga Tcheremisk, artistic director; studies from the Glenn Gould School and University of Toronto. Royal Botanical Gardens. 980 Plains Road West, Hamilton. 905-546-9004, 1-800-265-0877. $15, $11, $10.

- **3:00:** Wallington Winds. Shakespeare in Music. Larry Moser, clarinet; Nigel Evans, conductor. First United Church, 18 William St. Waterloo. 519-869-4440, 519-579-3097. $20, $15, $5.


**Beyond GTA: Sunday October 14**

- **7:30:** Chatters Café. David Howard, guitar. A variety of guitar influences in the style of Jussi Jokinen and Carlos Santana. 7 Davis Drive, Newmarket. 905-895-1034, 905-853-8583. $20.

- **7:30:** Lindsay Concert Foundation. Made in Canada Piano Quartet. Music of Clarke, Couther, Ravel and Dorakov. Judy Kang, violin; Sharon Wei, viola; Denise Djokic, cello; Angelo Park, piano. Glenn Crombie Theatre, Fleming College, Lindsay. 705-678-5675. $25, $10 (students).

**Beyond GTA: Friday October 19**


**Beyond GTA: Saturday October 20**

- **20:00:** Oshawa Symphony Orchestra. Overture to Blanche. Various works. MacKinnon Building Rm. 107, University of Guelph, 8 Augustus Ave. Guelph. 519-824-4120 x53988. Free.

**Beyond GTA: Sunday October 21**

- **12:10:** University of Guelph. Thursdays at Noon Concert Series: The Paul Pacowski Trio - Melodrame. Paul Pacowski, piano saxophone; Mark Dunn, bass; Mike McClead, drums. MacKinnon Building Rm. 107, University of Guelph, 8 Augustus Ave. Guelph. 519-824-4120 x53988. Free.

- **8:00:** Schandorff Centre for the Performing Arts. Brothers Forever: Dave and Ian Thomas. A two man show of music and comedy. Schandorff Centre for the Performing Arts, 88 Dalhousie St. Bradford. 1-519-758-8090, 1-800-265-0710, 416 362-1422. $42.

**Beyond GTA: Friday October 26**

- **8:00:** Guelph Symphony Orchestra. Mozart: Symphony No.29 in A, K.201; Haydn: Violin Concerto in A; Benda: Sinfonia in F; Vanhal: Sinfonia in g; Ji-Yoon Park, violin; Kerry Stratton, conductor. ????Kingston. 1-800-708-6754, 416 362-1422. $35, $25.

**Beyond GTA: Sunday October 28**

- **7:30:** Chatter’s Café. David Howard, guitar. A variety of guitar influences in the style of Jussi Jokinen and Carlos Santana. 7 Davis Drive, Newmarket. 905-895-1034, 905-853-8583. $20.

- **7:30:** Lindsay Concert Foundation. Made in Canada Piano Quartet. Music of Clarke, Couther, Ravel and Dorakov. Judy Kang, violin; Sharon Wei, viola; Denise Djokic, cello; Angelo Park, piano. Glenn Crombie Theatre, Fleming College, Lindsay. 705-678-5675. $25, $10 (students).

- **8:00:** Gary Island. An Intimate Evening with Jory Nash. Tribute to Gordon Lightfoot & Paul Simon, plus original material. The Arts Resource Centre Amphitheatre, 45 Queen St., Victoria Hall, 55 King St. West, Cobourg. 905-527-2210, 888-262-8974. $15.

- **8:00:** Clearly Classic Concerts. Trio Lyra. Mark Childs, violin; Suzanne Shulman, flute; Erica Goodman, harp. Carnegie Gallery, 10 King St. West, Dundas. 905-304-3837. $25, $12.

**Beyond GTA: Live at the Registry. Derek Miller Blues Band. Registry Theatre, 122 Frederick St., Kitchener. 519-578-1570. $25.

**Beyond GTA: Saturday October 20**

- **12:10:** University of Guelph. Thursdays at Noon Concert Series: The Paul Pacowski Trio - Melodrame. Paul Pacowski, piano saxophone; Mark Dunn, bass; Mike McClead, drums. MacKinnon Building Rm. 107, University of Guelph, 8 Augustus Ave. Guelph. 519-824-4120 x53988. Free.
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Kitchener-Waterloo Chamber Orchestra
Graham Coles, Music Director

23rd Season presented by Canada Trust Music

SHALL WE DANCE?
BALLET ESPRESSIVO
dance to Telemann’s Don Quixote
Saturday, November 3, 2007 at 8:00 pm
Maureen Forrester Recital Hall, Wilfrid Laurier University, Waterloo
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“vigorously passionate, red-blooded and romantic”

Duò Concertante
Nancy Dahn violin
Timothy Steeves piano

Oct 25
University of Guelph

Oct 27
Collingwood Music Festival

Oct 28
Kitchener-Waterloo Chamber Music Festival

Oct 30
McMaster University

www.duocentartante.com

Canada Council for the Arts 
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DaCapo

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General admission
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All performances 8:00 pm
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two

a joint concert with the
guelph chamber choir
March 8th, 2008

three

reaching beyond
featuring guest saxophonist,
Wilken Moelken
May 10th, 2008

one

in the beginning
featuring guest soloists:
mezze-contrapposto Esther Farrell

November 10th, 2007
Opéra, Music Theatre, Dance

Please note: performances are listed by show title.
Shows starting with “The” are listed under T.


* A New Life. Toronto’s Musical Theatre Festival. Written & created by Celia Rose Barlow, music & lyrics; Catherine Aiken, director. 2:30, 5:00, 8:00. Forest Theatre, 145 Queen St. West, 416-872-1212. $30-$275.


* 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 Feore, director/choreographer. Oct 2-Nov 4: call for days & times. Festival Theatre, 572- 3773.

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**ANNOUNCEMENTS, LECTURES/SYMPOSIAS, MASTER CLASSES, ... ETCETERA**

**ANNOUNCEMENTS**

*October 7 1:30-4:30: Canadian Cancer Society: Celebrate the Arts: Featuring performances by singer Rosario Arce & Stonebridge (Bob Smith, bass, Doug McLellan & Murray Powell, guitar, Stewart Hall, drums, Nancy McKinnon & Matt Camier, vocals; art exhibition, sculpture, artisans, silent auction. Georgia Ignatieff Theatre, Trinity College, 15 Devonshire Place. 416-978-8846. $25. Net proceeds donated to the Canadian Cancer Society.*

*October 13 & 14 10am-4pm: Doors Open Kincardine, Pavilion Dance Hall. Built in 1923 for dancing, with a 3-layer floor, it is one of the last of its type on the shores of Lake Huron. Big bands such as Gary Lombardo's and Matt Kennedy's performed there. Foot of Durham Street, Kincardine. 905.546-2796. Free.*

*October 13 & 14 10am-4pm: Music & Home Entertainment Show. Featuring hundreds of exhibitors, live performances, seminars and workshops; displays of musical instruments, keyboards, sheet music, pro audio gear, music education, music associations, home electronics, broadcasting, telecommunication, digital music, software, CDs, DVDs, home theatre, the music business, home recording, memorabilia, apparel and everything else musical. Toronto International Centre, 6600 Airport Rd. www.musicandhometechnicalexpo.com $15/day.*

*October 17 8:00: Canadian Music Centre, Norman Bosch Burgers Memorial Fund: Annual Fund Event. World premiere performances, special musical announcements, gourmet dessert menu, champagne & special stock bar, luxury silent auction. Arts & Letters Club, 14 Elm St. 416-961-6601. $50, $100, $250.*


*October 24 5:00: Toronto Bach Festival. Cantata Cafe. See October 23.*

*October 25 5:00: Toronto Bach Festival. Cantata Cafe. See October 23.*

*October 26 5:00: Toronto Bach Festival. Cantata Cafe. See October 23.*

*October 27 7:30: Church of the Holy Trinity, Sing a New Song: Alive in the Heart of the City for 160 Years. Hymn sing and guest performances, followed by reception. 10 Trinity Square. 416-958-4521 x223. $10, $25 family.*

*November 3 8:00: First United Church Waterloo. The Phantom of the Opera. 1925 silent film starring Lon Chaney. Featuring live organ accompaniment by Ian Sadler. 519-685-4472, 519-748-7388. 16 William St. West. Waterloo. $10 in advance, $20 at door, $10 at the door.*

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**LECTURES/SYMPOSIAS**


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

*October 6 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantics Festival: In Praise of Virtuosity. Lecture by Donald Manildi. (Following 10am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674, $20.*

*October 7 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantics Festival: In Praise of Virtuosity. Lecture by Donald Manildi. (Following 11am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674, $20.*

*October 8 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantics Festival: In Praise of Virtuosity. Lecture by Donald Manildi. (Following 10am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674, $20.*

*October 9 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantics Festival: In Praise of Virtuosity. Lecture by Donald Manildi. (Following 10am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674, $20.*

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

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

*October 12 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantics Festival: In Praise of Virtuosity. Lecture by Donald Manildi. (Following 10am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674, $20.*

*October 13 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantics Festival: In Praise of Virtuosity. Lecture by Donald Manildi. (Following 10am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674, $20.*

*October 14 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantics Festival: In Praise of Virtuosity. Lecture by Donald Manildi. (Following 10am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674, $20.*

*October 15 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantics Festival: In Praise of Virtuosity. Lecture by Donald Manildi. (Following 10am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674, $20.*

*October 16 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantics Festival: In Praise of Virtuosity. Lecture by Donald Manildi. (Following 10am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674, $20.*

*October 17 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantics Festival: In Praise of Virtuosity. Lecture by Donald Manildi. (Following 10am Piano Recital – see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674, $20.*

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October 28 2:00: Toronto Bach Festival. Discovery Series. See October 23.

October 28 3:00-5:00: University of Toronto Faculty of Music. Master class with the David Occipinti Group & Mike Murley. Boyd Neele Room, 80 Queen's Park. 416-978-3744. Free.


November 4 2:00-5:30: Singing Studio of Deborah Staiman. Master class in musical theatre audition preparation. See October 14.

WORKSHOPS

*October 5 7:30-10pm: Recorder Players' Society. Opportunity for recorder and/or other early instrument players to play Renaissance & Baroque music in groups. Church of the Transfiguration, 111 Manor Rd. East. 416-534-7931, $10(CAMMAC member), $12(non-member).


*October 13 1:00-4:45: CAMMAC. Workshop in the Kodaly Sight Singing Method. See October 6.


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MUSICAL LIFE

A CHORAL LIFE Q & A

Featuring DALLAS BERGEN

SERIES DESIGNED AND EDITED BY MJBUELL

The mission statement for Dallas Bergen’s Univox says “Univox Choir is a community choir for young adults with relationship building, social responsibility and musical excellence at its core”. I believe those first two things are requisite for the latter. (Dallas Bergen, back row, left)

What was your first ever choral experience?

My first choral experiences came from my involvement in church and school programs as a child but it wasn’t until I went to junior high school that I found my passion for choral music. Singing excerpts of Carmina Burana with the Saskatchewan Honour Choir under the direction of Doreen Rao was one of my first great choral experiences. Around that time, during my final year of high school, I decided I wanted to be a choral singer, conductor and educator.

What choirs have you sung with?

I went on to study for a Bachelor of Music at the University of Victoria where I was a member of the Chamber Singers and Prima Youth Choir. I later lived in Thailand and found time to commute to Bangkok to sing Messiah with the Thai National Symphony and a choir of Thais and expatriates from around the world—an incredible experience! After Thailand I went to New York where I sang with a number of choirs including a performance with Manhattan Concert Productions at Carnegie Hall.

Are you currently singing with a choir, or planning to?

I have been a member of the Canadian Chamber Choir since 2001. Upon coming to Toronto I joined the Nathaniel Dett Chorale and accepted section lead positions with All The King’s Voices and Humbercrest United Church. I am in my third season with the NDC and Humbercrest. I sang with All The King’s Voices for one and a half seasons before being offered the conducting position with the Harbourfront Chorus, an adult community choir, also on Tuesday evenings. I am also the founding director of Univox, a community choir for young adults.

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

It is the other aspects of my life that have to fit into my life as a choral singer and director! Incredibly challenging— but my organizational skills are ever improving. I owe tremendous thanks to my conductors and employers for accommodating my erratic schedule of tours, concerts and rehearsals.

CONTINUES NEXT PAGE

WWW.THEWHOLENOTE.COM 51
Honesty, I couldn't do enough choral singing to satisfy my hunger—and I don't mean feeding myself! Each experience deepens my connection to music and gives me more that I can give back to my own ensembles. A choir is such an enigmatic instrument; there are so many ways to communicate with your singers. There are conductors who possess a gorgeous gestural palate so they needn't speak during rehearsal. Others use anecdotes or imagery to get singers to lift the music from the page. Some model incredible artistry with their efficient rehearsal management and organization. Their mastery in these different areas is a constant source of inspiration and one of the things I enjoy most about working with different conductors.

What kind of concerts do you like to attend? How often? Shamefully, I don't attend as many concerts as I would like to. My musical commitments consume every weeknight while other work and my personal relationships occupy most of my other time. When I am able to take in a concert it is just as likely to be an outdoor rock show as an orchestral or choral performance. I love all types of music. Hearing one of Toronto's professional choirs is always inspiring. Best concerts I've ever been to? Phish at the Gorge in George, WA, The Estonian Philharmonic Chamber Choir at the Chan Centre at UBC and James Brown in Montreux, Switzerland.

Do personal dynamics among singers affect the sound of a choir? Absolutely! I hope that it is not only our love for music but our love for one another that compels us to sing together. The voice is a unique instrument: there is no material object involved in the channeling of our expressed emotions. To sing freely with artistry and expressiveness we need to first cast aside our inhibitions, our pride, our insecurities. Before we can create sweet harmony musically, we are required to be in harmony with one another emotionally. At the centre of this is friendship.

Does being in a choir offer social opportunities you would not otherwise have? Definitely. The opportunity to travel and the rapidity with which relationships develop on tour are part of what makes singing in a choir such an amazing experience. I was still in high school when I was first fortunate enough to travel internationally as a member of a musical ensemble. Every tour with the Dett Chorale yields incredible experiences of cultural bridge-building, social healing and personal growth, and memories that will last a lifetime.

Singers, conductors, accompanists, and all other folks with the choral habit are invited to share their experiences. Professional or amateur: if you'd like to be part of A Choral Life Q&A, please contact

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I'm happiest when I'm riding my bike! Riding is to help me now. I think to get endurance flowing. It's something I've found that I do well, for many, many years now. And it is SO MUCH FUN! Two Pyrenees trips, two trips across the USA. Recently left from my door in Montreal, rode to Kingston, Toronto, counter-clockwise around Lake Ontario, and back. 1,000 miles! (Nathaniel Watson, June 2007)

There are some obvious comparisons between musicians and athletes: both have stressful performance expectations and subject themselves to spurts of high physical demand - often with a limited amount of recovery time. But imagine if a figure skater or gymnast practised only their routine, and didn't do stretching, or weights, or dance...

Trading ideas with reader Trina Wasielski on the topic of “music as medicine”, the discussion turned to musicians who use athletics as a kind of “medicine”. Trina said that, recently, her cyclist husband, out on his Sunday morning ride, rode alongside a cyclist and slowed down to chat. The cyclist said he'd started out in Montreal and was riding counter-clockwise around Lake Ontario then back to Montreal simply for his own health and pleasure, “no more than half a day at a time”!

"...The fellow revealed that he is a singer and had already been on a bike tour in Europe earlier in the year riding in the Pyrenees and the Alps. My husband further inquired about his singing and the cyclist eventually revealed that he is Nathaniel Watson who has sung all the major Early, Baroque and Classical baritone and bass roles with countless orchestras and will be singing in Mozart’s Requiem with Tafelmusik in the spring. Small world because we are keen Baroque music listeners and Tafelmusik fans. My husband was thrilled to meet a Baroque singer during a bike ride! I seem to recall that Elly Winer of Tafelmusik is another athletic musician...."
Violinist with Tafelmusik since 1985, Elly Winer is in fact a triathlete. Even when Tafelmusik was touring in Germany this past summer, Elly brought his bike along in order to maintain his training regimen. He’s currently training for the 70.3 World Championship in Clearwater, Florida, in November.

Some musicians do nothing vigorous at all, and stay far away from bicycles, ice skates, and skis for fear of injuring themselves, or (like many of us) out of sheer laziness or apathy. But there seem to be as many who say things like “I do Pilates and yoga and Alexander technique every day before I practice....” or “I absolutely cannot sing / play if I don’t run / cycle every day”.

Some say their physical training impacts on energy and stamina, providing a way to stretch and build different muscles than those demanded by their instrument. Others disagree, like Charles Daniels, for example, who will ride two hours to a recording session!

Interestingly, each seems to know some- one who is even more of an athlete.

Stronger...faster...higher.... hmm.

Some say their physical training impacts on energy and stamina, providing a way to stretch and build different muscles than those demanded by their instrument. Others disagree, like Charles Daniels, for example, who will ride two hours to a recording session!

Interestingly, each seems to know someone who is even more of an athlete.
Wish I Could Be There: Notes for a Phobic Life  
by Allen Shawn  
Viking  
287 pages; $31.00

Allen Shawn is a successful composer. He performs in public as a concert pianist, he publishes books, and he teaches university. Yet he can’t even go out his front door without suffering a panic attack. A scrolled list of his phobias, he writes, ‘might stretch all the way to China’. His agoraphobia in itself is thoroughly daunting, since it involves being afraid of both closed spaces and open spaces, isolation and crowds. His life is so dominated by his phobias that he is often incapable of even showing up for important events – hence the title of this memoir.

Apparently Shawn’s own brother, playwright and actor Wallace Shawn, and most of his friends didn’t know how incapacitatingly phobic he is. ‘By putting my own worst foot forward,’ he writes, ‘I mean to challenge our assumptions about what a normal person is.’

Looking for reasons for his phobias, Shawn probes his own family. He tells how he bonded with the piano as a link to his father and his twin sister, who is mentally retarded. His father, William Shawn, the legendary editor of the New Yorker, had his own set of phobias. Shawn wonders whether his father’s double life, keeping a second family, is symptomatic.

Shawn is an elegant, engaging and perceptive writer. His unstringing candour helps make this such a significant exploration of the link between mental illness and creativity. Fortunately, he has included a bibliography and an index.

Alessandro and Domenico Scarlatti: Two Lives in One  
by Roberto Pagano  
Pendragon Press  
409 pages; $56.00 US

Robert Pagano’s dual biography of Alessandro Scarlatti and his son Domenico is so stamped with the personality of the author that at times it reads like fiction. But Pagano’s scholarship is reliable, and his research is thorough. A musician and musicologist, he wrote the authoritative entries in Groves for both composers.

Pagano makes much of the Sicilian origins of these two great baroque composers. For him, this influences the music of both. The fact that Pagano is himself Sicilian gives him, he feels, special insight into both their characters. For Pagano, the famous legal document of emancipation that Domenico obtained from his father in 1717 is not, as is generally thought, evidence of estrangement between the two. Quoting the document in full, Pagano explains it as a traditional Sicilian way of handling the laws of the time and Domenico’s own circumstances. Yet Pagano doesn’t admire Alessandro’s oppressively insensitive treatment of his sickly, gambling-addicted, brilliant son.

Pagano’s conversational style, with its emphasis on character and colour, does lead to an excess of words. But his frequent quotes from documents, scrapbooks and memoirs from the time, as well as musical manuscripts, are invaluable. He even discusses the best instrument for performing Domenico’s landmark keyboard sonatas. Frederick Hammond’s sympathetic translation retains Pagano’s irrepressibly delightful style.

Start-Up at the New Met: The Metropolitan Opera Broadcasts, 1966 - 1976  
by Paul Jackson  
Amadeus Press  
656 pages; $49.95

The Metropolitan Opera may not be the most innovative opera house in the world, but it is the most famous. Yet most opera lovers know it only through the radio broadcasts, which started in 1931. In fact, the CBC radio show which featured the broadcasts, Saturday Afternoon at the Opera, is one of the few classical music shows to have survived the recent revampings at the CBC.

This is Jackson’s third installment of his history of the Met broadcasts. Here he covers the ten years from 1966, when the company moved into their new house at Lincoln Center, to 1976, when James Levine became the official music director. Once again Jackson proves to be an ideal guide. He makes full use of his access to the rich Met archive. An experienced piano accompanist, he has worked with many of the singers he is discussing. As a scholar, he knows the repertoire.

Jackson supplies a wealth of colourful details, sharpened by his critical insight. But it’s his engaging style that makes this book such a pleasure. He is enthusiastic and fair-minded, but pulls no punches.

There’s no hype here, and no sentimentality. He ranks the great Canadian tenor Jon Vickers’ Peter Grimes and Florestan among ‘the supreme operatic characterizations of the century’. But he does not overlook ‘the mannerisms that annoy even some of his most ardent admirers.’ He covers one of the worst performances in the history of the Met’s broadcasts – Anna Moffo’s Lucia di Lammermoor in 1969 – with honesty, but ‘dreading the report that must be made’.

There are archival photos, endnotes, a list of broadcasts with dates and casts, a bibliography and a reliable index.

The Life and Death of Classical Music  
by Norman Lebrecht  
Anchor Books  
336 pages; paper $19.95

British critic Norman Lebrecht has made a career out of revealing the perilous state of classical music. Here he zeros in on the world of classical recording, offering a lively and sometimes fascinating history of the whole industry.

Lebrecht has done a great deal of research for this book, and knew many of the people involved. But he seems to care little about substantiating his facts. His footnotes disappear at whim, or refer to phantom sources like ‘confidential interview’ or ‘information obtained from a family friend’. His ability to find the worst in people can be entertaining, but soon becomes tedious. His glibness frequently gets in the way of his obvious sincerity. He attacks almost everyone in his sights. He calls Ernst Ansermet an antisemite, Elizabeth Schwartzkopf is a ‘viper’. Peter Gelb, now heading up the Metropolitan Opera, has a ‘fast-food mentality’. The conductor and composer Giuseppe Sinopoli, who died tragically young, is one of the few to come off well, as ‘one of the most civilized men ever to mount a podium’.

Lebrecht’s horizons are extremely limited. He seriously underestimates the importance of live recording as a replacement for the studio. Nor does he take into account how recordings are being delivered today, through internet downloading and satellite streaming. At the end he provides some fun - a list, with descriptions, of his choices for the one hundred best recordings ever made, along with twenty that, as he puts it, should never have been made. Reading Lebrecht will amuse you, provoke you, even anger you, but it won’t change your mind about anything.
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8. Do you own or rent property? ___ OWN ___ RENT

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9. On average, what is your ANNUAL travel activity?

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<th>IN CANADA</th>
<th>IN U.S.A.</th>
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10. Rank your top 5 interests from among the following list, #1 being of greatest interest.

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To be entered in our lucky draw to WIN GREAT PERFORMANCE TICKETS, please provide contact information:

<table>
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<tr>
<th>NAME</th>
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Complete our survey ONLINE at www.thewholenote.com or complete this printed form and return by fax: 416-603-4791, or by mail: WholeNote, 720 Bathurst St., Suite 503, Toronto, ON M5S 2R4.

Thank you for participating in our readership survey!

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peter@veritygraphics.com 416-351-7171

Peter Hobbs 416-351-7171
Lute Songs
Charles Daniels; Nigel North
Atma ACD2 2548

Charles Daniels is one of the most prolific recording artists around. He has worked with all the top early music groups, especially in his native England. Toronto audiences know him from his performances with Tafelmusik and the Toronto Consort. Yet it’s rare to hear him in a solo recital, either in concert or on disc. So this collection of lute songs, the second he has recorded for ATMA, is especially welcome.

The composers on this disc were all contemporaries of John Dowland, the master of the Renaissance lute song. But just a few songs in this collection - like Thomas Campion’s “I care not for these ladies” and Philip Rosseter’s “When Laura smiles” - are familiar.

Although lute songs present a full range of moods and tempos, after a while they can easily end up sounding similar. But Daniels provides remarkable variety with his dramatic shading. Apart from the occasional signs of strain in his lowest notes, he is in great voice. His expressive range is virtuosic. In the plaintive “Goe passions to the cruel faire” by Thomas Ford, even a simple rising scale becomes exciting. He is liberal with wordpainting and plaintive sighs. But, unlike some of his younger counterparts, who seem to feel that more is better, he is judicious in his use of ornamentation.

Throughout, lutenist Nigel North dazzles with his lyricism and nimbleness. The fine booklet notes, including texts and performers’ biographies, as well as the clear sound, help make this a delightful disc.

Pamela Margles

Bach - Weimar Cantatas
Emma Kirkby; Michael Chance; Charles Daniels; Peter Harvey; The Purcell Quartet
Chaconne (Chandos Early Music) CHAN 0724

For those who prefer the clarity of scaled-down, one-voice-per-part performances of Bach with a stellar cast, this second volume of early cantatas delivers just that. This set includes four cantatas, all written after Bach had been promoted from organist to concertmaster at the ducal court of Weimar, where he was charged with the enormous task of composing a new cantata every month in keeping with the liturgical calendar. Bach’s prolific output during this time did not affect the expressiveness of this music in any way. Listen to the opening chorus of BWV 12, “Weinen, Klagen, Sorgen, Zagen” (weeping, sighing, sorrowing, crying) and hear how skilfully the musicians interpret the throbbing angst inherent in the text, and how brightly the sorrow, once fully experienced, transforms to joy. Similarly, BWV 61, “Nun komm der Heiden Heiland” changes from the repetitive knocking on the door in the bass recitative sung by Peter Harvey with an almost frightening tone of insistence, to Emma Kirkby’s absolutely jubilant performance of the closing aria.

Throughout, BWV 161, “Komm, du süsses Todesbande,” the listener is startled by the clock imagery striking the hour of death accompanying the alto part delivered in heart-rending pleas by Michael Chance, while tenor Charles Daniels sings brilliantly of the believer’s deep desire for the afterlife. BWV 18, “Gleichwie der Regen und Schnee,” begins with a dramatic Sinfonia in which the Purcell Quartet particularly shines along with the reinforcements that reflect the instrumental forces Bach enjoyed at Weimar.

Dianne Wells

Concert note: Bach’s cantata “Jesu, der du meinen Seele” will be presented in a church service setting at Trinity-St. Paul’s on October 28 during the Toronto Bach Festival which runs from October 22 until November 3.

Bach - Gamba sonatas
Daniel Müller-Schott; Angela Hewitt
Orfeo C693071A

Both Müller-Schott’s cello, (Venice 1727 by Matteo Goffriller), and the Fazioli grand piano played by Hewitt, may seem similar to the viola da gamba and the harpsichord respectively, but are quite different and evolved creatures than the instruments for which this music was composed. Were it not for the performers’ sensitivity to the historical style, lightness of bowing and touch, exquisite shading and delicate shaping of phrases, the effect might have been like driving a Ferrari in downtown Toronto traffic.

It’s also important to note that these are not simply sonatas with accompaniment for a solo instrument, but rather actual three-part dia-

logue, rich in counterpoint. The independence of each melodic line, combined with knowledge of period practice is, of course, central to any interpretation of these works, and this is clearly evident on this recording.

Those familiar with Bach’s music will recognize some Brandenburg themes to be found in the Third Sonata. The beautiful First Sonata is also known in a version for two flutes and continuo.

Although one might have wished for a little more spontaneity, a less metrically-calculated ornamentation, and more purposeful, rather than cosmetic, shifts in volume, there are probably many who would prefer this modern-instrument interpretation over period instruments. Given the fine quality of this performance, who could blame them?

Frank Nakashima

Concert note: Angela Hewitt and Daniel Müller-Schott perform Bach’s Gamba Sonata No.3 and works by Beethoven, Schumann and Franck at the Capitol Arts Centre in Port Hope on October 20. Angela Hewitt will play Bach’s Well-Tempered Clavier cycle by memory on a Fazioli piano over two recitals at Glenn Gould Studio on October 22 and 24 as part of her World Bach Tour.

Bach - Violin Sonatas
Viktoria Mullova; Ottavio Dantone
Onyx ONYX 4020

How serendipitous it seemed, back in 1983, that the young Viktoria Mullova came over to “our side” from under the very nose of her KGB guardian, while on a tour. Now in her 40’s, her artistry seems only to strengthen as time goes on. As if a lengthy recording career with Philips Classics weren’t enough, now she is a headliner for Onyx records, this time with Italian harpsichordist and organist Ottavio Dantone. In view of her recent concert tours, this CD should generate considerable interest.

Bach’s six sonatas BWV 1014-1019 have been recorded dozens of times, but never quite like this. Gone is Mullova’s supposed sterility; here is a performer who has become more daring with the passing years. Yet Bach reigns supreme in every phrase. The celebrated Guadagnini violin weaves its magic, along with Dantone’s Silbermann double manual copy that is as sweet as baroque instruments can be.

At the end of each CD you’ll find bonus tracks, the Trio Sonata no.5 BWV 529 in C, and G major Sonata BWV 1021 for violin and continuo. Gambist Vittorio Ghielmi and lutenist
Luca Pianca make guest appearances. Even though the G major was recorded along with the rest of the works in the Alte Grieser Pfarrkirche in Bolzano, careful listening will indicate that they must have used a different corner of the sanctuary, with a different reverberation pattern.

Recommended.

John S. Gray

CLASSICAL AND BEYOND

Hoffmann - Sonatas;
Schumann - Kreisleriana
Luisa Guembes-Buchanan
Streketon Berlin DA 55305
(www.cdbaby.com/cd/guembesbuchanan2)

Latin-American pianist Luisa Guembes-Buchanan has released an interesting double CD that mixes musical and literary worlds. The rarely performed piano sonatas of E.T.A. Hoffmann (the surviving five of eight works in this genre) are coupled with Robert Schumann’s Kreisleriana, which was inspired by the writings of Hoffmann. Schumann saw a kindred spirit in Hoffmann with an illuminating biography, and program notes for each sonata. She makes the case for Hoffmann being somewhat underrated as a composer historically, and that he had a significant bridge between the Classical and Romantic eras of music. In this regard, Hoffmann is obviously eclipsed by the towering achievements of Beethoven, but I enjoyed his playing.

Guembes-Buchanan, in addition to being a first-rate performer and clinician, has written excellent liner notes, where she concentrates on Hoffmann’s career. In his life, she finds his colorful and rich sound this ensemble produces, its interpretation ably capturing the music’s spirit of noble grandeur. From the opening chords (which to me always sound somewhat forbidding!), it’s clearly discernible that this orchestra is in full command of the music. The warm and lush sound of the strings is forever complemented by the vigour of the brass throughout all four movements – the restless opening, the lyrical and reflective andante, the grandiose third movement, and the triumphant finale.

Opening this disc is the often-played Variations on a Theme by Haydn composed in 1873. Whether or not the theme actually was by Haydn has always been open to conjecture, but nonetheless, it’s a fine melody, and Brahms puts it to good use in this set of eight variations. Once again, the Pittsburgh Symphony comes through under Janowski’s competent baton, providing a sensitive and spirited performance. There is a wonderful transparency of sound here, allowing all the contrapuntal activity to be heard to full advantage. In all, two great works superbly performed by an orchestra that continues to demonstrate there is more to Pittsburgh than steel and the Steelers! Recommended.

Richard Haskell

Concert note: The York Symphony Orchestra performs Brahms’ Symphony No.1 and the Academic Festival Overture on October 20 at Trinity Anglican Church in Aurora and October 21 at the Markham Theatre. Toronto’s Counterpoint Community Orchestra will perform Brahms Symphony No.1 on its December 1 concert under the direction of Terry Kowalczyk.

James Parker

Brahms - Symphony No.1
Pittsburgh Symphony Orchestra;
Marek Janowski
PentaTone PTC 5186 307

Brahms waited until he was 43 before completing his first symphony in 1876. Like many composers, he was plagued with constant self-doubts and self-criticism, and after all, he had the shadow of the great mozart, Beethoven, hanging over him. But what a first effort! Brahms clearly showed the world – despite the sneers coming from supporters of Liszt and Wagner – that the principles of classicism still had a place in 19th-century music. This new recording, an SACD on the PentaTone label featuring the Pittsburgh Symphony conducted by Marek Janowski, is a delight. What a full and rich sound this ensemble produces, its interpretation ably capturing the music’s spirit of noble grandeur. From the opening chords (which to me always sound somewhat forbidding!), it’s clearly discernible that this orchestra is in full command of the music. The warm and lush sound of the strings is forever complemented by the vigour of the brass throughout all four movements – the restless opening, the lyrical and reflective andante, the grandiose third movement, and the triumphant finale.

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James Parker

Under the Sign of the Sun - French Works for Saxophone and Orchestra
Claude Delangle; Singapore Symphony Orchestra; Lan Shui
BIS BIS-CD-1357

In his ninth fine release on the BIS label, saxophonist Claude Delangle (Professor at the Paris Conservatory) looks back to the standard French concerto repertoire. Legitimized as a “classical” instrument in the early twentieth century, the saxophone gained a significant repertoire from composers such as Ibert, Schmitt, and Milhaud.

Ibert’s Concertino da camera is a tour de force for soloist and orchestra. Its cyclical form is reminiscent of Franck, and the orchestration is as rich as the interludes from Pelléas et Mélisande. Listening today, I hear this work as a score to a movie in which the saxophone is the protagonist.

Three pieces get their original treatment with orchestra on this disc: Paule Maurice’s Tableaux de Provence is a recueil of miniatures evoking the pays d’Oc; Florent Schmitt’s Légende is an improvisatory arabesque; and Milhaud’s dance-like triptych Scaramouche is light and fun. Regularly heard in versions with piano, it is a pleasure to hear the orchestral accompaniment to these three, and Lan Shui leads the Singapore Symphony Orchestra with skill and bravado.

But it is the soloist who shines. Delangle continues to secure his place in history amongst the greatest saxophonists – his playing combines the clean articulation of Marcel Mule and the stratospheric range of Sigurd Raschèr. At home in the repertoire of his compatriots, Delangle’s refinement of technique and sound solidifies the saxophone’s place in front of the orchestra.

Wallace Halladay

Concert note: Reviewer Wallace Halladay is the featured soloist in Ibert’s Concertino, Schmitt’s Légende and other works with the Kitchener-Waterloo Symphony on October 18...
JAZZ & IMPROVISED

Matt Brubeck; David Braids

Independent bb 001 DVD (www.davidbraid.com)

Matt Brubeck plays cello, a not-common jazz axe, but given the family business (yes, son of Dave) you know he’ll be able to improvise. Classically trained and comfortable in all music, Brubeck, the now-Torontonian (on the York U. faculty) joins in duets with David Braids on this fine new issue.

I have to stop thinking of Braids as “Canada’s-bbest-young-most-promising etc.” jazz piano player, and (because I’ve not heard all the others) “among-the-top-anywhere”. He has arrived. He ranks. The half-dozen releases as leader and the dozen-and-a-half sideman appearances show his abilities as player, composer and arranger.

I’ve now moved on to expecting a high standard in his work, and he and Brubeck more than justify my trust on this album. The tonal limitation of just two instruments made me a bit wary, and I generally start to shiver a bit when I see all ‘originals’. Brubeck offers four compositions, Braids three, and that’s one improvisation for “twotet/deuxtet”. But the variety is remarkable, with drama matched by beauty matched by fun and just plain diggin’ in. (Even the tune titles work: huesos verdes y jamon, wash away and sniffin’ around all match the feeling of the music.)

Knowing Braids’ remarkable work over the last half decade, the discovery here for me is Matt Brubeck, and his mastery of the cello. Arco, pizzicato, caressing or grooving, he’s a full measure of jazz player, despite the rarity of his axe.

By the way, the lower case spelling is theirs, not mine. Such modesty!

Ted O’Reily

Indigo Bliss
Adam Makowicz
Timely Manor TM 117-02 (www.timelymanor.ca)

Every block of stone has a statue inside it and it is the task of the sculptor to discover it—so said Michelangelo of his artistic field. To paraphrase him and bring the discourse to jazz piano, every standard has other music inside and it is the task of the jazz improviser to discover it.

Makowicz versatility and critical acclaim did not necessarily translate into a popular success—at least not in North America. Outside a dedicated circle of jazz enthusiasts, a “serious” jazz piano improvisation artist can be perceived as intimidating and difficult. All this may well change courtesy of the latest disc released by the now-Toronto-based Makowicz. Jazz musician, popularizer and broadcaster, Jaymz Bee, fell under the spell of Makowicz when recording his concert at the now-defunct Montreal Bistro in Toronto.

Determined to bring his masterful improvisations to a broader audience, Bee produced the album, filled with such much-loved jazz standards as Blue Skies, Cry me a river, Someone to watch over me and Stars fell on Alabama. So how does Makowicz fare with the “old chestnuts”? Well, I’m pleased to report that he remains himself—with astonishing technique and a good sense of humour, he casts the well-known themes in a new, albeit accessible light.

Such an approach offers jazz “newbies” a more comfortable path into the wondrous universe of Makowicz’s music, only foreshadowed here by several of his own compositions. He also remains a consummate showman. During his recent CD release party at the Polish Consulate in Toronto, Makowicz had the audience in stitches as he bravely inflicted his sprawling improvisations on an unsuspecting upright piano, short at least an octave if not two!

After listening to this CD, I challenge any music lover NOT to reach into the back catalogue of Adam Makowicz!

Robert Tomas

Bantock - Omar Khayyam
Catherine Wyn-Rogers; Toby Spence; Roderick Williams; BBC Symphony Orchestra & Chorus; Vernon Handley
Chandos CHSA5051

I was sure that everyone was familiar with The Ruba’iyat of Omar Khayyam, at least in one of the translations into Victorian era verse by Edward Fitzgerald. However, these days it seems that many have not read any poetry nor do they enjoy reading it. In fact, they eschew the subject.

There are several hundred rubai’yats (quat-rains) by, or attributed to, Omar Khayyam, the
The following newly released recordings, for which space was not available in the magazine, were also reviewed for DISCoveries this month. Reviews are available at our website: www.thewholenote.com

**VOCAL**

**Berlioz - Nuits d'été; Ravel - Schénazade**

Bernarda Fink; Deutsches Symphonie Orchester Berlin; Kent Nagano

*Harmonia mundi HMC 901932*

**Reviewed by Janos Gardonyi**

**Verdi - A da**

Nina Stemme; Salvatore Licitra; urich Opera Orchestra; Adam Fischer

*BalAr BAC022*

**Reviewed by Seth Estrin**

**EARLY MUSIC AND PERIOD PERFORMANCE**

**Handel - Neun Deutsche Arien**

Carolyn Sampson; The King's Consort

*Hyperion CDA67627*

**Reviewed by Robert Tomas**

**CLASSICAL AND BEYOND**

**Mahler - Symphony No. 3**

Michelle De Young; Chicago Symphony Orchestra; Women of the CSO Chorus; Chicago Children's Chorus; Bernard Haitink

*CSO-Resound SCOR 901 701*

**Reviewed by John S. Gray**

**MODERN AND CONTEMPORARY**

Ives - Variations on America

The President's Own United States Marine Band

*Naxos 8.570559*

**Reviewed by Daniel Foley**

Arturo Parra Voz

Arturo Parra

*ATMA.ACO2 2575*

**Reviewed by Tiina Kilk**

Sofia Gubaidulina - Rejoice; Silenzio; In Croce Telesto Trio

*Stichting Camenae 1 (www.camenae.eu)*

**Reviewed by Andrew Timar**

**JAZZ AND IMPROVISED**

In The Dark

Rossano Sportiello Solo Piano

*Sackville SKCD 2-2070*

**Reviewed by Ted O'Reilly**

Motion

David Virelles

*Justin Time J 8533-2*

**Reviewed by Eli Eisenberg**

Carol Welsman

*Justin Time J ST 220-2*

**Reviewed by Eli Eisenberg**

**PEOPLE I LIKE**

**People I Like**

The Blueprint Project with Han Bennick

*Creative Nation Music 008 (www.cnmpro.com)*

**Reviewed by Ken Waxman**

**Strange Strings**

Sun Ra

*Atavistic record Music Series (www.atavistic.com)*

**Reviewed by Ken Waxman**

**POT POURRI**

**New Impossibilities**

Silk Road Ensemble; o-0 Ma; Chicago Symphony Orchestra; Miguel Harth Bedoya

*Sony Classical 88697-10319-2*

**Reviewed by Richard Haskell**

**Spiritdance**

Edward Powell

*Independent (www.edwardpowell.com)*

**Reviewed by Heidi McKenzie**

Caf des Solitudes

Sylvain St-Amour; Sylvain Charest

*Quartz records QU-020070601 (www.sylvainst-amour.com)*

**Reviewed by Lesley Mitchell-Clarke**

Simply Beautiful - Sing, Dance, Dream

Debbie Carroll

*Merriweather Records MDC07*

**Reviewed by Terry Robbins**

**OLD WINE IN NEW BOTTLES**

**Strauss - Salome**

Teresa Stratas; Vienna Philharmonic; Karl Böhm

*Decca 0734339*

**Wagner - Parsifal**

Bayreuth Festival; Horst Stein

*DG 0734328*

**Wagner - Gotterdammerung**

Bayreuth Festival James Levine

*DG 0734340*

**Beethoven's First and Fourth Symphonies**

Pablo Casals Orchestra of Barcelona; Pablo Casals

*Naxos 8.111262*

**Bach - Goldberg Variations**

Frank Pelleg

*DOREMI DHR-7813 4*
**Small tribute to a dear friend**

I am currently on vacation in Milton, Ontario staying with my cousin Mr Bill Rowney whose mother (my Aunt Clarice) and her sister (my mother) were both born in Higham Ferrers, Northamptonshire, where I both went to school and to the Church of England Parish Church of St. Mary the Virgin.

Richard Bradshaw was a great friend of mine. We met originally whilst at school together at Wellingborough Grammar School. Richard was a couple of years younger than myself but we were both keen musicians – singing in the various school choirs and playing in the school orchestras together.

I was deeply shocked to hear of Richard’s untimely death but was determined to pay this small tribute to a dear friend. Canadians in general and especially music lovers in Toronto will be rightly saddened by Richard’s passing. Equally his friends in England and we ‘locals’ in the Higham Ferrers, Rushden and Wellingborough area in particular will miss the opportunity of continuing to watch Richard’s progress on the world’s music stage. Sadly we shall not see his like again. His boundless enthusiasm, infectious joy, and keen interest in the performance of music is an enormous loss to us all.

Richard played the organ at my marriage in Higham Ferrers church in July 1964. He was just 20. The music was most carefully chosen and enabled Richard’s talent to enrich the whole service to the Glory of God. He played a variety of pieces before the service began but the bride’s entrance and procession was marked by his magnificent rendition of JS Bach’s ‘Jesu, Joy of Man’s Desiring’. We wanted especially to direct the attention of those present to the Lord Jesus Christ – not to the beauty of the bride (which was nevertheless obvious!). During the formal ‘signing of the registers’ Richard played further pieces but his performance of Vidor’s Toccata & Fugue as we left the church left no one present in any doubt that they were listening to a musician with outstanding ability. Even as we emerged into the sunshine the vibrant music followed and many people lingered behind until the final notes echoed away.

Fortunately I recorded the whole service on my reel-to-reel Grundig tape recorder. It was the first – but, of course, by no means the last – recording of Richard Bradshaw: making music!

Yours faithfully,

Dr Graham St John-Willey, Northampton

PS. I’m going to join the public tour of the Four Seasons Centre on Saturday morning.

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**SOCAN no can**

I was surprised to find Choral Scene in your Sept ’07 issue quoting without checking. The section concerning John Bird and the Elmer Iseler Singers connects him with the “Canadian Music Publishers Association, now SOCAN.” The predecessor organizations of SOCAN were the Composers, Authors, and Publishers Association of Canada (CAPAC) and the Performing Rights Organization of Canada (PROCAN). The Canadian Music Publishers Association was/is a separate body with quite different aims and purposes. The Association’s entry in the on-line Encyclopedia of Music in Canada, signed “John C. Bird,” makes no mention of SOCAN.

Best regards,

John Beckwith

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**Calling all readers! WIN with WholeNote!**

Congratulations to these lucky WholeNote readers who have participated and won fabulous prizes through our “Who’s Reading WholeNote?” monthly online surveys and many thanks to these generous prize donors: Natasha Croskell - Canadian Opera Company
Margaret Couse, Joanne Grant - Sony Centre
David Barker - Festival of the Sound
Josie Grossi - Soulpepper Theatre, La Creperie

This month, WIN PREMIUM TICKETS to the CANADIAN OPERA COMPANY’s production of *The Marriage of Figaro.*
Noise everywhere?
Boss yelling?
Kids on drugs?
Dumped by the girl or boyfriend?

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what's on at the tso?

**Repin Plays Prokofiev**
October 3 & 4 at 8:00pm
Thomas Dausgaard, conductor
Vadim Repin, violin
Toronto Mendelssohn Choir
Prokofiev: Violin Concerto No. 2
Ravel: *Daphnis et Chloé*

**Beethoven Eroica Symphony**
October 11 at 2:00pm
October 13 at 8:00pm
October 14 at 3:00pm
Sir Andrew Davis, conductor
Joaquin Valdepeñas, clarinet
Ives: *Decoration Day*
Copland: Clarinet Concerto
Beethoven: Symphony No. 3, "Eroica"

**Symphonic Pops Spectacular!**
October 16 at 8:00pm
October 17 at 2:00 & 8:00pm
Erich Kunzel, conductor
Enjoy such rousing favourites as
Shostakovich's *Festive Overture* and the
Grand March from Verdi's *Aida*, plus
exciting Olympic marches and anthems
by John Williams and David Foster.

**Dvořák Symphony 8**
October 24 & 25 at 8:00pm
October 27 at 7:30pm
Stéphane Denève, conductor
Andrew McCandless, trumpet
Dvořák: Symphony No. 8
Guillaume Connesson: *Symphonic Dances* (Oct. 24 & 25 only)
Jolivet: Concertino for Trumpet
Roussel: *Bacchus et Ariane*, Suite No. 2

**National Arts Centre Orchestra**
October 20 at 8:00pm
Pinchas Zukerman, conductor
Yuja Wang, piano
Alexina Louie: *Infinite Sky with Birds*
Grieg: Piano Concerto
Haydn: Symphony No. 49 "La Passione"
Tchaikovsky: *Romeo and Juliet*
Fantasy-Overture

**416.593.4828 tso.ca**
Concerts at Roy Thomson Hall.
* October 14 concert at George Weston Recital Hall. For tickets call Ticketmaster at 416.872.1111.
This 2007-2008 Blue Pages directory of WholeNote Members contains 174 Profiles. Written by the members themselves, these Profiles offer an extraordinary view of music-making in Southern Ontario. Every Profile is by someone who is, in some sense, a public presenter of music – some members are primarily venues, or educational institutions for whom presenting concerts is a secondary activity. Some are self-presenting artists; others, like Choirs Ontario, are service organizations. All contribute to making Southern Ontario – not just Toronto – a real hotbed of musical activity.

We hope you find reason to hold on to this directory beyond the life of the October WholeNote in which it is circulated. But do please exercise caution in using this print version of the WholeNote Blue Pages as a primary source for specific concert information as the year rolls on. Members have bravely gazed into a twelve-month crystal ball to provide these convenient season summaries. Please consult our website regularly, at www.thewholenote.com, for updates, additions, and changes.

Academy Concert Series

Since 1991, the Academy Concert Series has presented chamber music programmes of outstanding artistic quality. Using period instruments and authentic performance styles, we recreate a historical atmosphere and treat our audiences to the way the great composers wanted it to be heard.

For the 2007/08 season we will take our audience on a fascinating musical journey to some most celebrated musical capitals of Europe: to Venice, with music by Antonio Vivaldi (November 17); to Berlin, with Mendelssohn’s Piano Quartets (January 19); to Vienna, with Mozart’s Divertimenti and Notturni for basset horn trio and voices (February 23); and to Paris, with exciting works by “Le Group des Six” (April 19).

All concerts will take place on Saturdays at 8pm at the Eastminster United Church (310 Danforth Avenue), where the exceptional acoustics contribute to a musical experience of pure joy. Join us for our new season and discover what’s so special about the Academy Concert Series!

Nicole Tarasov, artistic director 416-927-9099
nicole@sympatico.ca
www.academyconcertseries.com

Alexander Singers & Players

The Alexander Singers and Players started 21 years ago as a summer choir, directed by Angela Hawaleshka, and has evolved to presenting highly acclaimed performances of such shows as Gilbert and Sullivan operettas, Die Fledermaus, The Merry Widow, Sweeney Todd, Most Happy Fella, and Fiddler on the Roof.

The group has a strong educational mandate and is active in supporting charitable causes. Members work toward a strong musical foundation, and an ensemble of experienced singers presents staged and costumed excerpts from operettas and Broadway musicals throughout the year.

On December 8 & 9 The Alexander Singers will present a seasonal concert, performing Handel’s Requiem, folk songs, spirituals, opera excerpts, and an opportunity for all to sing along Christmas carols, Hanukkah songs, and the Hallelujah Chorus!


Angela Hawaleshka, artistic director
info@alexandersingers.com
www.alexandersingers.com

All-Canadian Jazz Festival Port Hope

The All-Canadian Jazz Festival Port Hope closes the summer festival season with a unique celebration of the finest in Canadian jazz. For six years the Festival has brought 15 or more of the country’s top jazz ensembles to a small town park, just an hour east of Toronto, the third weekend of September. The Festival has always featured well-known Canadian music veterans; we have also presented artists who are just beginning their rise to international prominence – both Sophie Milman and Kellylee Evans played here early in their careers. Nurturing the next generation is an important part of our mission, and each year the TD Canada Trust Young Jazz Showcase brings together some of the finest high school jazz players from across the country, for intensive mentoring with veteran musicians and two sets on our main stage. The All-Canadian Jazz Festival takes place in downtown Port Hope, only a short walk from Ontario’s best preserved heritage district, where clubs and restaurants complement the Festival with live jazz all weekend. Complete details online at www.allcanadianjazz.ca.

All The King’s Voices

All The King’s Voices is a mixed-voice semi-professional choir that performs a wide variety of music while advancing the art of choral music in the community. Singers are given the opportunity to study and perform under the tutelage of professional leadership and direction from the choir’s founder and conductor, David J. King, assisted by 6 highly trained section leads.

The choir has appeared with such international singers as Ben Heppner, Measha Bruggergosman and Solome Bey. They have also performed several great classical works with the Mooredale Orchestra and Tafelmusik Players including Handel’s Messiah and Alexander’s Feast and Mozart’s Requiem. All The King’s Voices has appeared at Roy Thomson Hall and the Glenn Gould Studio as well as on CBC and JAZZ FM radio and CITY TV. The choir is also a regularly featured guest performer at Black Creek Pioneer Village for its annual Christmas by Lamplight.

The 2007-08 season includes Requiems by Mozart and Faure.

The choir provides the opportunity for all ages and abilities to come and sing, accompanied by highly skilled musicians and directed by experienced conductors.

For information or for a brochure call us or visit our website.

416-699-2178
www.aldeburghconnection.org
Alphabetical List of WholeNote Members

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GEORGETOWN BACH CHORALE
GLENWOOD GOULD STUDIO
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HARBORFRONT CENTRE
HARZ HOUSE
HIGH PARK CHOIRS OF TORONTO
HUMBERCREST UNITED CHURCH
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KAREN SCHUSSLER SINGERS
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KITCHENER-WATERLOO CHAMBER ORCHESTRA
KITCHENER-WATERLOO SYMPHONY ORCHESTRA
KIYOSHI NAGATA ENSEMBLE
KOFFLER CENTRE OF THE ARTS
LIVING ARTS CENTRE
MARTY GILBERT ARTISTS MANAGEMENT
MARKHAM CONCERT BAND
MARKHAM THEATER FOR PERFORMING ARTS
MASSEY HALL & ROY THOMSON HALL
MEL NASID JEWISH COMMUNITY CENTRE
MILTON CHORISTERS
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North 44° Ensemble
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Oshawa-Durham Symphony Orchestra
PAIX CHRISTI CHOIR
PENTHELIA SINGERS
PERIMETER INSTITUTE
QUEEN OF PUDDINGS MUSIC THEATRE
RCM Community School
RCM - THE GLENN GOULD SCHOOL
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TORONTO CHORAL SOCIETY
TORONTO CLASSICAL SINGERS
TORONTO CONSORT
TORONTO EARLY MUSIC CENTRE
TORONTO HELICONIAN HALL
TORONTO JEWISH FOLK CHOIR
TORONTO LATVIAN CONCERT ASSOCIATION
TORONTO MASQUE THEATRE
TORONTO MENDELSSOHN CHOIR/YOUTH CHOIR
TORONTO OPERA REPertoire
TORONTO OPERETTA THEATRE
TORONTO PHILHARMONIA
TORONTO SIGNALS BAND
TORONTO SYMPHONY ORCHESTRA
TORONTO WELSH MALE VOICE CHOIR
TORONTO YOUTH WIND ORCHESTRA
TOYCIH INTERNATIONAL PROJECTS
TRIUMPH BRASS QUINTET
TRUE NORTH BRASS
TRIPTYCH PRODUCTIONS
UNIVERSITY SETTLEMENT MUSIC & ARTS SCHOOL
UNIVERSITY OF TORONTO FACULTY OF MUSIC
UNIVERSITY OF WESTERN ONT. FACULTY OF MUSIC
URBAN CHORAL
URBAN BRASS ENSEMBLE
VENDIKA CHOIR
VIA SALISBURG
VICTORIA SCHOLARS MEN'S CHORAL ENSEMBLE
VILLAGE VOICES
VISUAL AND PERFORMING ARTS
NEWMARKET
VIVA! YOUTH SINGERS OF TORONTO
THE VOCAL ART FORUM
VOCAL POINT CHAMBER CHOIR
WOMEN'S MUSICAL CLUB OF TORONTO
WORLDS OF MUSIC TORONTO
YORK UNIVERSITY DEPARTMENT OF MUSIC

Amadeus Choir

The acclaimed 100-voice Amadeus Choir under artistic director Lydia Adams is renowned for its exceptional musicality, glorious sound and high-quality programming—an all collection of the leadership provided by Dr. Adams. The Choir presents its annual subscription series at the George Weston Recital Hall where it has been Choir-in-Residence since 1983, and at selected downtown Toronto venues. It performs with full orchestras or instrumental ensembles, and a cappella, and is noted for commissioning choral works by prominent Canadian composers. Auditions are held in June and throughout the year as needed. The Choir's 2007-08 season "Retreat Your Spirit" opens on November 10 with a Remembrance concert entitled "Humanity in Time of War". The Choir has self-produced two CDs, Ring-a-the News and Songs of the Spirit, and has collaborated with the Hannaford Street Silver Band and the Elmer Iseler Singers. The Choir's new CD The Toledo features the Amadeus Chamber Singers and the Iseler Singers performing choral music of the late Harry Freedman. The Choir will be featured at Podium 2008, presented by the Association of Canadian Choral Conductors.

Lydia Adams, conductor/artistic director
Judith Young, general manager: 416-446-0188
anachair@idirect.com
www.amadeuschoir.com

Amici Choir

Amici, formed in 1983, is Canada's only full-time clarinet trio. Amici's impact in chamber music extends far beyond their regular concert series. The ensemble has established a reputation for being the definitive source for performances and recordings of the clarinet trio repertoire as well as many other chamber works involving the clarinet. The Amici Chamber Ensemble offers a 4 concert subscription series at the Glenn Gould Studio. Amici collaborates with a variety of Canadian and international artists of the highest calibre such as: Isabel Bayrakdarian, Russell Braun, Scott and Lara St. John, James Ehnes, Meabh Brueggergosman, André Lopande, The Orien String Quartet, Barbara Hannigan, Yehonatan Berick and Vladimir Feltman to name only a few.

Join cellist David Hetherington and clarinetist Joaquin Valdepeñas and Amici in its 20th Anniversary 2007/2008 season with violinists Stephen Sittekis, Benjamin Bowman, Jonathan Crow and Erika Rumb, violists Steven Donan and Tei Li, pianists Heather Schmidt and Orli Shaham, harpist Heidi Krutzen, flutist Robert Alten and many more!

Joaquin Valdepeñas, David Hetherington, artistic directors
Wendy Limbertie, executive director
416-368-8743
info@amiciensemble.com
www.amiciensemble.com
ANNEX SINGERS OF TORONTO
The Annex Singers, a fifty-voice mixed community choir, has been performing in the Annex neighbourhood for 28 years. The choir has flourished under the able direction and inventive programming of Maria Case, conductor and composer.

Two formal concerts are held each year, as well as outreach performances in various downtown Toronto locations and a themed cabaret at the close of the season. The cabaret provides a supportive and light-hearted venue for fledging performers.

The 2007–8 season opens with the December 1 concert featuring Messe de Minuit pour Noël - Charpentier, What Sweeter Music - Rutter, Deo Gratias - Whicher, and a selection of lesser known carols as well as sing-alongs. The Spring Concert is April 15, the cabaret “La Vie Boheme” May 31.

New members with vocal experience are welcome in September and January. Rehearsals and performances are held at St. Thomas’s Church, 383 Huron Street. Rehearsals are Mondays, 7:30 to 9:45pm.

Maria Case, artistic director
Richard Partington, president, 416-585-7747
Margaret Rice margaret.rice@sympatico.ca

ARRAYMUSIC
Currently in its 36th season, Arraymusic is home to the virtuoso Arraymusic Ensemble, a premiere group devoted to the commissioning and performance of risk-taking new music. Arraymusic is also home to a vanguard of Toronto’s experimental, jazz, improvisational and new music creators who use the Array Studio to rehearse and present concerts and workshops. Under the stewardship of artistic director Bob Stevenson, Arraymusic presents four concerts annually. This season, we present a concert commemorating the life and work of James Tenney.

Arraymusic continues its solo series begun in 2006/07 featuring its masterful pianist Stephen Clarke at Hart House. The Arraymusic Ensemble performs at the new Richard Bradshaw Amphitheatre in Toronto in a programme of the late Qabeccia genius Claude Vivier. In its fourth presentation of SATCHIT!, a festival of experimental sound and music, Arraymusic collaborates with multi-media artist Zakk Seltel.

Along with its 23rd Young Composers Workshop Concert, Arraymusic inaugurates its Young Performers’ Workshop to provide talented young performers with the opportunity to study and perform repertoire under the mentorship of Arraymusic’s ensemble.

Bob Stevenson, artistic director
Sandra Bell, general manager
416-532-3019
admin@arraymusic.com
www.arraymusic.com

ART OF TIME ENSEMBLE
Hailed as “chambers engaging new hope” (William Littler, Toronto Star), Art of Time Ensemble was formed in 1998 by pianist Andrew Burashko. Art of Time is one of Toronto’s most innovative and artfully music ensembles. The ensemble has attracted the interest and participation of some of Canada’s best performers in creating new and exciting opportunities for collaborations in various downtown Toronto locations and a themed cabaret at the close of the season. The cabaret provides a supportive and light-hearted venue for fledging performers.

The 2007–8 season opens with the December 1 concert featuring Messe de Minuit pour Noël - Charpentier, What Sweeter Music - Rutter, Deo Gratias - Whicher, and a selection of lesser known carols as well as sing-alongs. The Spring Concert is April 15, the cabaret “La Vie Boheme” May 31.

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Maria Case, artistic director
Richard Partington, president, 416-585-7747
Margaret Rice margaret.rice@sympatico.ca

ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA
The Associates of the Toronto Symphony Orchestra are people who share a love of music from all genres and periods. Our members organize musical events that showcase the talents of members of the Toronto Symphony Orchestra (TTO) and the Toronto Symphony Youth Orchestra (TSYO).

The musical focus of the year: our popular Five Small Concerts chamber music series, which will be held at Trinity-St. Paul’s Centre in 2008. Four concerts are performed by musicians of the TTO. The fifth concert is performed by members of the TSYO. The 2008 season, including music by major classical composers and some 20th century music, will be announced shortly.

In addition to presenting the Five Small Concerts, Associates members gather monthly in an informal social setting to enjoy performances by invited musicians, established professionals and aspiring young performers. Both classical and jazz artists perform for the Associates. From time to time speakers are invited to enhance members’ knowledge on all aspects of classical music. Lively discussions ensue. Membership in the Associates is now open.

music program co-Chairs:
Bill Teichman, Stanley Solomon

Five Small Concerts tickets 416-465-2717
Membership 416-421-8687
brielduey@pathcom.com

autorkickshaw
autorkickshaw’s music lies on the cultural cutting edge, as contemporary jazz and funkently rub shoulders with the classical and popular music of India. Formed in 2003, autorkickshaw is considered one of the most intriguing acts on the world music and jazz landscapes, garnering a 2004 JUNO nomination for World Music Album of the Year, and winning a Canadian Independent Music Award in 2005. The ensemble consists of four of Canada’s most exciting and musically interesting young musicians: vocalist Sudee Sarkar, tabla player Ed Hanley, bassist Richard Brown and exotic percussionist Patrick Graham.

autorkickshaw has toured extensively across Canada and abroad, including Joe’s Pub in New York City, The Kennedy Center in Washington DC, The Stockholm Jazz Festival in Sweden and dates across India including Chennai and Bangalore, the Congo Square Jazz Festival in Kolkata, and at the prestigious Fajruz International Heritage Festival in Rajasthan.

The versatile members of autorkickshaw also present authoritative informative workshops. “Uniquely and musically pioneering” - The Record

Sudee Sarkanren, Ed Hanley, artistic directors
www.autorkickshaw.ca

BACH CHILDREN’S CHORUS AND BACH CHAMBER YOUTH CHOIR
BCC consists of 180 auditioned singers in choirs at differing levels of ability - three treble choirs for children aged 6-16 and an SATB choir for boys with changed voices and girls aged 16 and up. Each choir rehearses weekly in east Scarborough and participates in weekend excursions involving festivals, workshops and concerts with other youth choirs and world-renowned clinicians. Educational programmes for all treble choirs emphasize vocal technique, theory and music reading. The BCC is a company-in-residence at the Toronto Centre for the Arts and holds two concerts there annually.

The choir has released four solo CDs and has won several provincial and national choral awards, including the prestigious CBC Competition for Amateur Choirs (2004) and The Elmer Iseler Award for Best Choir at the Toronto Kiwanis Festival. Founder and music director Linda Bercupre is well-known throughout Toronto as a guest conductor and clinician and is a winner of the Leslie Bell award for conducting.

Jane Greenwood: 416-431-0790
bachchildrenchorus@bellnet.ca
www.bachchorus.org

BRAMPTON SYMPHONY ORCHESTRA
The Brampton Symphony Orchestra, a non-profit community Outreach, continues education organization, oversees a full Brampton Symphony Orchestra, Rose Geden Chamber Orchestra, 100 voice BSO Chorus, BSO String Quartet and Jazz Trio, Strings for Youth class lessons plus a new BSO Youth Orchestra. The main series of five BSO concerts at Rose Theatre Brampton under the baton of Principal Conductor Robert Raine is through the patronage of mayor Susan Fennell, and sponsored by Arista Homes, Paradise Homes, and Ontario Trillium Foundation.

The Brampton Symphony Orchestra, a non-profit community Outreach, continues education organization, oversees a full Brampton Symphony Orchestra, Rose Geden Chamber Orchestra, 100 voice BSO Chorus, BSO String Quartet and Jazz Trio, Strings for Youth class lessons plus a new BSO Youth Orchestra.

In this, the 2007/2008 season, the BSO hosts the exclusive North American site of the Murrey Druoff International Two Pianos Competition qualifying auditions whose winners annually solo with the BSO. At the November 3 BSO at the Rose concert, Her Imperial Highness Princess Tha-Ngu of Vietnam presents the first BSO Diverse Culture Award to an aspiring young performer and in February 2008, the BSO travels to Miami Beach, Florida to perform for a benefit in the world famous Spiegeltent. The season culminates on May 3 with a performance of Carmina Burana with chorus, orchestra and soloists.

095-468-9766
www.bramptonsymphony.com

BRANTFORD SYMPHONY ORCHESTRA
The Brantford Symphony Orchestra proudly presents our 54th Season “Great Symphony Music for Everyone!”

Orchestral music has long been part of the cultural fabric of Brantford, since 1918. Local legend has it that Alexander Graham Bell played as cellist in one of the several informal ensembles found in nineteenth century Brant, predecessors to the Brantford Symphony Orchestra. Join our world-class professional orchestra for a splendid season of diversified programming... from beautiful bellows and straight-ahead jazz, to traditional Christmas favorites, through 50 years of Rock & Roll and finally, to Haydn’s majestic choral masterpiece, The Creation...there’s something for all ages and all musical tastes.

In addition to our family-friendly concerts. Elementary students are free with two paying adults! Four concerts: $110-$42;

www.brantlordsymphony.com
Canadian Children's Opera Chorus

Now in its 40th anniversary season, the Canadian Children's Opera Chorus remains one of the world's few permanent children's opera choruses. The CCOC commissions, produces, records and tours new operas and choral music, with children as both the principal performers and main audience. The chorus regularly collaborates with other leading arts organizations and prominent individual performers, conductors and directors.

The 2007-08 season features the March premiere of the CCOC-commissioned opera, Dragon in the Rocks, by Marie Day and Alexander Rappoport, based on the book Dragon in the Rocks by Marie Day. The show will also be presented to Toronto area schools, followed by a planned tour to Northern Ontario.

Other highlights include the Winter Concert, "The CCOG Goes Ruby" at Glenn Gould Studio on Dec 8 and the annual Spring Concerts at the end of May. The chorus also has guest appearances with the Canadian Opera Company, Toronto Symphony Orchestra, Hennadorf Street Silver Band, Toronto Philharmonia, and Soundstreams Canada.

Auditions for 2008/09 take place throughout May and June 2008. Application forms are available on the website.

Ann Cooper Guy, artistic director
416-366-0467
info@canadianchildrensopera.com
www.canadianchildrensopera.com

Canadian Opera Company

The Canadian Opera Company (CDC) is the largest producer of opera in Canada and one of the largest in North America. The company enjoys an international reputation for artistic excellence and creative innovation. A not-for-profit organization since 1950, it relies on charitable giving, sponsorship, special events and ticket revenue to offset production and administrative costs. More than 120,000 patrons annually attend mainstage performances, with over 16,000 active subscribers.

The CDC presents full operas and 99 free concerts at Toronto's Four Seasons Centre for the Performing Arts. The Four Seasons Centre features R. Fraser Elliott Hall, a traditional five-tiered, European horseshoe-shaped auditorium, specifically designed for opera with excellent acoustics and unparalleled intimacy between the audience and the stage.

The CDC encourages the creation of operatic works, and fosters the training and development of young artists. The CDC Ensemble Studio is Canada's pre-eminent training program for young singers, directors and coaches. World recognized alumnus from this program include Ben Heppner, Wendy Nielsen, Gidon Saks, John Fanning, and Isabel Bayrakdarian.

Rob Lamb, managing director:
General inquiries: info@coc.ca
Administration telephone: 416-363-6671
Ticket Services telephone: 416-363-8231
Websites: coc.ca and fourseasonscentre.ca

Canadian Sinfonietta

Now in its 9th season, the Canadian Sinfonietta is a professional chamber orchestra led by music director Tak-Ng Lai. The orchestra is noted for facilitating performance opportunities for young musicians, among them, some of the greatest future leaders of our profession. They sing to create musical excellence and joy, and to make a difference in the community, donating thousands of dollars to charities.

They have released four CDs, as well as two recordings which will be available in early 2008 to begin the celebrations of their 20th anniversary. They have performed live on CBC Radio, have been featured on a CBC video, three films for the History Channel, and participated in Festival 500 in St. John’s. Cantores Celestes will be touring the Maritimes in 2008 with a concert planned at the beautiful Imperial Theatre in Saint John.

Upcoming concerts: !Espiritu! Cantores Celestes and Cassava with Rodrigo Chavez. An evening of Seasonal Music & Song in the Latin Tradition - Spain to South American...from Medieval to Contemporary. A $1,000 donation will be made to the charity 'The Jean Tweed Centre' (Set. 1 Dec. 1...from 8pm) Runnymede United Church; Sat. April 26, 2008 details TBD

Kelly Galbrith, director
416-236-1522
www.cantorescelestes.com

Cathedral Bluffs Symphony Orchestra

Cathedral Bluffs Symphony Orchestra (CBSO), one of Toronto's premier community orchestras since 1985, will be performing its 2007-2008 concert season at its new venue, the newly constructed P. C. Ho Theatre, in the Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Avenue East.

After a year long search, the orchestra is thrilled to announce Maestro Norman Reintamm as the new Artistic director and Principal Conductor. CBSO will celebrate its inaugural season in its new concert hall with a season-opening gala concert on Saturday, September 30 in the P. C. Ho Theatre. A five concert subscription series will be presented Saturday evenings at 8 pm on November 10, December 15, January 12, and at 2 pm Sunday April 20, and 8 pm Friday May 30.

The Orchestra is noted for facilitating performance opportunities for young musicians and is now welcoming new musicians.

Norman Reintamm, artistic director/principal conductor
Peter van Ginneken, assistant conductor
Calleen O'Dwyer, orchestra manager
Box Office: 416-879-5566
info@cathedralbluffs.com
www.cathedralbluffs.com

Canadian Sinfonietta

Now in its 9th season, the Canadian Sinfonietta is a professional chamber orchestra led by music director Tak-Ng Lai.

Concert 1: Young Artists (Saturday Nov.3, Glenn Gould Studio, 8pm) features CMC winners Lauriune Gibson, soprano and James Zhang, flute.

Concert 2: (Saturday Nov. 17, 8pm, Toronto Centre for the Performing Arts - Studio Theatre). Guest conductor Raitcho Christov from Bulgaria will premiere a piece by Canadian composer-in-residence, Michael Pagu.

Concert 3: Chinese New Year Concert (Saturday February 9, 8pm, Newtownbun United Church). Featured soloists are Beijing opera singer Lili Zhang and HK pop singer, Ricky Chan.

Concert 4: Chamber Players Wine and Cheese (Saturday March 8, 8pm Heliconian Hall). Guest artists: The Riverside Ensemble performing both classic and modern works for clarinet, piano and violin.

Concert 5: Music from Italy (Saturday April 5, Newtownbun United Church, 8pm) includes works by Vivaldi and Rossini, and Italian folk songs.

Concert 6: Celebrating Beethoven (Saturday May 3, Glenn Gould Studio, 8pm) features Michael Esch, piano, Andreas Weber, cello, and Joyce Lai, violin performing Beethoven’s Triple Concerto.

Tak-Ng Lai, artistic director and conductor Joyce Lai, concertmaster
905-707-1200
canadiansinfonietta@gmail.com
www.canadiansinfonietta.com
THE CELLAR SINGERS

Inspired by artistic director, Albert Green with Blair Bailey accompanist, The Cellar Singers share their passion and mastery of choral music with enthusiastic audiences throughout Simcoe County and the District of Muskoka. In their 33rd season, the 50 member auditioned group rehearses weekly for three hours. They have performed nationally, toured internationally, and produced two Christmas CDs available at www.thecellarsingers.com. All choralists volunteer for organizational duties and fundraising.

The 2007-2008 season is a celebration of Albert Green's musicmanship, as a conductor and tenor soloist in his 31st year with the choir. The season launches in November with the Brahms Requiem in a joint collaboration with the Huronio Symphony and will honour the memory of a much-loved choir member. "Christmas with The Cellar Singers" will feature a commission to re-score for SATB and Children's choir, The Last Straw by Ruth Watson Henderson. In March, guest Robert Cooper will conduct the St. John Passion with Greer in the role of the Evangelist. "The Cellar Singers meet Voices-Relyea" (Gary Relyea, Anna Tamm-Reylee and Deanna Reylee) will be the season finale in May.

Wayne Noble
noble8280@rogers.com
780-327-8280

CENTENARY UNITED CHURCH

The 30-member auditioned choir of Centenary United Church in Hamilton sings weekly services and presents regular concerts from September to June. The choir has collaborated with the Hamilton Philharmonic Youth Orchestra and the Hamilton Philharmonic Orchestra. Our choral scholarship program established by the late Mr. James Morrow annually gives up to five students the opportunity to sing while continuing their secondary or post-secondary education.

This year's concerts include: Requiem by M. Durufle/ Glick Triumph of the Spirit Sunday Nov. 11 at 3pm, "Magnificat" a celebration of Christmas music with the Hamilton Philharmonic Youth Orchestra Sunday December 9, 3pm. Our last program features E. Daley's Requiem and Franz Liszt's Via Crucis, a meditation on the fourteen Stations of the Cross.

Centenary Church is an affirming congregation who have chosen to make a public commitment to being a safe and positive family of faith which extends acceptance, offers support and seeks divine justice for all.
Shawn Grenko, minister of music
905-522-8643
centenarychurch@bellnet.ca
www.centenaryunited.com

CHURCH OF ST. MARY MAGDALENE CHOIRS

Beginning in 1921 with the arrival of Beulah Willan, the Choir of Saint Mary Magdalene has fostered a choral tradition unique in Canada. Stephanie Martin now continues this tradition as our latest music director. The weekly celebration of Anglican liturgies includes participation from several ensembles. The Ritual Choir sings Gregorian chant under the leadership of our Curator, Rob Castle. The acclaimed Gallery Choir, whose EMI recordings garnered international praise, specializes in a cappella repertoire, both ancient and modern. Informal groups include the SMM Singers and the Chant Club. The newly formed Schola Maria Magdalena sings medieval and renaissance music for women's voices, particularly Hildegard, and Birgitta of Sweden.

Highlights include Michaelmas Sept 20; All Saints and All Souls Nov 1 and 2; Mozart's Requiem on Nov. 11 at Christ Church Deer Park; Festival of Chant Nov 25; Advent Carol service Dec 16 at 1:30pm; Midnight Mass on Christmas Eve beginning at 11pm; and our particular Holy Week services, including Tenebrae, March 16-23. Our season concludes with a concert and tour to Washington DC.

Stephanie Martin, director
416-531-7955
Stephanie.Martin@stmmarymagdalena.ca
www.stmarymagdalena.ca

CHRIST CHURCH DEER PARK

Music plays a very important part at this busy Anglican parish church. Christ Church is home to the only recent-vintage tracker organ in a Toronto Anglican church, a three-manual instrument built by Karl Wilhelm in 1982. Bruce Kirkpatrick Hill, organist and director of music, has been organist since 1997; Dermo! Muir is assistant organist. The first-rate senior choir sings Sundays and other holy days, as well as concerts. There are two other beginner choirs, one for adults and one for children aged 7-15.

Christ Church runs a Lunchtime Chamber Music Series on Thursdays in October-November and April-May. This is the twelfth season for these concerts, all of which begin at 12:30pm. Admission is by donation. An Organ Recital Series, which has featured organists from across Canada, takes place Sunday nights in Lent.

With its Yonge Street location at (heath, near the St. Clair TTC station), fine acoustics, full modern facilities, flexible staging, and seating for 500, Christ Church is an increasingly popular venue for outside concert presenters during the year.

Bruce Kirkpatrick Hill, organist/director of music
416-920-5211
www.christchurchdeerpark.org

CHURCH OF THE HOLY TRINITY, MUSIC MONDAYS

The Church of the Holy Trinity is one of the oldest churches in Toronto (1847) and boasts a magnificent acoustical space and two fine concert instruments (piano and organ). Music for the active and activist congregation is led on Sunday mornings by Becco White. Each December the church produces "The Christmas Story", a magical family event (free, but tickets must be reserved in November at 416-598-8579).

From May to September, the church presents Music Mondays, a culturally diverse noon-time series of weekly concerts that reflect the variety of traditions alive in Toronto's many communities.

Holy Trinity also hosts the Toronto Early Music Centre (416-996-1409) which will be holding concerts one Sunday each month from 2:30-3:30pm (January-June). Holy Trinity welcomes other musical and artistic events and also meetings or events that focus on social justice issues.

www.holytrinitytoronto.org

CITY OF TORONTO HISTORIC MUSEUMS

All year long enjoy a wide variety of musical experiences at the City of Toronto Historic Museums, located throughout the city. There’s always great entertainment at Montgomery’s Inn’s Fall Fair and don’t miss the Christmas Music Fair there every September. It’s a wonderful opportunity to listen to the music and view the instruments of years past.

The holiday season abounds with musical pleasures. Don’t miss the Christmas concerts at Montgomery’s Inn. Two sets in Scottish New Year traditions at both Mackenzie House, where traditional group Gin Lane will perform, and Gibson House, whose Hogmanay celebrations will be enlivened by popular musician Ian Bell.

Try English country dancing at Historic Fort York at both Dance & Dance-ability (October) and Queen Charlotte’s Birthday Ball (January). In the spring Spithead Museum’s Music in the Orchard, Sunday afternoons in June, offers a different traditional or classical group each week.

www.cocot.ca

Events Hotline: 416-338-6028
416-338-3888
www.toronto.ca/museums
www.toronto.ca/museums

WHOLENOTE MEMBER PROFILES 2007-2008

B5
Civic Light Opera Company

Founded in 1979, our much-heralded musical theatre company makes its home at the Fairview Library Theatre in Toronto, offering unique, professional entertainment at affordable prices. Each season we offer four productions. Our 100+ shows range from the well-loved Broadway classics to revues and concert stagings to more obscure shows also deserving of attention, recent examples being the February 2006 Canadian premiere of Titanic: The Musical and its first-ever Canadian production of Rodgers and Hammerstein’s last masterpiece, Allegro, both of which played to sold-out houses and phenomenal reviews. A world-premiere original musical adaptation of The Wonderful Wizard of Oz—scored by James P. Doyle, book by Joe Cascone—was staged in 2000 and 2002, to considerable acclaim.

This season, we offer Irving Berlin’s As Thousands Cheer from Sep 5 to 22, Meredith Willson’s—Here’s Love—The Miracle on 24 Street Musical from Dec 5 to 23, Kander & Ebb’s The Hink from Feb 13 to Mar 1, and The Broadway classic KissMe from May 22 to June 8.

Join us as our theatrical journey continues!

Joe Cascone, artistic director

Subscription information/box office: 416-755-1717
www.civiclightoperacompany.com

CONTACT CONTEMPORARY MUSIC

CONTACT contemporary music is one of Toronto’s most innovative new contemporary music organizations and is set to embark upon its fifth concert season. Our 2007-2008 season is our most ambitious season to date as we present the world premiere production of the multimedia music/video concert by New York composer David Lang entitled Elevated, featuring films by William Wegman, Matt Mullican, Bill Morrison and Doug Aitken. The production will tour to Queen’s University in Kingston and the National Archive in Ottawa. We continue our season as a presenter in the second edition of soundXis, and end the season with our annual Official Pride Event concert, Girl On Girl, featuring virtuoso performer Lori Freedman.

In addition to our concert activity, we are establishing innovative community outreach and audience development programs that further our ties to the community. In addition to the first ever Toronto (new music) Marathon on September 8, we will continue our successful workshop for youth called Music From Scratch, engaging young with professional composers and musicians to explore their creativity in July.

Akiyo Hattori and Jerry Pergolesi, artistic directors

416-902-7010
info@contactcontemporarymusic.ca
www.contactcontemporarymusic.ca

Continuum Contemporary Music

Continuum presents works by emerging and established Canadian and international composers. The core ensemble is made up of Anne Thompson (flute), Benoit Bowman (violin), Paul Widmer (cello), Laurence Philippe (piano) and Ryan Scott (percussion), and is often augmented by voice, other instruments or electronics. The group has toured Canada and Europe, is heard on radio and television and recently released Sea Change, a CD of new discoveries and commissions. Concerts in the 2007-2008 season include works from the most recent Call for Scores and works discovered through research abroad, with commissions from Christopher Butterfield, Cassandra Miller, Justin Christensen, Gyla Cupo and Aaron Gervais. Concert dates are October 26, January 31, April 20 and June 8 (as part of the SoundXis festival). This season Continuum also performs at the Royal Ontario Museum and on the Four Seasons Centre’s free concert series.

COUNTERPOINT CHORALE

“Dedicated to the community and to the performing arts”

Counterpoint Chorale (CC) is a 45-voice and rapidly growing choral movement based in the university campus corridor of downtown Toronto. Founded in 2001, by current artistic director, Wm. Woloschuk, the choir is gaining widespread recognition for its passionate interpretation of classical and multi-lingual performances. The choir is accompanied by professional soloists and orchestras. CC is affiliated with Surrey Place Centre in a teaching and learning adult choir capacity partnership. Become part of the CC experience by simply contacting us. We request that you attend 2 general rehearsals in September to validate your commitment to joining. Sections are scheduled on an alternating SA/TB basis: 6:15 – 7pm (Tuesdays). General rehearsals are held on Tuesdays from 7:15 – 9:15pm at St Vladimir Institute – 600 Spadina St. (near Harbord St). Free parking and easy mass trans access. Wheelchair accessible.

Contact: William Woloschuk
416-253-4674
wvarga@rogers.com
www.counterpointchorale.com

COUNTERPOINT COMMUNITY ORCHESTRA

Counterpoint Community Orchestra was formed in 1984 by gay and lesbian, and gay and lesbian positive musicians to provide fine music and create a deeper sense of community and diversity in downtown Toronto. People from all walks of life are among our more than 40 players. We welcome anyone with a positive outlook towards gay, lesbian, bi-sexual, transgendered and two-spirit people of our community.

Come hear Counterpoint in its 24th annual season with exciting programmes of classical to new Canadian composers on December 1 (including Brahms Symphony No. 1), March 1 (including Wolf’s final aria from Die Walküre) and May 31 (including Symphony No. 3 in c minor by Saint-Saëns).

We rehearse Mondays at 8 pm at the 519 Church St. Community Centre and regularly perform at St. Luke’s United Church (Sherbourne at Carlton). We welcome new players, volunteers, and members of our board of directors. Our player levels range from beginner to professional and we will help you grow musically. As a registered charity we invite gifts to support our many programmes.

Terry Kowalczyk, conductor and music director: 416-638-5359
Program Info: 416-925-9372 - extension 2066
info@ccorchestra.ca
www.ccorchestra.org

Czech Community Concerts at Masaryktown, Scarborough

Under the auspices of Masaryk Memorial Institute, music enthusiast Dr. Milos Krajays started a series of concerts for the Czech community six years ago. In its seventh season, Masaryk Memorial Institute presents six classical concerts, one jazz concert (George Graman) and one auralvisual presentation on the Czech composer Leoš Janácek (Catherine Belyee from CBC Radio). This year’s concerts include: the Zemanfský Quartet from Prague; Katerina Englichova, harpist with Milan Brunner, flute and Marta Laruncsova, piano; Petr Macek, violin; Gustav Belacek, bass; and Borka Krajajo, pianist from Prague. All of the performers are either of Czech or Slovek origin living abroad or in Czech Republic or Slovakia, or must have a connection to their land.

Most events take place in the cozy Prague Restaurant at 450 Scarborough Golf Club Road, which comfortably seats 120 people. If a larger crowd is expected, the downtown Church of St. Wenceslas at 496 Gladstone Avenue is used. Our audiences are growing; presently we have 65 subscribers. More information at Masaryk Memorial Institute, 458 Scarborough Golf Club Road (Lawrence and Markham area).

Dr. Milos Krajajy, artistic director
416-439-4354

The Dacapo Chamber Choir

The Dacapo Chamber Choir was founded in 1998 and is dedicated to exploring unaccompanied music, primarily of the 20th century and later. Their performance season consists of three annual concerts in Kitchener-Waterloo: once in the fall around Remembrance Day, a mid-winter, and a spring concert. Special guests this year include mezzo-soprano Esther Farrell (November), the Guelph Chamber Choir (March), and saxophonist Willem Moolenberg (May).

During their 2007-2008 season, they will also be performing as part of Brock University’s Encore concert series (March), with Kingston’s Cantabile Choirs (April), and at the Royal Canadian College of Organist’s national convention (July).

The choir’s debut CD, “STILL”, has received much critical praise, and was most recently heard on Princeton University’s radio program Classical Discoveries.

Leonard Eans, director
519-725-7549
info@dacapochamberchoir.ca
www.dacapochamberchoir.ca

East York Choir

The East York Choir, founded in 1888, is a mixed-voice, auditioned ensemble which performs an eclectic mix of choral works often in collaboration with other artists and ensembles. Mozart’s Requiem, Offi’s Corina Bura, Handel’s Messiah, and Vivaldi’s Gloria are among the larger works the choir has performed with orchestra or instrumental ensemble. Our season consists of two concerts, as well as performances at benefits and community events. Our artistic director is Jenny Crober, and our accompanist is Elizabeth Acker.

B6 WholeFlette MEMBER PROFILES 2007-2008
Canada, the United States and the international concert and international festivals, and, with Lydia Adams, has choral music. The choir has appeared at many national through its concerts, broadcasts and recordings throughout the world. Recorded eight CDs of Canadian music in the past 9 years.

**Elmer Iseler Singers**

The 20-voice Elmer Iseler Singers, founded by the late Elmer Iseler, is entering its 29th season as one of Canada's finest. Founded in 1983 by music director/conductor Alex Pauk, Esprit plays an important role in developing Canadian musical culture.

The choir is a welcoming group in which choristers share a great camaraderie. Rehearsals are held on Tuesdays (7:15 to 10pm) from September through May.

**Eglinton St. George's United Church**

The choir of Eglinton St. George's United Church is a mixed-voice ensemble of 45, with 8 professional singers. It rehearses a music program of high quality and excellent selection. Highlights of the current season include: a Latin-American Thanksgiving service, October 7; four Gospel music Sundays (November) with Joe Sealy and Alana Bridgewater; a Sing-Along Messiah, December 2; Christmas Eve candlelight choral services; a Celtic Candlemas service, February 3; Bach's St. Matthew Passion, with the Bach Consort under Yannick Nezet-Seguin, February 15; a Jazz Lent, with some of Canada's finest jazz musicians. Sundays from February 10 to March 9; Palm Sunday with dancers from the Pie Boman School to music by Arvo Pärt, March 16; Messiah, complete and with orchestra, March 16; Easter morning with the Trillium Brass, March 23; Concert for Italy, May 23; choir tour to Italy (including performances at St. Peter's Basilica in Rome and St. Mark's, Venice), starting July 2.

Eglinton St. George's choir is a hard-working, spirited group, always delighted to welcome new members.

**Esprit Orchestra**

Esprit is the only Canadian orchestra devoted exclusively to contemporary classical music, featuring new and established composers from Canada and abroad. Founded in 1983 by music director/conductor Alex Pauk, Esprit plays an important role in developing Canadian musical culture.

Creative Sparks outreach concerts, the Toward a Living Art Education Programme, and national and international touring are important aspects of Esprit's activity. Esprit has been the recipient of three Lieutenant Governor's Arts Awards, the Jean A. Chalmers National Music Award, the Yulio Fenee Award and the SOCAN Award for Imaginative Orchestral Programming. Esprit's 2008 New Wave Composers Festival takes place May 4th – 11th with concerts primarily featuring works of young composers.

**Eglinton Community Concert Band**

Spirited performances and thrilling sound characterizing the Eglinton Community Concert Band, now in its second decade of music-making. An annual four-part subscription series showcases a fantastic range of musical genres, innovative program themes and outstanding Canadian guest artists. This season opens with "Rhine Devine", an ecstatic sampling of German-inspired works and lively Oktoberfest classics and featuring famed guest accordionist Joe Macerollo. "Christmas Pops" will serve up some of the greatest hits of the festive season, accompanied by the sweet and swingy voices of the Eglinton Youth Choir. "Classic Celtic" promises energizing entertainment rooted in the Celtic tradition and performed by sizzling strings and concert band. Then "let the games begin" as "Olympic Fanfare" toasts the upcoming Summer Games in China with magnificent music and special guests. And there's more! The Eglinton Community Concert Band also produces an informal series of open-air concerts every summer, lending great music to charitable events and community causes, and provides numerous intimate performances through its smaller ensembles such as the brass quintet, flute choir and acclaimed Eglinton Swing Orchestra.

**Etobicoke Centennial Choir**

The sixty-year Etobicoke Centennial Choir is entering its 41st season of bringing the joy and beauty of choral music to our community. Under the skilled direction of Dr. Harris Loewen, the choir is challenged to pursue choral excellence. The choir is a welcoming group in which choristers share a great camaraderie. Rehearsals are held on Tuesdays (7:15 to 10pm) from September through May.

Our 2007–2008 season begins on December 7 & 8 with "A Christmas Festival," the program combines a new "Gloria" by Peter Sandmeier with traditional carol medleys by Vaughan Williams and Halst, and includes familiar carols. On March 23, the choir performs a variety of favourite oratorio choruses. Our season concludes on May 31 with "Choral Pleasures", a delightfully mixed collection of classics, Broadway selections and folksongs. All concerts will be performed at 8pm at Royal York Road United Church, 851 Royal York Road, Etobicoke.

**Etobicoke Philharmonic Orchestra / Etobicoke Youth Strings**

With an esteemed 40-year history of fine community programming, the Etobicoke Philharmonic Orchestra will present a four-concert series of "Symphonic Sensations" under the dynamic leadership of new Music Director Roberto De Clare. Great symphonies, wonderful shorter works, gifted guest artists and exceptional in-house talent promise to delight and inspire. "Opening Night" in October sets the celebratory tone for this season with Mozart’s Concerto for Flute and Harp and Dvorak’s New World Symphony. Then the trumpets shall sound in December with "Comfort and Joy" featuring Haydn’s Trumpet Concerto. "Ritmos Mediterraneos" conjures a February gateway to the Mediterranean with the Warren Nicholson Guitar Quintet and works by Rodrigo and Hasidik. "Romancing the Classics" in April features the most passionate of music by Verdi and Tchaikovsky. Four sensational programs - hear it all, here with EPO!'
**EPO is also keeping the young at art through the Etobicoke Youth Strings, providing a unique experience for highly motivated string players aged 10 to 18 to rehearse and perform as an ensemble, and to shine individually with solo work, conducting and compo...**

**The Etobicoke Suzuki School of Music, founded in 1982, is a co-operative of teachers with undergraduate or graduate degrees in music and specialized training in the Suzuki method obtained in North America, Europe and Japan. Our programme includes private lessons and group classes for violin, viola and cello, music and movement, rhythmic reading, orchestra, and a daylong workshop with guest teachers and a variety of activities.**

**Private lessons are held throughout Etobicoke, Brampton and West Toronto. Group classes are Wednesday evenings in Etobicoke. ESSM holds school-wide group concerts in the late fall and spring and solo recitals in June, with many other performing opportunities throughout the year. The ESSM believes every child can learn and enhance their quality of life through the study of music. Parental involvement is key to the Suzuki approach. The parent attends lessons with the child and acts as “home teacher” in practice sessions. Thus a strong co-operative relationship between teacher, parent and child is established, and they can grow together through the mutual experience of learning to play an instrument.**

**Ann Balmer, administrator: 416-233-4637 etobicoke.suzuki@sympatico.ca www.etobicokesuzukimusic.ca**

**Forte – The Toronto Men’s Chorus**

*Forte, now in its 11th season, is a 24-voice men’s chorus choir under the leadership of Edward Connell, one of Canada’s finest choral directors.*

*Its membership is drawn from Toronto’s talented and diverse gay community, performing the broadest spectrum of repertoire, from Renaissance motets to Motown, from Bach to Broadway. This TTBB men’s chorus mounts annual holiday and spring productions as well as performing at many community events. The chorus season runs from the first week of September until October.*

*Auditions are held in September and January. Rehearsals are held every Monday from 6:30-8:30pm at St. Andrew’s United Church, 117 Bloor Street East (beside Alliance Films).*

**Vince J. Carloso, president 416-763-3783 forte-chorus@rogers.com www.forte-chorus.com**

**George Town Bach Chorale**

*The Georgetown Bach Chorale is an auditioned ensemble of 18 choristers performing locally and in the surrounding communities.*

*Although choral music is a staple of its programmes, the chorale also sponsors instrumental, chamber and solo performances throughout the season. The Chorale’s concerts give audiences the opportunity to experience and enjoy a wide range of classical music in a variety of settings. Churches and galleries are the standard performing venues, but the chorale also offers several more intimate concerts throughout the year in a private home.*

*In keeping with the Baroque style, the ensemble is led from the harpsichord by its music director, Ronald Greidanus. Although the choir concentrates on the major choral works of Bach, the music of Vivaldi, Buxtehude and Mozart and Handel is also on this season’s programme.*

*Highlights include Bach’s Concerto for Three Harpsichords, Bach’s Jesu Joy of Man’s Desiring, an evening of motets and motets with guest Linda Melsted on the violin, and a concert of dueling pianos featuring Ron Greidanus and Kathryn Tremille. The season will be capped in April with a performance of Mozart’s Requiem.*

**Shelley Goodman, administrator 416-491-1683 www.festivalwindorchestra.com**

**Grace Church on-the-Hill**

*Grace Church on-the-Hill has welcomed singers for over 125 years. The Choir of Gentlemen and Boys, a professional-calibre choir, sings at the 11 am service. The St. Cecilia Girls’ Choir sings at the 9:15am service and the Women’s Choir has a flexible schedule. Boy and girl choristers receive an exceptional music education in a nurturing environment. Adults with musical training are welcome to both adult choirs. Scholarships are available for both boy and girl choristers.*

*Our choirs perform some of the best of Anglican liturgical music and participate in concerts and other musical and social events. Our most recent tour (August 2007) took all choirs to England, with the Choir of Gentlemen and Boys in residence at Durham Cathedral and Christ Church Cathedral, Oxford, and the combined St. Cecilia and Women’s Choirs in residence at Litchfield and Salisbury Cathedrals. During this choral season we plan to produce a recording of Easter repertoire featuring choir and brass.*

**Melva Treflin Graham, director of music 416-488-7894 x117 gracemusic@gracechurchonthehill.ca www.gracechurchonthehill.ca**

**Grand Philharmonic Choir**

*The Grand Philharmonic Choir enters its 86th season stronger than ever, both artistically and financially. Performing in Kitchener’s acoustically superb Centre in the Square, the GPC has taken its place as one of this country’s leading choral institutions.*

*In 2007-08, our family of choirs presents another exciting and varied season. The children’s and youth choirs continue their well-established programmes of performance and music education. The Chamber Singers present works by a variety of Canadian and international composers, including David Fanshawe’s electrifying African Sanc...*
GRAND RIVER CHORUS
The Grand River Chorus launches its ninth season this fall with a December 1 CD release concert, A Grand Christmas - followed by a sing-along Handel's Messiah in late December. Haydn's Oratorio The Creation in April, and Double Choir Splendour at two venues in June. In May the Grand River Chorus travels to Carnegie Hall to participate in another performance of Haydn's Creation.

"This season breaks new ground with our first CD, our first partnership concert with the Brantford Symphony Orchestra, and our first performance in Norfolk County as we present Double Choir Splendour at Our Lady of La Salette Church" explains artistic director Richard Cunningham - a man committed to leading this mixed-voice community chorus to even greater heights.

The chorus was established in 1989 to present an annual concert series of classical choral music. It is now widely recognized as a leading artistic force in the community.

The growing sixty-five voice choir seeks every opportunity to raise the profile of choral music and offers concerts in performance with other arts organizations. It rehearses Monday evenings and welcomes new singers.

Richard Cunningham, artistic director
David Neumann, president

519-841-9798
grandriverchorus@rogers.com
cantor@rogers.com
www.grandriverchorus.com

HAMILTON PHILHARMONIC ORCHESTRA
The Hamiton Philharmonic Orchestra is dedicated to expanding the piano trio repertoire, which has been its most ambitious undertaking. The ensemble has commissioned and premiered over 40 works. The Piano Trio has contributed to the growing awareness of the piano trio repertoire, and the ensemble has performed in many venues across the globe for the last 15 years. Their celebrated recordings have been released on CD and are available at select retailers. The Piano Trio's goal is to raise the profile of choral music and often partners with other arts organizations. It rehearses Monday evenings and welcomes new singers.

Richard Cunningham, artistic director
David Neumann, president

519-841-9798
grandriverchorus@rogers.com
cantor@rogers.com
www.grandriverchorus.com

GYPHON TRIO
The Gryphon Trio has been delighting audiences around the globe for the last 15 years. Their celebrated recordings include works by Haydn, Mozart, Beethoven, Mendelssohn, Dvorak, Lalo, and Shostakovich. With a strong commitment to expanding the piano trio repertoire, the Trio has commissioned and premiered over 40 works. Their 2004 recording, Canadian Premieres, features the work of leading Canadian composers and was awarded a Juno. This season sees the release of their tenth recording for the Analekta label, Schubert's Complete Piano Trios.

As Canada's pre-eminent ensemble, the Trio continues to be actively involved in teaching and nurturing future generations of both classical musicians and audiences. The Gryphon Trio is the Ensemble in Residence at Music Toronto, their hometown series, and all three members of the ensemble teach at the University of Toronto's Faculty of Music. Strongly dedicated to pushing the boundaries of chamber music, their most ambitious undertaking has been the groundbreaking multimedia production of Christos Hatzis' Constantineople which was presented by the Royal Opera House in their Linbury Studio in March 2007.

Sophie Vayo, administrative coordinator
416-532-5762
svayo@gryphontrio.com
www.gryphontrio.com

HANNAFORD STREET SILVER BAND
The Hannaford Street Silver Band is Canada's award-winning professional brass band and resident company of Toronto's St. Lawrence Centre for the Arts. The band is committed to honouring the traditions of this art form and at the same time placing it in a contemporary context with a unique Canadian point of view. The HSSB has redefined what a brass band is capable of doing by facilitating innovative creative projects and collaborating with the very best of Canada's and the world's diverse cultures and outstanding artists.

The HSSB's 2007-2008 season opens on October 14 with the distinguished British conductor Elgar Howarth directing a program entitled "The Village Band". Featured works include Philip Harper's The Legend of Saintgeet for Sitar and Brass Band and Howarth's Boddington Variations.

Curtis Metcalf, artistic director
Raymond Tizzard, executive director
David Archer, company manager
Anita McAlister, director
Hannaford Youth Education Program
416-425-2874
hssb@interlog.com
www.hssb.ca www.stlc.com

HARBOURFRONT CENTRE
For more than 30 years, Harbourfront Centre has been on the cutting edge of all that's current and creative. We continue to bring together the best in both Canadian culture and the rich mosaic of cultures from around the world. A non-profit charitable organization, we attract more than 12 million visits annually to our 10 acres of revitalized waterfront land in the heart of Toronto.

Harbourfront Centre presents over 4,000 events each year and works with more than 450 community groups. A leader in world music presentation, Harbourfront Centre has offered audiences their first taste of a variety of genres and cultures. This summer festival season, in particular, features music from different cultures within weekend festivals. We also programme the City of Toronto's nearby Toronto Music Garden with classical music concerts outdoors all summer long.

In a setting inspired by Bach, Harbourfront Centre's exciting dance series NextStep celebrates its second year with an incredible range of home-grown choreography that brings together an astonishing breadth of dance companies in Toronto. Our many venues are also popular rental facilities for musical acts.

416-973-4000
info@harbourfrontcentre.com
www.harbourfrontcentre.com

HART HOUSE
Hart House is the cultural, social and recreational hub of the University of Toronto's St. George Campus. The Centre was built in 1919, and Hart House has been a driving force for creative, artistic expression. The Hart House Music Committee presents its first Sunday Concert in 1922 and has been presenting first rate classical concerts ever since, making it Canada's longest running uninterrupted concert series. In addition to this long standing series, the Music Committee also presents an ongoing jazz series, student recitals, contemporary concerts and other special projects. Hart House is proud to facilitate and nurture students in many of our other performing groups such as the Orchestra, Chamber Strings, Symphonic Band, Jazz Choir and Singers, to name a few.

Hart House is situated in the heart of the City and engages with the community in many meaningful ways, hosting a diverse roster of multidisciplinary events. Hart House operates on a model of living leadership and prides itself on nurturing civic engagement and global consciousness through a myriad of engagement opportunities.

416-978-2452
www.harthouse.utoronto.ca

HIGH PARK CHOIRS OF TORONTO
Under artistic director Zimmitra Polo, the children of the High Park Choirs learn to work together to create a beautiful, shimmering sound. We offer four divisions: Early Bird Choir (ages 5-7), Training Choir (ages 7-10), Children's Choir (ages 9-16), Senior Choir (ages 12-19), and a Senior Chamber Choir which is selected from the Senior Choir.

Weekly rehearsals, held in Bloord West Village, include music theory and ear training; the choirs perform two annual concerts as well as numerous community engagements, and participate in workshops, retreats and tours. The High Park Choir is the official Children's Choir in Residence for the University of Toronto's Faculty of Music. We continue to celebrate our 20th anniversary during the 07-08 season with our major concerts December 9 and May 25, other highlights include a performance at City Hall, participation in the annual Bloord West Festival and a special performance of the Requiem for Cecilia Zhang with the Toronto Philharmonic in November.

Auditions are held in June, September and January; new members are always welcome. For more information please visit www.highparkchoirs.org.

Zimmitra Polo, artistic director/conductor
Josh Grossman, choir manager
416-762-0557
info@highparkchoirs.org
www.highparkchoirs.org

HUMBERCREST UNITED CHURCH
Humbercrest United Church on Bayview Point Road in west Toronto has a long tradition of rich literature and fine choral music. The superb acoustics in the sanctuary attract many artists.
John Laing Singers

Renowned for their tunal beauty and interpretive excellence, the John Laing Singers, have received widespread acclaim in Canada, the U.S.A. and abroad.

Their 25-year standard of excellence includes a performance at the American Liszt Society Festival, which garnered accolades from both the American and European press. In 1997, and again in 2006, they presented the centrepiece concert celebrating “Hamilton Day” in Sarasota, Florida.

The JLS 2007/8 Subscription Series, based in Hamilton, Ontario, at Central Presbyterian Church, offers an exciting mix of the best in choral music.


International Touring Productions

Maestro Kerry Stratton is on a lifelong mission to share his knowledge of and passion for music with the widest possible audience. Through his company, International Touring Productions, he has created Canadian tours for such renowned orchestras as the Georg Solti Orchestra of Budapest and Vienna Concert-Verein. Recently, ITP provided the orchestra, chorus, pipes and drums for the Roy Thomson Hall production of Scotland the Brave October 2007, ITP presents the Canadian debut of the acclaimed Czech Philharmonic Chamber Orchestra. Maestro Stratton leads the orchestra in concerts in Peterborough (Oct 9), Drivin (Oct 10), Kingston (Oct 11), Milton (Oct 12), Barrie (Oct 13), Belleville (Oct 14), and Toronto's Metropolitan United Church, Monday, October 15, 8pm. Prize-winning Korean-born violinist Ji-Yoon Park makes her North American debut, as featured soloist on this tour.

Arrangements are being finalised to tour the Orchestra Internationale d’Italia in 2008. Maestro Stratton also founded and tours the 21-piece Grand Salon, Canada’s Palm Court Orchestra. It recreates the elegant, early 20th-century salon era, with irresistible music by the likes of Kern, Berlin, Gershwin and Porter.

Kerry Stratton, director
Fax: 905-882-2294
www.kerrystraton.com/itp.html

Irish Choral Society of Canada

ICSOC is a community adult SATB choir performing sacred, secular and folk music that centre around Irish and Irish Celtic themes and includes genres such as Baroque, Classical and Canadian Folk. The choir performs three times a year; often with special guest artists including Toronto’s finest Irish traditional musicians. The choir has had an ever increasing audience since its inception and is delighted to begin its fifth anniversary season opening on September 2008. The choir is looking for experienced singers to join the organization in its time of great growth.

All voices are needed. Tenors and basses are particularly welcomed!

Karen O’Aoust, director
416-653-9102
iscoc@canada.com
www.icsoc.ca

Jubilate Singers

The Jubilate Singers is an auditioned, mixed-voice chamber choir of some 35 members. Our Canadian /Winter concert is November 24, 2007 at Eastminster United Church, conducted by Caroline Sparling. At Grace Church on-the-Hill, April 5 and 6, 2008, the choir joins forces with Coro Vivo Ottawa and the North York Concert Orchestra for Brahms’ Deuches Requiem, conducted by David Brewer, with performances in Ottawa on April 12 and 13. Geoffrey Butler leads the choir in a June 7, 2008 concert of African and South American music.

The Jubilate Singers rehearse Tuesdays at 7.30pm at St. Leonard’s Anglican Church, 25 Wines Ave, a block north of the Yonge/Lawrence subway. Occasional sectional rehearsals are held, and we also make community appearances. We are a hard-working but congenial group, striving for excellence under the energetic artistic direction of Isabel Bernaus (on partial leave), with Sherry Squires, accompanist. Choristers may be sited at a pub across the block north of the Yonge/Lawrence subway. Occasional sectional rehearsals are held, and we also make community appearances. We are a hard-working but congenial group, striving for excellence under the energetic artistic direction of Isabel Bernaus (on partial leave), with Sherry Squires, accompanist. Choristers may be sited at a pub across the block north of the Yonge/Lawrence subway.

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John Laing Singers

Renowned for their tunal beauty and interpretive excellence, the John Laing Singers, have received widespread acclaim in Canada, the U.S.A. and abroad.

Their 25-year standard of excellence includes a performance at the American Liszt Society Festival, which garnered accolades from both the American and European press. In 1997, and again in 2006, they presented the centrepiece concert celebrating “Hamilton Day” in Sarasota, Florida.

The JLS 2007/8 Subscription Series, based in Hamilton, Ontario, at Central Presbyterian Church, offers an exciting mix of the best in choral music.

Karen Schuessler Singers
Founded in 1993 by noted London musician and conductor, Karen Ann Schuessler to explore the wealth of choral music, the Karen Schuessler Singers is one of London's premier concert choirs, known for varied, accessible and innovative programming.

Each season this 35-voice mixed choir presents a three-concert subscription series and several special performances designed to appeal to all ages and tastes. The choir performs repertoire ranging from the classics to gospel to Broadway and from Medieval to the 21st century.

KSS has become noted for its performances of concerts addressing the issues of our world and the human condition. Themes have included examinations of slavery, the environment, multicultural understanding, intentional spiritual journeys as well as simple direct "feel good" concerts such as "Strawberry Fields", "Pirates of Penzance" and "Broadway".

The Karen Schuessler Singers is proud to work with some of London and Canada's finest soloists and instrumentalists while also providing opportunities for many up-and-coming talents as guest artists.

Rehearsals are Tuesdays 7:30-9:30pm. Auditions are by appointment anytime, but must take place prior to the concert season.

Karen Schuessler 519-472-1888 contact@kssingers.isp.ca www.kssingers.isp.ca

KITCHENER-WATERLOO CHAMBER MUSIC SOCIETY
K-W Chamber Music Society is one of Canada's busiest presenters of chamber music concerts, with over 50 concerts per year ranging from solo to sizeable ensembles. Programs range from medieval to contemporary; most have both classics and recent music.

Artists from local to world-standing have been featured: quartets such as the Penderecki and Lafayete from Canada; Pruzsk, Stamic, Semlinsky, Pangouche from Prague; AVIV from Israel; Gryphon and AEGIS; pianists Janina Fialkowska, Robert Silverman, Eric Himy. Till Fellner; violinists Moche Hammer, Joshua Bell; cellists Steven Isserlis, Tsuyoshi Tsutsumi, Soo Bae, and more.

Active since 1974, since 1980 most of our concerts have taken place at 57 Young Street West, Waterloo, a private home where our KWCM Music Room holds about 85 people. A superb Steinway piano, good acoustics, a supportive audience, and an intimate, informal atmosphere make for a great concert experience.

Single tickets are available as well as subscriptions. kwcms@yahoo.ca www.K-WCMS.com

KITCHENER-WATERLOO CHAMBER ORCHESTRA
The Kitchener-Waterloo Chamber Orchestra is now in its 23rd season under founding music director Graham Coles. A unique combination of professional players, talented amateurs, and students from the Faculty of Music, Wilfrid Laurier University, the orchestra presents a six concert series featuring many lesser known works mainly from the 18th century. Soloists this season include Canadian pianist Ronald Greidanus (Hummel: Piano Concerto in A minor) and cellist Steven Isserlis, Tsuyoshi Tsutsumi, Soo Bae, and more.

Active since 1974, since 1980 most of our concerts have taken place at 57 Young Street West, Waterloo, a private home where our KWCM Music Room holds about 85 people. A superb Steinway piano, good acoustics, a supportive audience, and an intimate, informal atmosphere make for a great concert experience.

Single tickets are available as well as subscriptions. kwcms@yahoo.ca www.K-WCMS.com

Kiyoshi Nagata Ensemble
The Kiyoshi Nagata Ensemble (changing its name to Nagata Shechu in 2008) has enthralled audiences with its mesmerizing and heart-pounding performances of the Japanese drum (taiko) since its formation in 1998. The Ensemble has toured widely throughout Canada, the US and Italy performing in theatres, concert halls, and major music festivals.

While rooted in the folk drumming traditions of Japan, the Ensemble's principal aim is to rejuvenate this ancient art form by producing innovative and exciting music that seeks to create a new voice for the taiko.

Under the direction of Kiyoshi Nagata, the Ensemble has become renowned for its exciting, straightforward yet physically demanding performances as well as for its diverse repertoire. Their playing is the combination of unbounded spirit and passion with the highest levels of musicianship and discipline.

The KNE's annual concert kicks off the season on Saturday, December 1 at Toronto's Ryerson Theatre. This year's concert, entitled Tzuzure (tapestry), will premiere several new works by ensemble members. Please visit the KNE website for more details.

Kiyoshi Nagata, artistic director
416-651-4227
kiko@kiyoshinagata.com www.kiyoshinagata.com

Koffler Centre of the Arts Music Classes
The KCA provides in-depth instruction in classical, jazz, pop and world music, for piano, cello, violin, flute and guitar. Classes are offered in Suzuki violin, babies’ and preschool music, cello and brass ensembles, youth band, African (Didjamon) drumming, Brazilian drumming, digital music, theory and vocal class for teens.

The centre is home to the Koffler Chamber Orchestra directed by TSO concertmaster, Jacques Israelievitch; and Reno’s Pieces Adult Concert Band. Leading national and international artists appear in the school’s renowned Salon Concert Series.

This season includes jazz great Heather Bambrick and her Trio, a Travellers farewell concert, with Sharon & Bram & James Gray tributing the memory of Joe Hampson, and the annual David Broza concert. The Koffler Chamber Orchestra season presents an all Bach evening featuring pianists Robert Silverman, Brett Kingsbery & Erica Cirino; a second concert with accordionist Joseph Mercier; and a third concert with Andy McDandless, trumpeter.

KA reaches out to all residents of our surrounding communities, offering instruction to persons of every age, ability and background while encouraging a love of music, fostering creative expression and promoting personal enrichment.

Adrienne Cohen, director
416-635-1980 x228
music@kofflerarts.org www.kofflerarts.org

Living Arts Centre
The Living Arts Centre is an architecturally stunning 225,000 square foot multi-purpose facility, which opened in 1997. The Centre is located in the heart of Mississauga and is home to one of the GTA’s most exciting venues for both performing and visual arts. Intimate entertainment is provided in all three magnificent performance theatres, showcasing international stars, Canadian talent and local community groups.

The Living Arts Centre also houses an exhibition gallery, eight professional art studios, and sophisticated corporate meeting facilities. The art studios are used by talented Resident Artists to create unique works. Art programs are offered year-round for children, youth, adults, and families, who can explore their creativity under the guidance of practicing artist-educators.

The Living Arts Centre is a not-for-profit organization dedicated to nurturing, fostering, encouraging, promoting, and supporting the presence and development of the performing and visual arts in Mississauga and neighbouring communities. The Centre welcomes over 300,000 visitors annually to performing and visual arts programs, corporate meetings/conventions, and a wide variety of community events.

Gerry Townsend, CEO
Box Office: 905-306-6000, 888-805-8888 info.lee@mississauga.ca www.livingartscentre.ca

Marilyn Gilbert Artists Management
Marilyn Gilbert Artists Management Inc. has over 30 years played a significant role in launching and maintaining the careers of talented artists. The longest running Canadian-based management company, MGAM books artists with all major Canadian presenters, and is instrumental in booking performers in prestigious venues worldwide.

Recognized as an expert in her field, Marilyn collaborates with and advises many high-profile colleagues in Canada, the U.S. and Europe. Through associations in Europe, MGAM has launched on-going European career programs for artists.

Ms. Gilbert has lectured for the Canada Council and participated on juries for the Canada Council, the Ontario Arts Council, and FACTOR. She has been a panelist for CIMARS and a presenter for CAPACOA, the Ontario Arts Council and the Canada Council at industry trade shows.

In addition, she has worked with other women to raise awareness and respect for women’s contributions to the international music industry, and has collaborated with...
the Canada Council, CAPACOA, and various Universities in training arts administrators.

Marilyn@mgam.com  www.mgam.com

MARKHAM CONCERT BAND
The Markham Concert Band, formed almost thirty years ago, is now one of the largest community bands in Canada.

At the Ontario Band Association Festival last year, the band was awarded gold, the top ranking, and the windwind section received a special Award of Excellence. In addition, the band earned an invitation to next year’s National Band Festival, at the National Arts Centre in Ottawa.


The band can also be seen at many Markham and York Region festivals and events. Expect a great variety of music: contemporary marches, show tunes, light classics and, occasionally, a little jazz – the kind of music that appeals to any audience. Special guests are featured at many concerts.

The band performs under Doug Manning, who holds the degrees of B.Mus. and B.Ed. from the University of Toronto.

Derek van Dassen, contact booktime@sympatico.ca www.mcband.on.ca

MARKHAM THEATRE FOR PERFORMING ARTS
Welcome to Markham Theatre for Performing Arts’ new Professional Entertainment Season — September 2007 - April 2008, featuring over 44 exciting shows highlighting music, theatre, comedy, date and family shows. This season “UPick” your entertainment experience, by choosing any four or more events, including our Speaker’s Showcase featuring Maude Barlow and “The Wealthy Barber”, David Chilton.

Markham Theatre is committed to presenting award-winning professional entertainment, community and educational performing arts programs, in addition to the celebration of Canadian talent.

With 23 years of success behind us, we are proud of our achievements and look forward to many more as one of Canada’s premier arts facilities. Our box office hours are Mon-Sat 11am-6pm. Tickets can also be ordered online.

Wendy Wood-Severa, marketing & development coordinator
Admin: 905-415-7537, 866-768-8801;
Box Office: 905-305-7469
305_show@markham.ca
www.markhamtheatre.ca

MASSEY HALL AND ROY THOMSON HALL
Marking the 25th anniversary of Roy Thomson Hall, the entire audience is invited to a post-concert reception October 9 (the La Scala Philharmonic featuring conductor Riccardo Chailly and Canada’s own Ben Heppner). Dame Kiri Te Kanawa, part of the inaugural 1982-1983 season, returns this October as she closes the last chapter of her illustrious career. Measha Brueggergosman, a live-year old in 1982, piano star Yundi Li also return.

Massey Hall has great programming range. Jazz & Blues highlights include John McLaughlin & the 4th Dimension, the return of the charismatic Buddy Guy, and the great Chick Corea, solo. Massey Hall debuts include Pink Martini and Toronto’s Sophie Milman.

In world music, RTH welcomes Bollywood a “Golden Voice” Asha Bhosle, Yamato Drummers of Japan, Spiritual Sounds of Central Asia, and Ravi & Anoushka Shankar. Canadian talent at Massey Hall includes The Cowboy Junkies, Colin James, and Ron Sexsmith (the latter two both with orchestra).

Toronto’s leading and legendary performance venues continue at the forefront of musical diversity, showcasing virtuosity from East to West.

Liz Parker, publicity liz.parker@rth-mh.com www.masseyhall.com www.roythomson.com

MILES NADAL JEWISH COMMUNITY CENTRE
The MNjcc is a vibrant community centre at Bloor and Spadina. We have music, theatre, film, art, ensembles, events and classes. With a Community Choir, Women’s Chorus, Youth Choir, Klezmer Ensemble, Suzuki Music Classes, Drumming Circles, Lectures, Private Music Lessons, Musicality Classes for all ages and as the home of the Downtown Community Choral Summit we have a large and diverse music department. The MNjcc is also home to the Al Green Theatre, a state of the art facility presenting dance, film, music, theatre and more. This year we feature Mitch Smolkin & Klezmer en Buenos Aires, A Tribute to composer/conductor Milton Barnes, Musica Cubal!, The Thelma Yelin School Jazz band from Israel, our 88 Keys fundraiser and much more! We also offer many other programs in Cultural Arts, Jewish Life, Computers, Pre-school and Youth and have a fully equipped fitness centre and pool! Our members start at nursery school and stay to our seniors’ clubs! We welcome members and participants of all faiths and cultures as a centre for community in downtown Toronto.

Harriet Wichage, music director 416-924-5211 ex.133 harrietw@mnjcc.org www.mnjcc.org

MILTON CHORISTERS
Currently celebrating our 39th year of continuous song, our group is a vital component of the Milton community, providing the Halton Region with excellence in choral music with a minimum three-concert series annually. We also participate regularly in various community events. The repertoire presented varies from classical to contemporary and from the sacred to the secular. We welcome new singers.

Rehearsals are Tuesdays 7:30 - 9:30pm at Knox Presbyterian Church, 170 Main Street, Milton.

Jim Douglas 905-878-1632 info@miltonchoristers.com www.miltonchoristers.com

MISSISSAUGA CHILDREN’S CHOIR
Celebrating over 25 years of choral excellence, the Mississauga Children’s Choir is a treble voiced choir of over 120 children aged 6-17 yrs. Under the leadership of Music Director Thomas Bell the Choir has grown to include three graded ensembles — Training, Intermediate, and Concert. The MCC is dedicated to providing young singers with exceptional musical experiences through excellence in performance, music education, recording, touring and service to the community. The MCC has toured across Canada and in Europe.

Major performances take place at Mississauga’s Living Arts Centre on Saturday, December 8, 2007 and Saturday May 31, 2008. A gala concert on Saturday Feb 22 will conclude the 3rd Mississauga Choral Festival with guest conductor Stephen Hatfield and choirs from Ontario and the US. The Choir will release a CD of commissioned music by the MCC from many of Canada’s principle composers later this year.

Auditions are held April – June by appointment. Details are on our website.

Thomas Bell, music director
Kathy Brisley, choir manager
905-624-9704
info@mississaugachildrenschoir.com www.mississaugachildrenschoir.com

MOMENT MUSIC DIRECTOR THOMAS BELL
The Mississauga Choral Society is an 80+ voice, semi-professional choir that brings to the stage major choral repertoire of the 16th to 21st century, commissioning and performing new Canadian choral works and hosting some of Canada’s outstanding guest soloists, instrumentalists and choral ensembles.

The subscription series commences Sunday, December 9 with the presentation of Neeshah at the Living Arts Centre, featuring a quartet of outstanding soloists and accompanied by Stelios Markou. The second in the series at the same venue is a performance on Sunday, March 2, 2008, Sing Canadian, eh! At this performance MGS sings the music of some of Canada’s finest contemporary composers, featuring a commissioned work by well known composer John Beckwith titled “Derailed”, a short sound documentary telling the story of the Mississauga Train Derailment and Evacuation which occurred twenty-eight years ago. An informal cabaret style concert, Pops at the Cabaret, ends the season on Saturday, May 3 at First United Church, Port Credit and Sunday, May 4 at Eden United Church, Meadowvale.

Mervin Fick, acting conductor

MOOREDALE CONCERTS/MUSIC & TRUFFLES
The untimely death of cellist Kristine Bogyo, founder and artistic director of Mooredale Concerts, the Mooredale Youth Orchestras and the Music & Truffles series for young children, has deeply saddened everyone she touched with her soulful music-making and tireless devotion to her projects.

It was unthinkable to let these splendid assets to Toronto’s

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music community perish with her, just as they were reaching new heights of success. Music and Truffles sold out for the third year in a row on subscriptions alone.

Ms. Bogyo’s celebrated husband, pianist John Endrenyi, has taken over the artistic direction of all three organizations, and will attempt to preserve the spirited and warm-hearted atmosphere that she managed to conjure.

Highlights this season include the winners of the Mooredale Concerto Competition (winners will perform with an orchestra of TSO members); the stellar vocal group Nordic Voices; the Tokai Quartet; an event featuring some of Ms. Bogyo’s favourite chamber music companions – Erika Raam, Scott St. John, Olivier Thouin and Anton Kuerti performing Beethoven’s rarely heard Diabelli Variations.

Anton Kuerti, artistic director
416-587-9411
mooredeleconcerts@sympatico.ca
www.mooredeleconcerts.com

Mozart Society
The Mozart Society in Toronto is starting its twenty-fifth season. Under the chairmanship of John Endrenyi, the Society usually organizes six events per year – classical concerts, lectures or video presentation of operas, as well as discussion and an annual party.

We strive to keep our membership dues modest. They are currently $75 for an individual or $100 for a couple or family. These dues include all six events including the annual party. We ask for donations from members; recently we formed different levels of memberships. As a charitable organization, all donations are tax deductible. We welcome new members.

This year’s season includes concerts by the Zemlinsky String Quartet from Prague with clarinetist Joann Valdecamps, Katherine Englichova, Peter Macecek, violinist, Gustav Belacek, bass and Prof. Ian Scott in his October lecture of Mozart operas.

Most concerts take place at First Unitarian Church at 175 St. Clair Avenue West in Toronto. Please join us for the upcoming season. You can download our membership form from our Web site or you can write to: PO. Box 1125, 31 175 St. Clair Avenue West, Toronto. Please join us for the upcoming season. You can download our membership form from our Web site or you can write to: PO. Box 1125, 31 Adelaide St. East, Toronto, MSC 2K5
416-201-3338
www.mozartsociety.toronto.com

Music at Metropolitan
Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan’s choir, soloists, and guest artists.

The 2007/08 series includes a free organ recital series Neon at Met on Thursdays 12:15-12:45pm beginning on September 13; our annual Halloween and Phantom of the Organ concert on October 26; a benefit concert with jazz artist Tim Elliott on November 15; the choir Variety Show on February 9; the annual Good Friday concert with choir and orchestra on March 21 (both St. John Passion); the opening concert of Organix on May 2, and our annual Doors Open Toronto concerts.

Carol United with organ and the Metropolitan Silver Band is Sunday December 9, and the annual Candlelight Service of Lessons and Carols is on Sunday December 16 at 7pm.

Metropolitan also has a variety of children’s, youth and handbell choirs which are open to all. Please contact us for a concert brochure.

Patricia Wright, artistic director
416-363-0331 x236
patricia@metunited.ca
www.metunited.ca

Music at St. Clement’s Series
— Sundays at Three
The Music Committee of St. Clement’s have an exceptional concert series planned for 2007/08 for all lovers of fine music and live performance. All concerts are on Sundays at 3pm and include refreshments and ‘meet the musicians’ afterwards. Concerts are:

October 28, 2007: Elizabeth Fraser, a leading young Canadian pianist from Vancouver; December 9, Brother Heinrich’s Christmas by John Rutter - Christmas music, stories and sing-along with choir, orchestra and Toronto actor Daniel Chapman-Smith as narrator; February 10, 2008 Marion Singers - the finest in a cappella songs from this renowned Toronto choir; from Bach to Beethoven, from sacred to profane; March 22, Massimo Nozetti - one of Europe’s leading organists and organist of the Cathedral in Turin, only in a program of Bach, Liszt, Widor, and Nozetti; April 13, Glenn Gould School Ensemble - an afternoon of elegant chamber music with David Hetherington, and company.

Thomas Fitches, organist and director of music
416-483-6664
fitches@stclements-church.org
www.stclements-church.org

Music Gallery
The Music Gallery is a centre for presenting and promoting innovation and experimentation in all forms of music, and for encouraging cross-pollination between audiences, genres and disciplines.

Toronto’s centre for creative music since 1976, the Music Gallery launches its season every September with the X Avant new music festival on an intensely curated weekend celebrating the diversity of avant-garde music that the MG presents.

Our core concert series includes the Classic Avant (contemporary classical, electroacoustic, sound art, etc.), Pop Avant (leftfield pop, rock, techno, etc.), Jazz Avant (jazz and improvised music) and World Avant (music from beyond Western Europe and North America) series. We host workshops with visiting artists, the Progress series for emerging artists, take part in Nuit Blanche activities, and collaborate with a wide range of co-presenters, including AIMToronto, Arraymusic, CONTACT, Continuum, New Music Concerts and Wavelength.

The Music Gallery will continue its vital role as an affordable rental venue for performances, recordings and rehearsals.

Jonathan Bunce, John Gowan, co-artistic directors; Dewi Minden, executive director
416-294-1800
joanny@musicalgallery.org
www.musicalgallery.org

Music Toronto
Music Toronto presents chamber music and piano recitals at the Jane Mallet Theatre at the St. Lawrence Centre for the Arts. We’re 20 going on 36 – 20 seasons as MTO, 36 since the beginning.

String quartets include Canada’s Quatuor Bézinni and the St. Lawrence, the Ying from the US; the Belcea from the UK making its Toronto debut, the Takacs and the Philharmonia Quartett Berlin from Europe. Our perennial favourite Tokyo Quartet presents 2 concerts.

The piano recital series opens with returning audience favourite Jénia Parkaewoon, and introduces Brazilian-born Arnoldo Cohen. The inimitable Richard Goode plays in January, Jon Kimura Parker in February and international sensation Simon Trpceski returns in March.

The Chopin Trio celebrates 10 seasons as our Ensemble-in-Residence – and 15 seasons as themselves. Quatuor Arthur-Leblanc joins them on the series.

The Discovery series – title just $15 – features pianist Wenzel Sang, soprano Zorana Sedlak, and the Cecilio Quartet. We have great prices for younger people: students any age $5, accompanying adult ½ price; 18-to-35, pay your age (that’s up to 40% off).

Jennifer Taylor, general manager
416 214-1600
Box Office: 416-366-7723 or 1-800-708-6754
www.music-toronto.com
www.mtc.com

New Adventures in Sound Art
New Adventures in Sound Art (NAISA) produces performances and installations spanning the entire spectrum of electroacoustic and experimental sound art. Included in its Toronto annual productions are the Sound Play Festival, the Deep Wireless festival, and Sound Travels. As well as performances and installations, NAISA now includes workshops throughout the year in our new space (the NAISA Space) as well as SoundWalks, lectures and/or artist talks that teach a new perception of sound and offer the opportunity to educate artists and audiences locally and abroad.

Sound Play: in the fall of each year, is a meeting point for experimentation pushing the boundaries and encouraging new fusions of image, sound and text. (September 27 - October 28, 2007).

Deep Wireless is an annual month-long celebration of radio art in May that includes performances, a CD and a conference.

Sound Travels is a Toronto Island summer event (June - October) that takes the concert out of the hub and places it within the natural beauty of Toronto Island with outdoor and indoor performances, installations and SoundWalks.

416-910-7231
naisa@naisa.ca
www.naisa.ca

New Music Concerts
English Canada’s senior contemporary music society opens its 37th season October 21 with the dynamic Bergmann Piano Duo in a lively recital of music by William Bolcom. Reserve the weekend of Saturday 12-13 for a rare opportunity to experience live performances of major works by Edgard Varese, with music and reminiscences of his colleague Guus Wen-Chung. In keeping with NMC’s policy of bringing internationally-renowned composers and soloists to Toronto to work with local musicians, this season’s eminent Finnish composer Magnus Lindberg and guitarist Timo Kertbontes are featured with members of our ensemble.

February 8, 2008, Michel Gonneville curates an evening of music from Quebec involving five of his foremost proteges – Robert Aitken, artistic director
416-294-1800
joanny@musicalgallery.org
www.musicalgallery.org

David Olds, general manager
416-611-8554
amc@interleg.com
www.newmusicconcerts.com
Chrysler presents a solo concert with a screening of the conceptual artist/writer DJ Spooky performing musical instrument: featured performers include Montreal turntablist Martin Tetreault, New York's DJ Olive, and community in the Kitchener-Waterloo area. We invite you to be a part of that community this season.

In January, virtuoso Austrian theremin player Dori!and community in the Kitchener-Waterloo area. We invite you to be a part of that community this season.

The season begins with a collaboration between legendary British percussionist Eddie Prevost and CCACM. In November, we celebrate the music and memory of composer/pianist/theorist/educator, James Tenney. Then in January, virtuoso Austrian theremin player Dorrit Chrysler presents a solo concert with a screening of the film Theremin: An Electronic Odyssey.

In March, a mini-festival exploring the turntable as a musical instrument: featured performers include Montreal turntablist Martin Tetreault, New York's DJ Olive, and turntablist/conceptual artist/writer DJ Spooky performing with the Penderecki String Quartet.

The season concludes with the premiere of Reaching for Nothing: Water's Thirst, an interdisciplinary work conceived by celebrated local composer Peter Hatch and acclaimed visual artist/architect Derek Revington. Three years in the making, Reaching for Nothing will be a landmark work in Canadian music and culture that should not be missed.

Jesse Stewart, artistic director
Jennifer O'Connor, general manager
NUMUS Concerts
519-896-3862
info@numus.on.ca
www.numus.on.ca

Ontario Youth Choir

The Ontario Youth Choir brings together some of Ontario's finest young singers with some of Canada's outstanding choral leaders. Every spring, singers from across the province audition for the opportunity to participate in this exceptional programme of rehearsals, masterclasses, and voice lessons. This year, the choir members of OYC 2007 spent ten memorable days together under the inspired leadership of renowned conductor Robert Cooper on the historic campus of the University of Ottawa before travelling to Kingston and Toronto for two final performances.

There are now over 1,300 OYC alumni who continue to enrich their communities as choristers, conductors, accompanists, composers, educators and soloists. OYC is an unforgettable experience: friendship and fun for the singers, and extraordinary training with skilled professionals.


Sandra Graham, OYC committee chair
416-923-1144
info@choirsontario.org
www.choirsontario.org

Opera Atelier

Opera Atelier holds a unique place in the North America theatre community, producing opera, ballet and drama from the 17th and 18th centuries. These productions draw upon the aesthetics and ideals of the period, featuring soloists of international acclaim, period ballet, original instruments, elaborate stage décor, exquisite costumes and an imaginative energy that sets Opera Atelier apart.

Opera Atelier is not in the business of "reconstruction"; rather each production is original, providing a thrilling theatrical experience for modern audiences.

The 2007/08 season includes Monteverdi’s The Return of Ulysses (October 27 – November 3, 2007) and Mozart’s Idomeneo (April 26 – May 3, 2008).

Marshall Pynkoski, Jeannette Zingg, artistic directors
416-703-3767
www.operaatelier.com

Off Centre Music Salon

Founded thirteen lucky years ago, Off Centre Music Salon offers a holistic musical and aesthetic experience—a chance to play and hear vocal, chamber and solo musical repertoire in an atmosphere evocative of a 19th-century European salon.

The Perkis-Zarankin husband and wife team complement each Salon with four-hand piano performances, and the erudite Stuart Hamilton—CBC quizmaster, founder of Opera in Concert—hosts all five of our intimate and spontaneous concerts.

As always combining traditional repertoire with rarely performed musical, poetic, literary and visual masterpieces, Off Centre takes audiences on a “13th Edition World Tour” with stops in St. Petersburg for White Nights... in the Afternoon (Sep 23/07), Chopin and Bellini’s Bel Canto Venice (Nov 4/07), the Franco-Spanish Border of Mallarmé and Garcia Lorca (Dec 2/07), the Germany of Bach, Beethoven and Brahms (Jan 27/08), and, finally, Schubert Village (Feb 24/08).

All concerts take place on Sundays at 2pm at Glenn Gould Studio. Subscriptions are $200 for adults and $150 for seniors and students. Single tickets are available at the GGS box office.

Inna Perkis, Boris Zarankin, founders and artistic directors
416-466-1870; GGS Box Office: 416-205-5555
tickets@offcentremusic.com
www.offcentremusic.com

North Toronto Institute of Music

The North Toronto Institute of Music offers instruction in most instruments, voice, and theory classes by highly qualified teachers. New programs this year include Jazz Programs, Jazz and Pop Guitar and Chamber Choir. The philosophy of the school is to provide musical literacy to students in a caring but challenging environment. Students may work towards the goal of a musical career, or towards self-expression and more knowledgeable attendance at the wonderful concert opportunities in the city.

A new space, The Bartok Room, is now available for rental to hold small concerts or masterclasses. The room is equipped with a 6’ Bechstein grand, an upright piano, and seats 30-40.

The Institute runs the Leaside Concert Series, in the recital hall of the Briton House Retirement Centre, 720 Mt. Pleasant Rd. just south of Eglinton Ave. Several concerts of chamber music, jazz and solo piano are held on Sundays, the first taking place in November. Listings will be available in WholeNote. Tickets are $15 and $10 at the door.

Mary Kendi, director
416-488-2588
info@atimusic.com
www.atimusic.com

Oakville Children's Choir

Under the musical leadership of Sarah Morrison, music director, and Janet Stinchew, associate music director, The Oakville Children's Choir was established in 1984 by Genda Crawford. Providing world-class choral, musical and performance training to young people in Halton. The OCC is a comprehensive music education program for auditioned choristers aged 7–17 years.

This year, the OCC will present yet another remarkable concert series that explores themes relevant to children and youth of today, and which welcomes special guest artists from our community and beyond at our concerts.

December 7 & 8, 2007, 7:30pm “In person, Reflections of Peace”
December 16, 2007, 3:00pm “Community Carol Sing”
February 23, 2008, 4:30pm “Stories and Song in Canada and Beyond”
May 24, 2008, 7:30pm “Songs of the Earth: This We Know”

Tickets are $25 adults, $15 seniors and children 12 & under.

Sarah Morrison, music director
Janet Stinchew, associate music director
Eileen Keown, executive director
905-337-7104
www.oakvillechildrenschoir.org

Operatic Performances

Our 34th season begins with Gaetano Donizetti’s Anna Bolena October 26, featuring Lara Cieckiewicz, Anita Krause, Stuart Howe and Sean Watson, with music director/pianist Nathalie Doucet-Lalukens. The Drei Pintos by Carl Maria von Weber & Gustav Mahler follows December 2, starring Eric Show, Daniel Lichti and Jesse Clark, with music director/pianist Robin Wheeler. Handel’s Tamerlano is next on February 3, starring Lynne McMurtry, Shannon Mercer, Marcel van Neer, and others, with conductor Kevin Mallon and Aradia Ensemble. Our season concludes on April 6 with Rimsky-Korsakov’s The Snow Maiden, featuring Katerina Tebucher, Luiza Zhileva.
Sasha Bataligin and Neil Aronoff, with music director/pianist Ratinuk Kheknomovich. Concerts include OIC’s renowned choral, Robert Cooper conductor. Also returning is OIC’s pre-performance presentation “The Background” with host Iain Scott. All performances are at the Jane Mallett Theatre, 27 Front Street East, 416-577-7722, info@orchesraloronlo.ca 416-922-2147 www.orchesraloronlo.ca

Guillermo Silva-Marín, general director
416-322-2147
guillermo@operainconcert.com
www.operainconcert.com

OPERA YORK
Our 11th season has more to offer, more often: Two evenings and a matinee of each production plus a Christmas Opera York Chorus concert by Artistic directors Geoffrey Butler & Sabatina Vacco and Stage Director Melissa Bencic. Productions, with the Opera York Chorus and Orchestra, are at Markham Theatre, Markham and YCDBS Elizabeth Theatre, Vaughan.

October 26, 28 & November 2 2007: Rossini’s Barber of Seville featuring Jennifer Elizabeth Pina as Rosina; December 2007 on Opera Christmas with the Opera York Chorus; February 22, 24 & 26, 2008: Mozart’s Don Giovanni featuring Andrew Teas as Don Giovanni, Lucia Cesarini as Zerlina and Sinead Sugrue as Donna Anna. Opera York continues to provide affordable and accessible operatic concerts for seniors, and education through our Opera for Schools’ opéra pour les écoles programmes. A tour of southern Ontario is taking place in October 2007 expanding the educational outreach of Opera York. The program continues to include a curriculum based Teacher/Student Learning guide and a visit to the theatre for a live, interactive operatic concert.

905-763-7853
info@operayork.com
www.operayork.com

ORCHESTRA TORONTO
Orchestra Toronto, one of Canada’s premier community volunteer symphony orchestras, offers affordable family entertainment, music education and full repertoire in all its programs. Led by music director Errol Gay, the orchestra presents a series of five Sunday afternoon concerts held at the conveniently located and easily accessible Toronto Centre for the Arts on Yonge Street north of Sheppard Avenue.

This season’s theme is Dance Capitols of the World that explores music and dance from five diverse cultural centres: New York, Paris, Madrid, London, St. Petersburg. All programs include featured dance ensembles: PreArtsDenza (October 21 and May 25/08), Opera Atelier Dancers (December 9), Theatre Flamenco (February 17/08), and OMG Dance Company (April 6/08). Additional guest artist: Celine Denis, harp (December 9), Amanda Goodburn, violin (May 25/08).

The ever-popular Instrumental Pitting Zoo compliments of Long & McQuade will again be featured during the opening concert October 21 and again February 17/08.
Pre-concert talks by Artist-in-Residence Catherine Manoukian will be at 2:15pm on October 21, December 9, February 17/08.

416-467-7142
electron@on.nhm.com
www.orchestratoronto.ca

ORCHESTRAS MISSISSAUGA
Orchestras Mississauga invites its audience to a season of symphonic brilliance. All performances are Saturday evenings in the acoustically state-of-the-art Hammerson Hall in Mississauga’s Living Arts Centre.

Orchestras Mississauga is the umbrella organization for three orchestras: the Mississauga Symphony Orchestra, a large community orchestra of volunteer musicians led by a core of professional principal players; Sinfonia Mississauga, a professional chamber orchestra; and the Mississauga Philharmonic, a professional ensemble currently performing the Pops series.

October 13: “Midnight in Moscow”; Peter Langworth, piano with the Mississauga Symphony; November 24: Mostly Mendelssohn; Benjamin Brown, violin with the Mississauga Symphony; December 15: “Ring Your Bells”; Mississauga Choral Society with the Mississauga Symphony; January 19: “Fascinating Gershwin”; Janice Martin, violin/singer/pianist/dancer with the Mississauga Philharmonic; February 9: “Berio... with a Bang!”; TorQ, percussion quartet with the Mississauga Symphony; February 13: “Flights of Fantasy”; Ruth Fazzoli, violin with Sinfonia Mississauga; March 29: “Brilliance of Brahms”; Gregory Miguel, piano with the Mississauga Symphony; April 19: “50 Years of Broadway”; Denya Maliheld, violinist/actor with the Mississauga Philharmonic; May 16: “Ritmos Latinos”; a Latin American Program with the Mississauga Symphony.

John Barnum, music director and conductor;
Office: 905-615-4401, Box Office: 905-306-6000
Orchestras Mississauga
www.mississaugasymphony.com

ORGANIX
ORGANIX is an annual music festival presenting a series of concerts and educational events throughout the month of May. While individual concerts may feature trumpet, strings, percussion or a choir, the common thread that binds the festival together is always the number one feature... the pipe organ, King of Instruments! The format of ORGANIX, particularly in the Wednesday series gives the public an opportunity to hear intriguing programs not normally available to Canadian audiences.

ORGANIX 08 (May 2 – May 31) will present several weekend concerts, a dinner and wine tour with two organ concerts, as well as the very popular early-evening Wednesday series. For the first time, ORGANIX will also be presenting an historic organ series at two places of interest. The highly anticipated and well attended finale will feature Italian organist, Massimo Noisetti and the Organix Brass ensemble. ORGANIX is a music festival unlike any other.

www.organix.ca

416-241-9705

ORMAAN WOMEN’S CHOIR
ORMAN Women’s Choir, formerly The Oriane Singers, one of the first and finest female choirs in Canada, was formed in 1972 and has earned much recognition. In 2007 – 2008 the choir will present 3 subscription concerts and release its 4th commercial compact disc.

The choir was awarded Best Performance of a Canadian Work—Adult Choir Category—in the CBC national music finals; and Boss Trilogy, by Eleanor Daley, a 30th anniversary commission, was awarded Outstanding Choral Work of 2004 by the Association of Canadian Choral Conductors. ORIANA also participated at Festival 500 sharing the Voices—an international festival of choral music in St. John’s, NL from July 2 –11, 2005.


36th season concerts: December 1, 2007 (Pargets!); Grace Church on-the-Hill; March 1, 2008 (Praise My Soul); Grace Church on-the-Hill; and May 10, 2008 (Puttin’ On the Ritz)—Jane Mallett Theatre - St. Lawrence Centre for the Arts. Tickets: $25 regular; $20 senior; $10 student.

William Brown, artistic director/manager
416-823-3123
info@orianachoir.com
www.orianachoir.com

OSSA LOW DURHAM SYMPHONY ORCHESTRA
Currently in its 51st season, the Oshawa Durham Symphony Orchestra has established itself as one of the most highly respected professional orchestras in Canada. It is under the musical direction of one of Canada’s most brilliant conductors, Marco Parisotto.

The 2007-8 subscription series features a stellar array of soloists and works including Stefanovich’s Rite of Spring, Berio’s 2nd Symphony, Respighi’s Pines of Rome, Bartok’s Violin Concerto with Alexander Semtsov and Brahms’ Violin Concerto, with Kelja Bratcher. With strong community support the ODSO is projecting to have a modern concert hall built in the near future.

For more information on the concerts, dates and ticket sales and subscriptions, visit ODSO’s website.

Marco Parisotto, music director
395-579-6711
odso.ca

PAX CHRISTI CHORALE
Pax Christi Chorale, Toronto’s Mennonite Choir, was founded in 1987, inspired by the success of an ad hoc choir assembled for the Toronto celebrations of the 1988 Bicentennial of Mennonites in Canada.

Under the direction of Stephanie Martin since 1997, the 80 members include both Mennonites and singers from various faith traditions and cultures. Ms. Martin has brought the choir to a new artistic level, leading performances of masterworks with full orchestra and showcasing established and emerging soloists. The choir launched a choral scholarship program in 2005 and the Pax Christi Chamber Choir for its 20th anniversary season last year.

The concert season begins with the “Buxtehude Super Concert” in commemoration of the 300th anniversary of the composer’s death. The choir will give three performances of Handel’s Messiah in December, and complete the season with the Bruckner Mass in E minor in April 2008. In March 2008, the choir will hold its biennial
was born of their desire to blend their extensive creative singing theatre aesthetic to produce original Canadian soprano Measha Brignagaosman and most consistently produced provocative, dramatic presentations their expectations and challenged the parameters of the fantastical approach to the tradition we know as classical opera.

QUEEN OF PUDDINGS MUSIC THEATRE

Toronto's Queen of Puddings Music Theatre burst onto the arts scene in 1995 with its forward-thinking, absorbing, fantastical approach to the tradition we know as classical opera. Created by John Hess and Darîna Ni Mheadhra, it was born of their desire to blend their extensive creative singing theatre aesthetic to produce original Canadian chamber opera.

From its auspicious beginning, Queen of Puddings has consistently produced provocative, dramatic presentations of the highest quality that have moved audiences beyond their expectations and challenged the parameters of the opera genre. Spectacular company successes include Beatrix Chancy, the opera that launched the career of acclaimed Canadian soprano Measha Brignagaosman and most recently, The Midnight Court that premiered at Harbourfront Centre Theatre and went on tour to the prestigious Linbury Theatre, Royal Opera House, Covent Garden, London.

Other new operas in development include Ines, developed around Toronto Flautist Caterina Cordier. Nathalie Bonjour, artistic producer 416-203-4149 queenolpuddings2@bellnet.ca

RENAISSANCE SINGERS

The Renaissance Singers were founded in 1972. The choir's early reputation was based on its polished performances of Renaissance a cappella literature. Today, the choir sings music from the masters of all centuries. The Renaissance Singers have also commissioned and premiered the works of leading Canadian composers. Every year, the Singers perform four Saturday and Sunday concerts in the Waterloo Region. The choir was the first Canadian choir to sing in the fringe of The Three Choirs Festival, the oldest music festival in the world. In 1989, the choir was invited to return, becoming the first Canadian choir to sing in the main festival. The choir has been on tour four times, and has sung in Westminster Abbey, Canterbury Cathedral, Chichester, Ely, Guildford, Norwich, Salisbury, Wells, Winchester, St. George's Chapel, Lincoln, St. Albans’ and Ripon. The highly regarded chamber choir has four recordings to its credit, with plans for more in the near future.

Contact info: kathybobj@golden.net

RIVERDALE YOUTH SINGERS

In only eight years, RYS has undergone a steady, exciting transformation from a new, rapidly growing choir towards a mature organization. Its overall mandate is to provide an accessible, high quality musical education that embraces a communitarian and social justice ethic. Singing is a magical entry point for developing creative skills, leadership, and collaboration, providing a positive image of what youth can contribute to our communities locally and globally.

With our dynamic new artistic director, Ryan Slashinsky, we plan to expand our programming in exciting and innovative new directions this season, focusing on connections with contemporary artists from diverse cultural traditions and styles, becoming increasingly youth-driven, and increasing our community involvement.

For example, this year we will offer two major concerts with strong local, diverse, and contemporary flavours. In December, we will stage the choir as part of a theatrical "Festival of Lights", June brings "Drumbeat", a collaborative exhibition of international percussionists. We audition young people aged 7-16 year-round. For more info, visit the website or contact our staff.

Ryan Slashinsky, artistic director 416-875-1587 artiscticdirector@riverdaleyouthsingers.org www.riverdaleyouthsingers.org

ROYAL CANADIAN COLLEGE OF ORGANISTS – TORONTO CENTRE

Founded in 1993 as the Canadian Guild of Organists, the RCCO is Canada’s oldest musicians’ association. Today, the RCCO is a nationwide interdenominational community of professionals, and amateur organists, church musicians, choral conductors, and other sharing an interest in the organ and church music.
SCARAMELLA
Sampling from a broad range of genres, Scarameella features Canada's finest early music specialists, showcased in energetic and accessible chamber music programs. Scarameella combines the unique and subtle timbres inherent to period instruments with the excitement and anticipation of performing new, or little-known works, and each program reveals some unexpected elements.

In a sixth century treatise on the philosophy of music, Boethius classified music according to three types: Musica mundana (music of the spheres), Musica humana (of more earthly concerns) and Musica instrumentalis (exemplified through numerical ratios and musical intervals). Scarameella’s 2007-2008 season takes Boethius’ classification as its inspiration. Each program also includes relevant 20th and 21st century works, with an emphasis on Canadian compositions specifically for period instruments.

Scarameella performs at Victoria College Chapel. Tickets are available at the door, or order them through the mail by downloading the form from the website.

February 2, 2008, 8pm: “Musica Humana: Garden of Earthly Delights”
March 15, 2008, 8pm: “Musica Instrumentalis: Variations and Enigmas”

Jeëlle Morton, artistic director
416-760-8610
info@scarameella.ca
www.scarameella.ca

SINE NOMINE ENSEMBLE FOR MEDIEVAL MUSIC
Sine Nomine is an ensemble of talented, versatile singers and instrumentalists, passionate about the music of the Middle Ages and about bringing it to life for modern audiences. Since 1991, the group has performed in Toronto and other Ontario centres, and has toured in Alberta, Quebec, the Maritimes, the eastern U.S.A., and England.

Concerts take place at Saint Thomas’s Church, 383 Huron Street. In collaboration with the PLS, we present two English mystery plays for the Advent season, with rich musical elaboration: Friday, December 21 (8pm) and Saturday, December 22 (2pm/8pm). The second concert, February 15 (8pm), explores medieval musical responses to the Black Death and other plagues. The third, April 25 (8pm), traces the connection between music and astronomy in the medieval worldview.

Sine Nomine has produced three recordings: an independent cassette, the CD-ROM The Art of the Chant (PBS/Fascimile), and the CD A Golden Treasury of Medieval Music (Saydisc/Amor Rta). Sine Nomine is ensemble-in-residence at the Panthical Institute of Medieval Studies.

Contact: Andrea Budgery
416-538-9485
sine.nomine@sympatico.ca
www.pims.ca/amfic/sinenomine.html

SINFONIA TORONTO
Sinfonia Toronto performs its seven Masterpiece Series concerts in Grace Church on-the-Hill (300 Lansdowne Road). The Strauss & Swing Viennese Ball is on March 29, 2008. The orchestra travels to other Ontario centres, broadcasts on CBC and holds and performs a number of community outreach concerts.

Sinfonia Toronto’s strings perform standing in the tradition of great chamber orchestras, blending each musician’s soloistic energy into a brilliant ensemble under music director Nurhan Arman. A roster of winds and percussion joins the strings for programs drawn from the chamber orchestra repertoire. In October 2007 the orchestra will record its second CD for Marquis Records.

Soloists for 2007-2008 include pianists Anya Alexeyev and Heather Schmidt; violinists Judy Kang and Phoebe Tsang; cellists Shaunak Ralston and Karen Ouzounian; and guest conductor Paolo Pozzato Cardari.

Sinfonia Toronto has been acclaimed by critics. The Toronto Star writes of “a remarkable range of colour,” “ample eloquence” and “gripping authority,” while La Scena Musicales declared, “Nurhan Arman and his orchestra literally conquered us.”

Nurhan Arman, music director and conductor
Margaret Chasins, administrator
416-496-0403
sinfonientorno@sympatico.ca
www.sinfonientorno.com

SMALL WORLD MUSIC
Small World Music is a not-for-profit organization dedicated to the presentation of world music, community outreach and developing the careers of Canada’s diverse music community.

Since 1997 Small World has grown into a year-round presenter employing a wide variety of facilities ranging from Massey Hall to Lake Louise. Our presenting cycle has evolved to include not only stand-alone concerts but as many as three festivals in the 2004 and 2005 calendar years. The season included our May participation in South Asian Heritage Month with Jyest, Tthe July staging of Global Café and our premier ongoing event, the Small World Music Festival held for ten days in late September.

Presentations of major touring artists such as Persian music master, Zekir Hussain, Abbali, and many more have been mixed with concerts featuring Canadian artists such as Maaza Meza, Aditya Verma, auriakshau, E鳕ode, and dozens of others.

Alan Davis, artistic director
Derek Andrews, board president
Miriam Schacter, publicity
Deugal Richan, sponsorship
416-536-4789
alan@smallworldmusic.com
www.smallworldmusic.com

SONY CENTRE FOR THE PERFORMING ARTS
The Sony Centre for the Performing Arts, at 1 Front Street East, is Canada’s premier performance venue and an historical and cultural landmark. Toronto’s only mainsteam civic theatre and a historical and cultural landmark, it is the largest performing arts venue in Canada with 3,187 seats. This theatre is operated to benefit the people of Toronto and to celebrate the cultural diversity of the city, adding to entertainment excellence in Canada.

The Sony Centre has a glorious and prestigious history from its opening in 1960 with Richard Burton and Julie Andrews in Camelot to current day presentations as diverse as Charles Aznavour, Celine Dion, Bjork, Burn the Floor, Riverdance, Doris the Explorer, the Mozart Orchestra, Shania Twain, Streetcar, the Pink Floyd Experience, and the Berlin’s White Christmas. For more info: visit www.sonycentre.ca

Jennifer Lee
416-393-7482
Jennifer@sonycenlre.ca
www.sonycentre.ca

SOUNDSTREAMS CANADA
Founded by renowned oboist Lawrence Cherney in 1982, Smallworld commissions and presents Canadian and international new music, igniting audiences with fresh, compelling and innovative live music experiences and...
generating opportunities for dynamic encounters between creators, performers and audiences.

Soundstreams has presented hundreds of unique and compelling concerts, from intimate chamber music events to multi-choral spectacles, operas, music-theatre works and 9 highly successful international festivals.

The 25th Anniversary season includes Patricio Rozario and the Elmer Iseler Singers performing Byzantine-inspired music by John Taverner, Jonathan Harvey, Christos Hatzis and Michael Oesterle; The Hilliard Ensemble and Telefemsic Chamber Choir performing a premier by Brian Chernen; Moscow’s Academy of Choral Arts performing Rachmaninov’s Vespers; the premiere of The Journey by Tetsa’s Highway and Melissa Hat; the premiere of 7 Last Words by Paul Dauenerian with James McMillian’s (UK) work on the same theme, and the 2008 Cuel Drumming International Percussion Festival.

Soundstreams offers extensive outreach programs in schools throughout the GTA, including student performances (The Young Artist Overture) before most concerts.

Lawrence Chernen, artistic director
416-504-1282
soundstreams@soundstreams.ca
www.soundstreams.ca

SOUTHERN ONTARIO CHAPTER OF THE HYMN SOCIETY (SOCHS)
The Southern Ontario Chapter of the Hymn Society (SOCHS) is a vibrant organization — this year celebrating its tenth anniversary — supporting congregational song in Southern Ontario. Each season SOCHS offers three events to the city and surrounding region. Anyone with an interest in hymns and congregational song is invited to join the Chapter and/or to participate in its public activities. Please refer to the website http://www.sochs.org for information on membership and upcoming events and a summary of our past few seasons.

In recent years we have brought to Toronto two international voices in the persons of John L Bell representing the Iona Community in Scotland and Jimmie Abbington from the United States representing African American music to our Centre. We have also hosted events featuring internationally recognized hymn writers Carl Brow, Brian Wren and Mary Louise Bringle.

This season, our first event is at 2:30pm on 28 October at Grace Lutheran Church, Oakville and features an entertaining and enriching look at the new (2006) Drumming International Percussion Festival. Words by Paul Frehner paired with James MacMillan’s Tomson Highway and Melissa Hui; the premiere of 7 Last Words by Paul Dauenerian with James McMillian’s (UK) work on the same theme, and the 2008 Cuel Drumming International Percussion Festival.

From plainsong and 16th century to music of the 21st century, the choir sings at the 11am Sunday Liturgy and the occasional Choral Evenings.

St. James Cathedral
The Cathedral of St. James has three choirs serving the musical requirements of its Sunday and special liturgies.

The Parish Choir sings at the 9am Holy Eucharist and consists of four sections and a group of volunteers. It rehearses on Thursday evenings during the year and at 8:15am on Sundays, just prior to the service. Singers interested in volunteering their time are most welcome to contact Andrew Ager, interim Music Director at 416-364-7865 #224.

The St. James Singers, with a core group of eight leads, and a large complement of volunteers, rehearses Tuesday evenings and sings two Evensongs per month, and joins with the Cathedral Choir for the main concerts of the season. Anyone interested in inquiring about either section lead or volunteer positions in this ensemble is also welcome to contact Andrew Ager.

The Cathedral Choir is a fully professional group of sixteen singers who sing at the Sunday 11am Holy Eucharist, and at two Evensongs per month, as well as numerous special services.

This year the Cathedral Choir/St. James Singers are performing, amongst other works, the Faure Requiem, Vivaldi’s Gloria, and a concert of Venetian Master works with the English Cornetto and Sackbut Ensemble.

416-364-7865
music@stjamescathedral.on.ca
www.stjamescathedral.on.ca

St. Michael’s Choir School
The treasury of Roman Catholic sacred music can be encountered every week at St. Michael’s Cathedral, Toronto, where a fine choral tradition has been maintained since 1937 when St. Michael’s Choir School was founded. Three treble and SATB boys’ choirs sing at the Saturday afternoon and Sunday morning Masses and for all the solemn liturgies of the Christmas and Easter seasons, as well as important archdiocesan and civic events.

Our 2007-2008 concertizing begins with a benefit concert “A Gift of Music” on October 15, 7:30pm at Roy Thomson Hall, with Kevin Herron and the Barenaked Ladies, Matt Dusk, John McDermott, Stewart Goodyear and Michael Burgers — all alumni of the school. On December 14 at 8pm and December 15, 3pm we present “A Christmas Celebration” at Massey Hall.

The choir school provides an enriched learning environment for boys in grades 3 to 12, with daily choral rehearsals, and individual instruction in piano, organ, voice, strings, and guitar. For admission information, please visit our website or call the school’s music secretary.

Dr. Jerry Cichocki and Marie-Claire Liptay, conductors
Rev. John-Mark Missio, director
416-383-5518
johannmark.missio@smcs.on.ca
www.smcs.on.ca

Syrinx Sunday Salons
Syrinx Concerts Toronto was created in 1986. In 2005, Syrinx Sunday Salons was established. Our focus is to encourage and promote Canadian artists and to introduce the works of one Canadian composer each year. The past five seasons have featured the works of Srul Irving Glick, Walter Buczynski, Oskar Morawetz, Steven Gellman, and Jean Coulthard.

This year we will celebrate the music of Anton Kuerti, integrating within each concert a substantial chamber work of his, along with the more familiar repertoire. Anton Kuerti is known throughout the world as an outstanding pianist, composer, teacher and humanitarian. His enormous repertoire includes familiar and modern compositions, many of which he has premiered. Kuerti devotes his time to performing and teaching and giving master classes. He has received many honorary doctorates and is an Officer of the Order of Canada.


The 6-concert subscription is $100. Single tickets are $20-$35.

Dorothy Sandler-Glick, contact
416-854-0877
dorothyglick@hotmail.com
www.syrinxconcerts.org

Tafelmusik Baroque Orchestra & Chamber Choir
A Season of Greats!
Experience the music of great 17th and 18th century composers performed by Tafelmusik, Canada’s nine-time JUNO Award-winning baroque orchestra and chamber choir. Join Tafelmusik in 2007/08 for two premieres: the Canadian premiere of Bach suite played on a viola da spalla (Feb 13–17), and ‘Tafelmusik’s Toronto premiere of Beethoven’s revolutionary Symphonies 7 and 8 guest conducted by Bruno Weil (March 27–April 1). Also not to be missed is Handel’s opera Arias with countertenor Daniel Taylor and soprano Carolyn Sampson (April 9–13), and Mozart’s Requiem (May 7–11).

Complete the holiday season with Bach’s Christmas Oratorio and Magnificat (Nov 25–Dec 1) and Handel’s Messiah (Dec 19–22 at Trinity–St. Paul’s, and Sing-Alongs Messiah at Massey Hall Dec 23).

Tafelmusik continues its 3-concert series at the George Weston Recital Hall: Sound the Trumpet! (Sept 25); Bach Christmas Oratorio and Magnificat (Nov 27); and Beethoven Symphonies 7 and 8 (April 1). The new and revamped Face the Musik programme still offers 18-30 year-olds some of Tafelmusik’s hottest concerts for $15-25; but now includes a Pay-What-You-Can night.

Jeanne Lamee, music director
Tricia Baldwin, managing director
416-894-9592, 416-894-6337 (box office)
info@tafelmusik.org
www.tafelmusik.org

Talisker Players
Talisker Players is a unique ensemble of instrumentalists dedicated to working with singers. It was founded in 1995 as a choral music orchestra, and has earned an enviable reputation for excellence in the art of choral accompanying. A flexible-size group, it is available for performance with choirs large and small, in repertoire ranging from baroque (or original modern instruments) to 21st century.
Tapestry is the leading Canadian company dedicated to the development and production of original Canadian opera and music theatre. The 2007-2008 season includes three productions, various workshop presentations and the formation of a 15-member Studio Company.

On September 28/29 at 8 pm in The Ernest Balmer Studio Tapestry opened its season with Opera Briefs, an evening of 5-minute shorts from the Canadian Librettist Laboratory.

On October 5 at 8 pm in the Whitley Centre, Tapestry presents its co-production of ‘Tapestry Song’ by Marjorie Chan and Thea Butler.

On October 12 at 7:30 pm in the Whitley Centre, Tapestry presents ‘Theatre of Early Music’ by the Tallis Choir. The Tallis Choir, over the past 28 years, has earned a reputation for its innovative programming and polished performances. Best known for its interpretation of Renaissance music, it has presented the first Canadian performances of many rarely heard masterpieces of the period.

On October 20, features a cappella masterpieces of court and cathedral Renaissance music, it has presented the first Canadian period. Four concerts will be held in The Ernest Balmer Studio periodically throughout the season. Schedule information is available at www.tapestrynewopera.com.

Mary McGeer, artistic director / manager
Elizabeth Shannon, administrative coordinator
Chamber Music Series
Phone & Fax: 416-456-1800
words.music@tallischoir.com
www.tallischoir.com

Tallis Choir
Over the past 28 years, the 36-voice Tallis Choir has earned a reputation for its innovative programming and polished performances. Best known for its interpretation of Renaissance music, it has presented the first Canadian performances of many rarely heard masterpieces of the period.

Spleen of The German Renaissance, on October 20, features a cappella masterpieces of court and cathedral from 16th century Germany. Palestrina: "High Mass for Christmas Day", with choir, organ and brass is a recreation of a high mass as it might have been celebrated in pope's Rome on December 25, 1507.

On March 1, 2008, the intense mysticism of Russian Orthodox choral music is explored in the "All Night Vigil", with choirs of the Tallis Choir and the Toronto Children's Choir. All four concerts will be held in The Ernest Balmer Studio periodically throughout the season. Schedule information is available at www.tapestrynewopera.com.

The Theatre of Early Music is comprised of fine instrumentalists and singers sharing a passion for early music. The core of TEM is a Montreal-based ensemble of young musicians whose distinctive style, under Daniel Taylor's leadership, results in captivating readings of magnificent but often neglected works. In 2007, Daniel Taylor founded the 17-voice professional Choir of the Theatre of Early Music, made up of leading Canadian singers.

TEM recently signed a long-term contract with the BIS label. Their first BIS recording was Paragon's Lute Consort with Robin Blaze, followed by the Renaissance disc featuring actor Ralph Fiennes and duets with James Bowman and Daniel Taylor. Their next release features Daniel with Dame Emma Kirkby.

On November 24, the Tallis Choir presents a joint concert with the Canadian Children's Choir at the Royal Conservatory of Music. The Tallis Choir is comprised of three groups: the Chamber Choir, a 17-voice professional SATB ensemble marking its 40th season performing early music masterpieces in period style. Our inspired leader, David Fells, has led the choir for 23 years. We also sponsor a mentorship program for students at our partner school, Ransdale Heights School for the Arts.

On October 12, the Tallis Choir presents its 40th season opening concert celebrating St. Cecilia, Buxtehude's 300th anniversary. The ensemble also presents its own series of vocal performances featuring some of Canada's leading vocal soloists.

The 2007-2008 season includes tours to the UK, Germany as well as concerts in Canada: "Music for Hope and Consolation" started in Montreal Oct 3, then tours Toronto, Ottawa, Lennoxville, and West Broms Oct 4-14: Pergolesi Stabat Mater tours Vancouver, Victoria, Kelowna, and Edmonton Nov 16-21; Bach Cantatas is Dec 3 in Montreal; and late February the Choir and Orchestra are featured in "Paradise to Pathways" with the Dance Company "Coleman & Lemieux".

Marie-Pierre Beille/Geniieve Plante
info@tallischoir.com
www.tallischoir.com

Toronto Children's Choir
One of the world's leading choral ensembles for children, the TCC's artistry inspires audiences and critics alike. Now entering its 30th season, "From Across the Seas and Seasons" celebrates our connection to New Zealand, home of new artistic director Lisa Griffiths. Rehearsals based on the sea and seasons includes works of Canadian and New Zealand composers plus Vaughan Williams, Debussy, Brahms, Mendelssohn, and more.

On Febuary 15, the TCC joins the Bach Consort to perform St. Matthew Passion; on April 9, the TCC presents a joint concert with the National Children's Choir of Great Britain. The final concert of our 30th season will be on May 3 at Toronto Centre for the Arts.

For more details, please visit the TCC website.

Elise Bradley, artistic director
Lisa Griffiths, manager of artistic administration
John Pelletier, manager of business administration
416-932-8666
info@torontochildrenschorusc.com
www.torontochildrenschorusc.com

Timothy Eaton Memorial Church
Timothy Eaton Memorial Church presents Music at Timothy’s—a series of musically diverse concerts presented in our sanctuary. Music at Timothy’s features professional guest artists from across Canada. The music presented in this series is unlike any other: don’t miss this wonderful opportunity to hear instrumental and choral music that will challenge and inspire.

We are pleased to present: "Big Band Jazz!" featuring Caitlin Smith and "The Tiny Alligator Large Band"—November 2, 2007—7:30 pm; Annual Christmas Concert featuring our Sanctuary Choir and the Salvation Army North York Temple Choir, led by Glenn Barlow—December 1, 2007, 4 pm; "Songs of Love and Passion" featuring the TEMC Chamber Choir in opera arias, duets and choruses—February 15, 2008—7:30 pm; "Pipe Organ Spectacular!" featuring Marty Smyth playing our magnificent 5-manual, 7,000-pipe Casavant organ—March 28, 2008—7:30 pm; "Choral Masterworks" featuring the TEMC Choir—May 9, 2008—7:30 pm.

Tickets $20 ($15 Group/Student/Senior, available at the door or by calling the box office. For more information, visit the website.

Marty Smyth, director of music
Timothy Eaton Memorial Church
Box Office 416-925-5977
www.temc.net

Toronto Choral Society
Established in 1845, the TCS nurtures musical ability at all levels. Under the direction of conductor Geoffrey Butler, accompanist William O’Neill and assistant conductor, Jenny Crober, the TCS is comprised of three groups: the TCS Community Choir, North 44th Ensemble and the Street Haven Women's Choir.

The TCS Community Choir is a non-auditioned 130-voice chorus offering the chance to sing, learn and have fun. The Community Choir performs at least two major concerts per year. Rehearsals range from traditional favourites such as Handel’s Messiah to Ariel Ramirez’s Missa Criolla. This season, the Community Choir presents a Remembrance Day tribute on Saturday, November 10 and a Christmas Concert on Wednesday, December 12 featuring Carpenter’s Messe de Minuit par Noël, Poulenc’s Choir, and French carols. The spring concert, Wednesday, May 28, 2008, features Bruckner’s Te Deum.

Wayne Strongman, managing artistic director
416-537-8666
information@tapestrynewopera.com
www.tapestrynewopera.com

Toronto Chamber Choir
Well known for its interpretations of Baroque and Renaissance music, the Toronto Chamber Choir is a 40-voice SATB ensemble marking its 40th season performing early music masterpieces in period style. Our inspired leader, David Fells, has led the choir for 23 years. We also sponsor a mentorship program for students at our partner school, Ransdale Heights School for the Arts.

During the season, TCC will present four concerts celebrating St. Cecilia, Buxtehude’s 300th anniversary. Elizabeth Shannon, president
info@torontochamberchoir.ca
www.torontochamberchoir.ca

Tapestry New Opera Company
ComStage Berkeley Street Theatre May 24–June 8.

"Elijah’s Kite", by Carmyn Choi and James Rolfe continues to tour Ontario schools in 2007-2008 and a special performance is scheduled for October 23.

Workshop presentations of new works in development will be held in The Ernest Balmer Studio periodically throughout the season. Schedule information is available at www.tapestrynewopera.com.

Mary McGee, artistic director / manager
Elizabeth Shannon, administrative coordinator
Chamber Music Series
Phone & Fax: 416-456-1800
words.music@tallischoir.com
www.tallischoir.com

WholeNote MEMBER PROFILES 2007-2008 B19
North 44° (see separate listing) is a 20-voice auditioned choir dedicated to excellence and eclecticism in choral music. The Street Haven Women’s Choir is drawn from women who have used the services offered at Street Haven at the Crossroads Women’s Shelter.

Geoffrey Butler, artistic director; Deborah Micucci, president
416-410-3509
www.torontochoralsociety.org

TORONTO CLASSICAL SINGERS
Oratorios Are Us!
Singing great repertoire with 100+ people and an orchestra is exhilarating. If you love big choral/orchestral works, the TCS is for you. CBC’s Jürgen Petrenko, conductor and founding artistic director brings an infectious enthusiasm to the rehearsals and concerts. The past 15 years the TCS has performed great choral classics by Handel, Mozart, Bach, Mendelssohn and Vaughan Williams. The choir presents three concerts each season featuring professional guest soloists accompanied by the Tolkár Players orchestra.

This season includes performances of Bach’s Christmas Oratorio (highlights) December 9, 2007; Handel’s Coronation Anthems plus Gilbert & Sullivan (highlights) March 9, 2008; Haydn’s Creation May 4, 2008. All Concerts are Sundays at 3pm.
Rehearsals: Monday: September to May; 7:30-9:30pm at Christ Church Deer Park; 1570 Yonge St. at Yorkville Avenue. (2 blocks north of St. Clair)
For tickets or to arrange an audition phone, e-mail, or visit the website.
416-443-1490
torontoclassicalsingers@sympatico.ca
www.torontoclassicalsingers.org

TORONTO CONSORT
One of Canada’s premiere period music ensembles, The Toronto Consort breathes life into the music of the Middle Ages, Renaissance and early Baroque. Founded in 1972, the Consort presents an annual subscription series at Trinity St Paul’s Centre in downtown Toronto. The Consort has toured extensively, has recorded eight eds, and has been the TMC’s trademark for over 100 years. The TMC organization also includes the Toronto Mendelssohn Choir and Youth Choir. Larry Beckwith, artistic director

Larry Beckwith, artistic director
Derek Boyes and Marie-Nathalie Lacoursière, artistic associates
Lizzie Guilt, administrative assistant
416-410-4561
admin@torontomusique.ca
www.torontomusique.ca

Toronto Early Music Centre
This non-profit organization promotes the appreciation of historically informed performances of early music in the community through sponsorship of concerts and activities such as lectures, workshops, exhibitions and masterclasses with visiting and local artists.

Benefits of membership include: discounts to certain early music events in the city; a subscription to the quarterly Toronto Early Music News which contains a calendar of upcoming events, reviews, profiles, essays, etc.; borrowing privileges from the TEMC library of books and recordings; participation in music circles (e.g. viola da gamba, or vocal music circles); admission to the Musically Speaking presentations of early music performed on original or replica instruments, and the Early Music Fair; join the e-mail information list of historical performance in Toronto!

The six Musically Speaking events take place on Sundays at 2:30, once a month, from January to June. The 24th annual Early Music Fair, an all-day event celebrating the delights of historical musical performance, will take place September 2008 at Montgomery’s Inn, 4709 Dundas Street West, at Islington Avenue.
Annual Membership: $25 individual; $35 family; $15 student/senior
Frank T. Nakashima, artistic director: 416-920-5025
temc@interlog.com
www.interlog.com/~temc

TORONTO HELICONIAN HALL
Located at 35 Hazelton Ave, Toronto ON M5R 2E3, the Toronto Heliconian Hall is a visual and acoustic gem dating from 1875, with a vaulted ceiling providing excellent concert acoustics, seating for 120 guests, and a Steinway grand piano. Heliconian Hall is an ideal setting to present intimate concerts. Warm wooden walls, Victorian carved rose window, fireplace, lounge, bar, patio, P.A. system, and air conditioning.

John Groce, manager
416-822-3618

TORONTO JEWISH FOLK CHOIR
Started in 1925 by immigrant needle-trade workers, this SATB Choir performs beloved Yiddish folksongs, Jewish-themed excerpts from the classics, contemporary music in Yiddish, Hebrew, Judeo-Spanish (Ladino), Russian and English, and music from other cultures.

The TJFC aims to preserve and maintain our secular Yiddish heritage and experience. We also strive to enhance contemporary Jewish culture through the commissioning of new works by Jewish-Canadian composers.

The choir will begin its new season on Wednesday, October 3, 2007, under the musical direction of Alexander Veprinsky, and accompanied on the piano by Lina Zemelman. On June 15, 2008, the choir will hold its 82nd annual Spring Concert at the Leah Posluns Theatre. The choir will feature a selection of songs to mark the 60th anniversary of the founding of the State of Israel.

The choir will also present excerpts from a Gilbert & Sullivan opera in Yiddish.
Rehearsals: Wednesdays, 7:30-10pm
jfeilkchoir@sympatico.ca
www.winchevskycentre.org/institutions/choir.html

TORONTO LVATICAN CHORAL CONCORT ASSOCIATION
The Toronto Latvian Choir Association is one of the oldest classical music subscription series in the city. Now in its 49th consecutive season, the TLCA has organized more than 200 concerts featuring the best Latvian artists from around the world. Thanks to a loyal subscriber base, the TLCA has been able to invite performers from across Canada, the USA, Mexico, Chile, England, Germany, Switzerland, Australia and Latvia.


All concerts take place on Sunday afternoons at 2pm at The Glenn Gould Studio, 250 Front Street West, Toronto.
Tickets: $33 at the door or $30 for the three concert series (general admission)
Students: $15

Artsu Jansons, 416-481-8616
music.lv@sympatico.ca
www.torontolatvianconcerts.com

Toronto Masque Theatre
Toronto Masque Theatre performs multi-media works effectively combining music, theatre and dance. Founded in 2003 by artistic director Larry Beckwith, TMT has had major critical successes with 17th century stage works, 20th century classics, pastiches, and commissions from James Rolfe, Abigail Richardson and Omer Daniel.

TMT’S 2007-2008 season includes “Commedia” (Winchester Street Theatre) – an evening of drama, dance, film and music exploring the close relationship between comedy and tragedy. Featured works include Les caractéres de la danse by Rabel, Aris da capo by Edna St. Vincent Millay, a film from Clyde Henry Productions and short intermezzi by Marc-Antoine Charpentier.

Our Purcell Cycle continues with The Indian Queen (Betty Oliphant Theatre), one of Purcell’s last stage works, featuring sumptuous and evocative music to be sung by soprano Meredith Hall, tenor Daniel Auchincloss and a wide range of TMT regulars. As with all TMT mainstage events, dancing, acting, singing and playing will be seamlessly woven together in a simple, direct and affecting way.

“Toronto Masque Theatre deserves a permanent place in our musical life”. - John Terauds, Toronto Star.
Larry Beckwith, artistic director
Lizzy Guilt, administrative assistant
416-410-4561
admin@torontomasque theatre.ca

Toronto Mendelssohn Choir and Youth Choir
The Toronto Mendelssohn Choir is 160 voices inviting Canadian audiences to experience the choral masterworks of the world.

The grand symphonic sound of Canada’s largest choir has been the TMC’s trademark for over 100 years. Performing both the secular and sacred repertoire, the Toronto Mendelssohn choristers offer audiences authentic interpretation, clarity of expression, and a profound emotional experience of some of the most important vocal music ever composed. Concerts are exhilarating and uplifting celebrations of the triumphs, great and small, of the human spirit.

The TMC organization also includes the Toronto Mendelssohn Youth Choir, and the Mendelssohn Singers, a 70-voice ensemble formed from the ranks of the TMC, giving us more flexibility in both performing venue and repertoire.

Under the direction of Noel Edison, the TMC concert season includes a Hymn Festival in November,
Rachmaninoff’s Vespers in February, Bach’s Mass in B Minor on Good Friday, and Haydn’s Creation in May. The Toronto Mendelssohn Youth Choir will perform a program of Gospel Music in March and present a spring concert in collaboration with autorickshaw in May.

Noel Edison, artistic director/conductor
Lynn Jones, TYWO conductor
Cynthia Hawkins, executive director
416-598-0422
manager@tywo.org
www.tywo.org

TORONTO SYMPHONY ORCHESTRA
Prepares to be amazed during the Toronto Symphony Orchestra’s 2007-2008 star-studded concert season! Canada’s premiere symphonic ensemble, the Toronto Symphony Orchestra, presents its season in the visually stunning and acoustically superb Roy Thomson Hall.

Under the artistic leadership of music director Peter Oundjian, the TSO is delighted to perform over 100 concerts featuring an impressive lineup of guest artists and repertoire.

This season is highlighted by performances by Yo-Yo Ma, Anne-Sophie Mutter, Lang Lang, Evgeny Kissin, Emanuel Ax, and more of today’s biggest classical stars. Season highlights include Toronto’s Favourite Messiah, a visit from the Detroit Symphony Orchestra and the National Arts Centre Orchestra.

Great deals for the younger generation, ages 15—29: sign up for FREE at www.tsoundcheck.com and get TSO tickets for $12! (Some restrictions apply.)

Peter Oundjian, music director
Sir Andrew Davis, conductor laureate
Andrew R. Shaw, president and CEO
Loie Fallis, director of artistic administration
416-533-7769
Box office: 416-533-4828
www.tso.ca

Toronto Opera Repertoire
Celebrating its 41st anniversary with its 2008 season, Toronto Opera Repertoire has delighted the community with affordable productions of opera classics, and given students, choristers and aspiring singers the opportunity to learn new roles, sing in the chorus, and understand the complexities and challenges of opera stagecraft.

Run in conjunction with the Toronto District School Board’s Continuing Education Program, this community opera company presents two fully staged, professionally costumed operas each year at the Belford Central Theatre, 777 Bloor St. West.

For its February, 2008 season, TOR will present Puccini’s La Bohème and Verdi’s Un Ballo in Maschera. TOR invites aspiring soloists to audition and enthusiastic choristers to join the non-auditioned chorus.

Gerald Hennes, chair
416-598-5572
chair@toronloperella.com
www.torontophil.on.ca

Toronto Youth Wind Orchestra
TYWO SYMPHONIC WINDS
TYWO CONCERT WINDS
Founder and Artistic Director is Colin Clarke. The orchestra debuted in 1981, winning its first Gold award a year later at a division of Music Fest Canada. Its accomplishments
include countless awards, featured guests at major festivals, broadcasts and recordings.

In its 15th anniversary season, TYWO was honored as the first Canadian youth band to perform at Carnegie Hall in the Ensemble Spotlight Series. The Wind Orchestra will embark on its first intercontinental tour in 2008, performing at the Opera House in Sydney, Australia.

Encompassing three ensembles of varying age ranges and levels of proficiency, TYWO offers a unique opportunity for the aspiring musician to develop musically, personally and inter-personally within a frame-work of professional leadership, clinics and workshops, and to gain the experience of rehearsing varied, challenging repertoire performed at prestigious venues, encouraging students to strive for a consistently high level of performance.

TYWO is a community-driven youth ensemble operating through the support of volunteers and patrons. TYWO’s mandate is to raise awareness of wind band repertoire and promote the importance of music education and the arts.

Toly Stopnicki, administrator
416-321-TYWO (9895)
manager@tywo.ca
www.tywo.ca

TOYICH INTERNATIONAL PROJECTS

Toyich International Projects is a non-profit organization devoted to developing the skills of young, culturally diverse Canadian classical music students and performers. Our organization is unique in that we nurture aspiring young professional and pre-professional musicians by providing them marvellous opportunities to present their talents across Canada and abroad.

Best known for our Gala Monster Concerts (10 pianos, 20 pianists, 200 fingers) presented in Canada and Italy and on local and national television, we encourage young Canadians to audition and be part of this one-of-a-kind musical experience.

Our goal is to enhance performance opportunities for young musicians, to advance the public’s understanding and appreciation of the musical arts by providing classical music performances in public places, to educate up-and-coming performers and provide developmental opportunities for music teachers.

TIP’s collaboration with the University of Toronto’s Faculty of Music is pleased to announce its Summer Music Institute to be held in Rome, Italy from July 24-August 7. The Institute will offer performance programs, master classes and lectures for musicians, including U of T credit courses for eligible students.

Boyanna Toyich, president and CEO
416-922-0755
boyanna@sympatico.ca
www.toyichinternationalprojects.ca

THE TRILLIUM BRASS QUINTET

The Trillium Brass Quintet (Philip Seguin and Scott Harrison, trumpets; Christine Passmore, horn; Cathy Stone, trombone; and Courtney Lambert, tuba) is a versatile and professional chamber ensemble.

Formed in 1996, TBQ has performed throughout Ontario including recital appearances at the Lindsay Concert Foundation Series, the inaugural Brass in the Grass Festival, the Kincardine Summer Music Festival and the Toronto International Chamber Music Festival. The quintet has collaborated with, among others, the Exultate Chamber Singers, the Pax Christi Chorale, and the Cantores Celestes Women's Chamber Choir. TBQ also recently performed as featured guests with the Snufl Ste. Marie Symphony. TBQ maintains a strong commitment to education with a busy schedule of educational concerts through Prologue to the Performing Arts.

By commissioning new works as well as transcribing music from many styles and eras, TBQ has developed a sophisticated and dynamic stage presentation.

TBQ’s recordings include their debut CD, “Revery”, and “Seasons of the Spirit” (with the Pax Christi Chorale).

Please visit our website for audio and video samples, and more information about this unique ensemble.

The Trillium Brass Quintet
C/o Scott Harrison
416-604-4385
information@trilliumbrass.com
www.trilliumbrass.com

UNIVERSITY SETTLEMENT MUSIC & ARTS SCHOOL

The University Settlement Music and Arts School has been providing quality, affordable music lessons and group classes for over 80 years in downtown Toronto. We believe that the arts are a right, not a privilege, and we offer music and arts programs to everyone, regardless of age, ethnicity, perceived talent, disability, or ability to pay.

Individual lessons are available on a wide variety of musical instruments, in voice and theory. Group activities include Children’s Choir, Drama for Kids, Community Choir, Chamber Music, Ear Training for Kids, Drumming Circle, Theory Classes and Dance (jazz, tap and ballet). Our faculty consists of highly qualified professionals.

Lesson fees are modest, and we offer subsidies to low-income families who qualify. Scholarships, practice facilities and instrument rentals are also available to our students. Regular student recitals offer excellent performance opportunities to our students in a family environment. We also present faculty concerts, special events with special guests, and workshops.

For specific information, call the office. Office hours are Monday 9:30am – 4:30pm, Tuesday to Friday 9:30am – 7:30pm, and Saturday 10:30am – 2:30pm.

Anne Yardley, director
Michelle Simmons, program assistant
416-598-3444 x243 or x244
anne.yardley@usrc.ca
www.usrc.ca

UNIVERSITY OF TORONTO FACULTY OF MUSIC

The University of Toronto Faculty of Music is widely regarded as a leading centre for the scholarly and professional study of music in North America. For almost a century, many of Canada’s greatest musicians have studied and taught at the Faculty, including John Weinzweig, Lois Marshall, Elmer Iseler, Teresa Stratus, and the St. Lawrence String Quartet.

The Faculty presents over 100 events annually featuring its students, faculty and distinguished guests. The goal is to enrich the University and its surrounding community with music presentations of the highest professional calibre.

Highlighting the 2007-08 season are appearances by percussionist Dame Evelyn Glennie, soprano Carol Vaness, composer George Tsantakis; clarinetist James Campbell;
The Urban Arts Brass Ensemble is dedicated to the creation and development of new music. Comprised of Brian O’Kane and James Freeman – trumpets, David Hawkins – horn, William Curn – trombone, Al Carter – tube, and Roger Trouvais – drums, the UABE represents a broad spectrum of musical talent.

In collaboration with composers such as Scott Gofin, Michael Osterlee, Andrew Dewning, and Richard Underhill the UABE has embarked on a journey of fearless musical exploration, cultivating new sounds drawn from many diverse stylistic influences.

James Freeman, artistic director
416-655-6314
info@urbanartsbrass.com
www.urbanartsbrass.com

The Urban Arts Brass Ensemble

Vesnivka Choir

Founding director Halyna Kvitko Kondracki established Vesnivka Choir in 1985. This award-winning 40-member women’s ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music.

Vesnivka Choir celebrates nineteen years of song. The choir provides its programs of professional guest soloists and instrumentalists. The choir performs at various venues in its community service within a joyful, co-operative learning environment. The choir continues to expand its repertoire and raise its artistic level through vocal workshops and inclusion in community venues.

Highlights of our 2007-2008 season will be “Ringing in the Holidays”, a concert on December 7, 2007 at St John’s York Mills Anglican Church featuring the St John’s Handbell Choir, and “From Aurora Borealis to the Amazon”, a concert of Canadian, Scandinavian and Latin American music with percussion on May 2, 2008 at Grace Church on the-Hill.

Laurie Evan Fraser, conductor/artistic director
416-256-0510
www.chorister.org

Upper Canada Choristers

The Upper Canada Choristers is a mixed voice community choir in Toronto committed to musical excellence and community service within a joyful, co-operative learning environment.

The choir is in its 14th year of operation. Founding artistic director and conductor, Laurie Evan Fraser, pianist and accompanist, Nicole Belamy, provide the professional musical leadership for this vibrant, growing organization.

The Upper Canada Choristers is a member of the Canadian Choral Federation and the Choirs Canada Network. It performs in public concerts. Last season, the choir gave 19 concerts at various venues in downtown Toronto.

ARTS BRASS

Joy Mitchell, artistic director
416-761-7776
inlo@victoriascholars.ca
www.victoriascholars.ca

Victoria Scholars Men’s Choral Ensemble

The name-sake of the Victoria Scholars, Tomás Luis de Victoria, was an outsanding composer of the Renaissance period whose music is renowned for both its spirituality and emotional expressiveness. The essence of the Scholars’ music is an emphasis on the clarity and balance of sound so characteristic of Renaissance music, which the ensemble presents through the unique sonority of male voices. Their repertoire encompasses medieval plainsong, works from the Baroque, Classical and Romantic eras, contemporary and newly-commissioned works.

Past winners of the Canada Council Helen Wilton Grand Prize in the CBC Radio National Competition for Amateur Choirs, the Victoria Scholars have performed with many of Canada’s exceptional vocal soloists, including Michael Schade, Russell Braun, Richard Margison, Monica Vitek, and Norine Burgess, have recorded two widely acclaimed recordings and have been broadcast nationally on CBC Radio. Auditions are held every fall.


Jerzy Cichocki, music director
416-761-7776
info@victoriascholars.ca
www.victoriascholars.ca

Village Voices

This year Village Voices, formed in 1989 in Unionville, celebrates nineteen years of song. The choir provides fellowship for its members and produces a high standard of achievement in all types of Choral Music: classical, sacred and secular.

Village Voices has been directed by Joan Andrews since the fall of 1990. Christmas and spring concerts during the past three years have included music from Handel’s Messiah, Vivaldi’s Gloria, traditional Canadian folk songs as well as works by contemporary Canadian composers. This year’s projected concert dates are December 1, 2007 and May 10, 2008.

The choir continues to expand its repertoire and raise its artistic level through vocal workshops and inclusion in its programs of professional guest soloists and instrumentalists. The choir performs at various venues in the Markham community as well as in the surrounding area and continues to honour its mandate to the community by entertaining at local retirement and group homes.

Village Voices is a non-auditioned, not-for-profit, adult mixed voice community choir, that rehearses on Wednesdays nights in Unionville.

Joan Andrews, conductor/artistic director
Gerald Le, accompanist
Membership information: Mary Clarke
905-472-8435
margclarke@sympatico.ca
info@villagevoices.ca
www.villagevoices.ca

University of Western Ontario
Don Wright Faculty of Music

The Don Wright Faculty of Music is one of Canada’s top music programs. Our professors and alumni are recognized internationally as performers, researchers and teachers. Distinguished alumni include singers Adrienne Pieczonka and Michael Schade, composer Patrick Cardy playwright Tomson Highway, Stratford Festival music director Bert Carriere and composer/pianist Stephan Moccio.

The Faculty is small enough to foster close working relationships, yet large enough to support a symphony and chamber orchestras, symphonic band, wind and jazz ensembles, five award-winning choirs and a fully staged opera.

More than 200 performances are given each year by faculty, students and guest artists. Most are free and take place in von Kuster Hall or Taitel Theatre.

University of Western Ontario

Dr. Robert Wood, dean
Dr. John Doerksen, associate dean
519-561-2043
www.music.uwo.ca

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www.villagevoices.ca
VIVA! YOUTH SINGERS OF TORONTO

VIVA! Youth Singers of Toronto was founded in 2000 at a time of widespread cuts to school arts programs and is comprised of four choirs organized by age, experience, and ability. The Preparatory Chorus, ages 5-7 engages in fun, age-appropriate, musical activities. Singers in Main Chorus, ages 7-10, and Main Chorus II, ages 10-14, receive regular structured instruction in vocal technique, theory, and sight-singing.

The fourth level is a project-based SATB Youth Choir devoted to large choral works with orchestra, and is a choir from which vocal coaches, voice teachers, and teaching assistants are drawn. New program highlights of our 2007-2008 season include:

- A specialized program for boys, the Junior Boys Chorus, and a Choral Mentoring and Leadership Program for aspiring educators.

- All choristers perform a beautiful singing tone as they work through a varied repertoire. VIVA! provides young singers with the opportunity to participate in artistically excellent endeavours with an integrated arts approach, commissions original works annually, and supports Canadian musicians and artists. Rehearsals are Monday nights at Trinity-St. Paul’s United Church.

- Carol Woodward Ratzlaff and Brad Ratzlaff, joint artistic directors
- Susan Suchard, preparatory chorus conductor
- Laura Menard, assistant conductor
- Sue White, general manager

VOCAL POINT CHAMBER CHOIR

Founded in 1987 by musical director Ian Grundy, VocalPoint quickly established itself as one of the country’s finest amateur chamber choirs, reaching the national semi-finals in four consecutive CBC Radio competitions since its inception. VocalPoint has also performed for Roy Thomson Hall’s noon-hour series and at Glenn Gould Studio for live broadcast on CBC Radio’s Music Around Us. The choir presents an annual series of concerts at Grace Church on-the-Hill concentrating on works from the 16th, 17th, and 20th centuries.

VocalPoint’s season begins on Sunday December 2 at 3pm with Rutter’s Gloria and works by Pinkham and Tesham for choir, organ and brass. At 3pm on Sunday March 2 2008 leading into Easter will be an a cappella performance of Marian motets. And on May 11, the last concert in the series will be a performance of Brit’s Carmina Burana.

New singers are always welcome. You can contact us at the address below to arrange for an audition.

Hugh Tracy, administrator
Ian Grundy, conductor
416-494-0185
h.tracy@look.ca

WOMEN’S MUSICAL CLUB OF TORONTO

Through its Music in the Afternoon concert series, the 110-year-old WMCT presents chamber music concerts featuring musicians on the threshold of international recognition, and also established artists and ensembles.

Concerts are held Thursday afternoons at 1:30pm at Walter Hall, Edward Johnson Building, 80 Queen’s Park. The WMCT is pleased to announce that its 110th Anniversary season is sold out.

Artists for this celebratory season are:
- St. Lawrence String Quartet (October 19)
- Anton Kuerti, piano, & Teng Li, violin (November 15)
- James Ehnes, violin, & Stewart Goodyear, piano (December 6)
- Karina Gauvin, soprano, Marie-Nicole Lemieux, contralto, & Michael McConnah, piano (February 7)

WMCT Career Development Award winner soprano Shannon Mercer & Steven Philcox, piano (March 6)

The BMX Arts Trio (April 10), in its final appearance in Canada. The December 6 concert will premiere a new work commissioned by WMCT, composed and performed by pianist Stewart Goodyear.

Member/subscriber’s benefits include “Tuning Your Mind”, a free pre-concert lecture series presented in partnership with the Faculty of Music, University of Toronto, on a topic related to the day’s concert.

416-923-7082
wmct@wmct.on.ca

WORLDS OF MUSIC TORONTO

Worlds of Music Toronto (WOMT) is a non-profit corporation dedicated to promoting cultural interchange through music. Since 1994, we have offered hundreds of workshops in traditions from around the world to students from all walks of life.

The organization’s mandate is to further intercultural understanding through music, by uniting interested students with qualified teachers from diverse cultural and musical backgrounds. The instructors are all dedicated teachers and performers with years of experience in their respective traditions.

The WOMT 2007-2008 Season features 1-time and multi-week adult workshops, concerts and school programming. Musical training is not required for participation—just enthusiasm and a desire to learn and have fun.

Through workshops and concerts, WOMT has offered hundreds of Torontonians an accessible way to enrich their musical vocabulary and broaden their cultural understanding. WOMT remains quintessentially Toronto: a program that is designed to build bridges between communities, celebrate and expose the talents of musicians representing various traditions and reflect the cultural mix of the city.

Neil Gardiner, artistic producer
416-398-8813
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YORK UNIVERSITY DEPARTMENT OF MUSIC

York University’s Music Department showcases student and faculty talent in more than 100 public events each year. Most performances take place in the superb new Tribute Communities Recital Hall at York.

The Music of Milhaud series offers free lunchtime concerts throughout the season. Other performances take place on weekday and Saturday evenings and on Sunday afternoons.

Highlights this season include a seven-concert Faculty Recital Series, the Salom de Chant featuring classical voice, and two world music festivals presenting the repertoire of many different global traditions, from Caribbean, Balkan and Middle Eastern music to West African drums, flamenco guitar and Chinese orchestra. Classical chamber choirs and a vocal music series spotlighting the York University Concert Choir, Chamber Choir, Women’s Chorus and Men’s Chorus are offered alongside cutting-edge electro-acoustic explorations and original works by student composers. Masterclasses led by distinguished guest artists are open to observers. Each term concludes with concerts by the York University Symphony Orchestra, Gospel Choir and Wind Symphony, and a four-day jazz festival featuring performances by small combos, jazz choirs and big band.

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Thanks

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Allan Pulker, publisher
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