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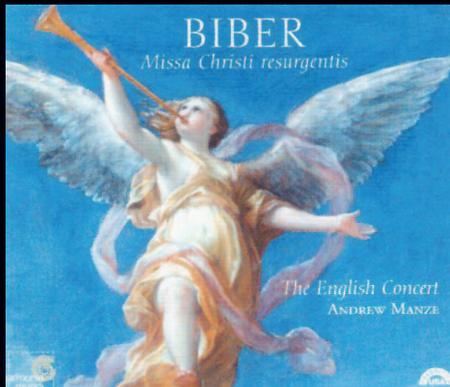

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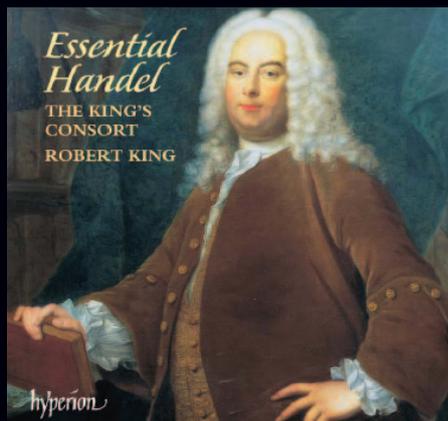


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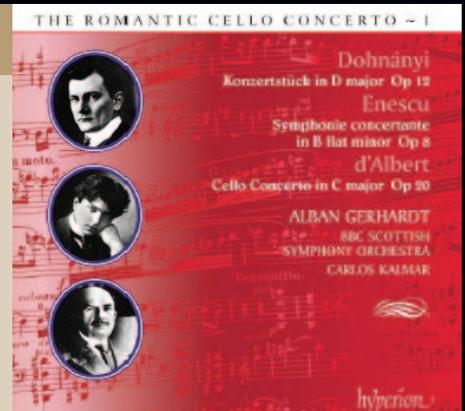
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Focus on Higher Education

Street Date: mid-November 2005

Advertising Deadline: October 30, 2005. Visit ads.scena.org for details.

Publisher La Scène Musicale / The Music Scene
Directors Wah Keung Chan (pres.), Sandro Scola, Joan Gauthier

Editor Wah Keung Chan
Assistant Editor Réjean Beaucage
CD/Books Editor Réjean Beaucage
Jazz Editor Marc Chénard

Contributors Claire Marie Blaustein, Christopher Bourne, Kenna Burima, Marc Chénard, Charles Collard, John Defayette, Jacques Desjardins, W.S. Habington, Kat Hammer, Robert Jordan, Gordon Morash, Rick Phillips, Isabelle Picard, Lucie Renaud, Paul Serralheiro, Salimah Shivji, Joseph K. So, Michael Vincent
Cecilia Baroli Photos Universal Music

Translator Tim Brierley
Proofreaders Eric Ginesier, Annie Prothin

Graphics WKC, Albert Cormier, Christopher Bourne, Tammy Delaney, Zuleira Chock

Website Normand Vandray, Mike Vincent, Linda Lee

Admin. Assistant Christopher Bourne

Regional Calendar Eric Legault

Accounting Joanne Dufour

Bookkeeper Kamal Ait Mouhoub

Volunteers Wah Wing Chan, John Defayette, Amalia Dinut, Dean Jobin-Bevans, Lilian Liganor, Stephen Lloyd, Renée Rouleau

Distribution

Ottawa, Southern Ontario, Winnipeg, Calgary, Edmonton, Vancouver & Victoria

Address

5409 Waverly St., Montreal
Quebec, Canada H2T 2X8
Tel.: (514) 948-2520 / Fax: (514) 274-9456
Editorial (514) 274-1128

Advertising

Mike Webber (514) 667-1059
Mario Felton-Coletti (514) 948-0509
Gillian Pritchett (514) 948-2520

info@scena.org • Web : www.scena.org
production – artwork : graf@scena.org

The Music Scene is the English Canada sister publication of *La Scena Musicale*. It is dedicated to the promotion of classical music and jazz.

TMS is published four times a year by La Scène Musicale/The Music Scene, a registered non-profit organization and charity. Inside, readers will find articles, interviews and reviews. *La Scena Musicale* is Italian for *The Music Scene*.

Subscriptions

Surface mail subscriptions (Canada) cost \$20/yr or \$35/2 yrs (taxes included) to cover postage and handling costs. Please mail, fax or email your name, address, telephone no., fax no., and email address.

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Ver : 2005-9-15 © La Scène Musicale / The Music Scene.

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ISSN 1703-8189 (Print) ISSN 1703-8197 (Online)

Canada Post Publication Mail Sales Agreement No. 40025257

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Notes from the files of scena.org

Michael Vincent, Kat Hammer, Salimah Shivji

The Dawn of a New Day: Downloading mania

The BBC has come under fire after making all nine Beethoven symphonies available for free download during the first week of June. Anthony Anderson, the managing director of the Naxos classical music label, said the actions of the Radio 3 Web site “devalued the perceived value of music.”

Anderson was responding to the resulting overwhelming interest in the Beethoven clips. The total number of downloads was around the 1.4 million mark, a number far surpassing the annual sales of classical music record labels. The most frequently downloaded clips were of the lesser-known first and second symphonies, suggesting that the BBC reached an audience that was previously unexposed to Beethoven.

“Providing Beethoven for free download bends the rules, as taxpayers’ money is used to compete against commerce,” said Mario Labbé, president and founder of Analekta, Canada’s largest independent classical record company.

Music teacher Lucie Renaud disagrees. “The BBC effectively reached the public. After being exposed to the music, listeners will perhaps buy classical albums and attend a concert or two, thus boosting the classical music audience.”

Due to all the generated attention, the BBC is planning a week of Bach later this year. **SS**

“Piano Man” speaks

The “Piano Man” was released from hospital in England and has returned home to Germany. The man caught the attention of media around the world in April, after he was found soaking wet on the south coast of England and refused to speak a word to anyone. He had no identification and no one successfully identified him even after his picture was released. After drawing a detailed pencil sketch of one, the man was given access to a piano. He played excerpts from Tchaikovsky’s Swan Lake and songs by John Lennon, earning the nickname “Piano Man.”

A British newspaper printed claims that the man would only “tap one key continuously” but hospital staff have refuted that, maintaining that he performed at the level of a skilled amateur.

After months of silence, the man finally spoke to hospital staff, revealing that he is from Germany and came to England after losing his

job in Paris. Hospital staff would not confirm reports that the man had attempted suicide prior to being found on the beach. The German embassy only stated that “This was a neutral affair for us, it was someone who had lost his passport and needed to get back to Germany and we helped him.” **KH**

Marin Alsop's appointment with the Baltimore Symphony Orchestra controversial

The Baltimore Symphony Orchestra made history in July with Marin Alsop’s appointment as music director. This marks the first time a woman will head a major American orchestra, though not without controversy. Orchestra members have argued that the search for a director ended prematurely and other candidates should be considered. A letter from an orchestra member was leaked, claiming that Alsop lacked the skills required for a music director.

Alsop has been the principal director of Bournemouth Symphony Orchestra in England since 2002, and has also directed the Cabrillo Festival of

Contemporary Music in Santa Cruz and conducted the Boston Symphony at Tanglewood this summer. Prior to her appointment with the Baltimore Symphony she made several appearances with them as guest conductor.

Alsop has reacted to the controversy with shock. The Boston Globe quoted her as saying, “All I knew was, every time I worked with the orchestra we had a great time, we did great concerts, they always asked me back for more weeks. I thought, oh, this feels really natural, this is going to be great. And then it was like, what happened here?” She has met privately with the musicians and is committed to continuing with the orchestra. Her plans include recording with Naxos, a label she has recorded with conducting the Royal Scottish National Orchestra, the Bournemouth Symphony Orchestra and the London Philharmonic Orchestra. **KH**

'Terror Opera' Sparks Outrage

When composer John Adam first premiered his opera, ‘The Death of Klinghoffer’ around the time of the gulf war, it was widely condemned by many American critics for its perceived sympathy for Palestinian terrorists. The opera’s



Marin Alsop • Photo • Grant Leighton

critics have now formally issued a public boycott for its much anticipated British premiere at the Edinburgh Festival. Adams' opera tells the story of the 1985 hijacking of the Italian cruise ship Achille Lauro by Palestinian terrorists who murdered retired, wheelchair-bound Leon Klinghoffer. Rabbi Abraham Cooper, at the Simon Wiesenthal Centre in Los Angeles describes it as "beyond contempt" and "morally outrageous". He is particularly upset by the fact that gun-toting actors playing terrorists plan to hide among the audience before storming the stage during the show. Scottish Opera's artistic director Anthony Nielsen, who is currently rehearsing with the company in Glasgow, admitted: "It's a more visceral staging of it than has been previously performed..." Dr James

MacMillan, composer-conductor of the BBC Philharmonic Orchestra, supports Nielsen by adding that any moves to tame the production would be culturally immature. MacMillan concludes: "I'm not in favour of any kind of censorship or self-censorship on any of those levels. We are constantly hearing that we live in a democratic society that respects free speech. You either have free speech or you don't - there is no halfway house about it." **MV**

Conductor Barenboim called "anti-semitic"

Education Minister Limor Livnat told Israeli Army Radio that conductor Daniel Barenboim "... has reached the heights that compare to the major haters of Israel, to the real anti-Semites." This is after Barenboim refused an interview to a reporter with the Army Radio because she was in uniform then pulled on her epaulettes and yelled at her. The incident occurred at the launch of a book on music Barenboim wrote with the late Palestinian intellectual Edward Said. Reporter Dafna Arad approached Barenboim and requested an interview. Barenboim said he refused to be interviewed by a soldier in uniform and would agree to the interview only if the reporter wore civilian clothes. Arad protested that she was required to wear the uniform while fulfilling her mandatory military service. Barenboim has defended himself saying "For you, a uniformed soldier may be a symbol of honour and security and all sorts of very positive things that are necessary for your life in Israel, and I respect that, but the symbolism of a uniform for a Palestinian who has come here to celebrate the fact that one of their own wrote a book with me — I think that displays insensitivity." **KH**

Montreal Orchestra cancels beginning of season

The Montreal Symphony Orchestra has cancelled its September concerts due to the ongoing musicians' strike. Orchestra members went on strike in May, after working without a contract or pay raise since 2003. Contract negotiations have been deadlocked and the two sides have not met since July 28th. Pay and working conditions are still at issue.

The decision to cancel the September concerts was announced by the board of directors on September 9th, stating that, "it would be impossible to call the parties together soon enough to allow for reasonable hopes of a settlement in time for the September concerts to be presented." The cancelled concerts include two with Belgian baritone José Van Dam. **KH**

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Music and Kids: A Natural Pair

SALIMAH SHIVJI

Plato once said, "Music training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul."

Taking their cue from Plato are the many parents who enroll their young children in music lessons with the hope that this education will greatly benefit them in future years. The positive aspects of studying music have been researched extensively over the last decade: it improves self-esteem, promotes creativity and discipline and, essentially, makes people feel good.

"I know my sons have huge amounts of fun and a great social life. They're learning a universal language beyond words," says Ros Asquith, mother of two boys who study music.

The publication of the widely popular and equally controversial study "Music and Spatial Task Performance" is, in part, responsible for promoting the idea that music has positive effects on kids. Since 1993, when *Nature* published the study, labeled the "Mozart Effect" by the media, the public has been scrambling to push classical music on children.

The study found that college students performed better at spatial-reasoning tests after listening to Mozart's Sonata for Two Pianos in D Major for 10 minutes. The Mozart Effect quickly gained mass acceptance, seducing adults around the world and sparking a renewal of interest in classical music, especially among parents who were led to believe that Mozart could make a big difference in their children's lives.

Dean Jobin-Bevans, former director of the McGill Conservatory, has seen many parents arrive at the institution with this idea in mind. "I don't think it's all malarkey, but personally, I don't subscribe to it," said Jobin-Bevans. Instead, he prefers to concentrate on the other rewards of music, because, as he points out, "there's much more to it."

Further experiments testing music and the brain failed to reproduce the results of the 1993 study. Other scientists have also expressed doubt over the fact that listening to Mozart makes kids smarter.

Despite the controversy over scientific proof, many music teachers are certain that music is good for children, regardless of whether it affects their intelligence.

"Music is an entirely different discipline," says Jobin-Bevans. "If studying a solo instrument, the student has to learn to practice in a disciplined way. It's about learning to focus." Playing in ensembles helps children develop vital skills such as teamwork, where they are taught to give up their own desires in the interest of the group.

Music is also an instinctive part of a baby's early development, claims "Smarter Than The Rest Of Us," a recent documentary on CTV's W5 that revisits how sound and music affect babies.

Citing the historical and cross-cultural tradition of mothers and guardians singing to children in order to soothe them, the program, written and directed by Robert Duncan, goes on to prove that music is a positive influence.

Babies are very receptive to melodies, according to Dr. Laurel Trainor, a professor of psychology, neuroscience and behaviour at McMaster University. In her study of perception of sound in infants, she found that people who were happy prior to performing the spatial task test achieved better results. She believes that these results are not specifically related to Mozart and could be influenced by any kind of music.

However, the benefits of music, particularly at a young age, are tangible. Music affects memory and brain development. Kids who follow the Suzuki method, which likens music instruction to language acquisition and insists on children starting young, are usually ahead of their school classmates. They excel in pre-reading skills such as matching, rhyming, motor skills and language.

Many schools and private teachers around the world have adopted the Suzuki method, despite the criticism that it produces imitators who play by ear and do not learn how to read music properly. "Music becomes a part of your life and children get the value of learning a certain instrument through this largely successful

approach," says Jobin-Bevans, whose former school offers courses based on the Suzuki style.

Other institutions take a slightly different course, but also show signs that the benefits of music are at the forefront of new methods of teaching. The Royal Conservatory of Music, Canada's oldest independent arts educator, developed Learning Through the Arts in 1995. The program, which teaches history, math and social studies through songwriting, dance and visual art, has grown exponentially in the last ten years. There are now 100,000 students taking part in 300 schools across the country.

Promotion of social and emotional development through music and the arts, which may in turn lead to academic improvement, is the order of the day in this experimental program. Its creators believe that music helps with memory and focus. The emphasis is on advancing communication, which aligns with the broader benefits of music for young children: better self-expression, teamwork skills, and discipline.

Programs like these indicate that the philosophy of music instruction and its perceived benefits continue to grow with time. Whether children learn to play the piano or the violin, listen to Mozart or Mendelssohn, they will be better equipped to deal with social situations as they get older. Clearly, music is always in good order when it comes to kids. ■

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forbidden
treasures**

BY JOSEPH K. SO

The CD cover is more eye-popping than usual – a newly slimmed down Cecilia Bartoli, wet hair and all, in a low-cut, strapless black gown, posing seductively in a fountain. Any resemblance to Anita Ekberg – *sans* blond hair – in *La dolce Vita*, Fellini's ode to mid-20th century Roman decadence, is purely intentional. Across the photo are the words "Opera Proibita," stamped in blood-red letters, much like something one encounters in an Italian tabloid. To be sure, there is nothing salacious about sacred music from the early 18th century. But Bartoli – and undoubtedly the advertising executives of Decca Records – came up with the idea of a parallel between music from that period in Rome, a time when opera was considered immoral and thus banned, and the attempt by the Vatican to ban the Fellini movie when it came out in 1960.

Just an exercise in clever marketing, you say? La Bartoli doesn't think so. "I want to visualize the (recording) project; to find a parallel," she explains by phone from Paris. "In 1957, the Vatican and Pope Pius XII did not accept night life, so Rome was a 'dead city.' After the Pope died, there was a kind of explosion, around the time when *La dolce Vita* was released. Of course the Vatican wanted to forbid it, but



some cardinal saw the movie and said, 'No, it is not against us; it is reality.' I find a parallel of this to the forbidden music and opera in 18th century Rome. For the music to survive, they composed oratorios, not operas. I wanted to find a visual that is more modern... the water around a Baroque fountain. Water for me is like art – it is the symbolism on the cover."

With an 18-year international career under her belt, and yet only in her 30s, Bartoli is one of the most recognized and beloved singers today. With her extraordinary instrument and exuberant stage persona, one can understand why she is the best-selling female classical vocalist of our time. If a Bartoli recording is impressive, Cecilia 'in the flesh' is an unforgettable experience. Simply put, she radiates joy – you can hear it, see it, *feel* it in her voice, her face and body, down to her fingertips. "Making music is my passion; I don't feel I am working. Work is all that traveling, on the road for long periods. But when you believe in the music, singing is a moment of real joy. And I believe in the music in this album, and I want to share what I discovered with others who will enjoy it too," she says.

And share she will, when she kicks off a huge 35-city tour this month to promote the new disc, with the first stop at Roy Thomson Hall in

Toronto, followed by the Chan Centre in Vancouver four days later.

TMS: Why have you chosen Toronto to start your tour?

CB: Because I have such an incredible experience every time I am in Toronto, but also in Montreal, Vancouver, even Calgary. I want to share this great music with my audience in Canada. The only problem is the weather – my God! (laughs)

TMS: I understand you don't like to fly. How are you crossing the Atlantic?

CB: (Mischievously) What do you think? By boat. Yes! I take the boat from Ireland in mid-September and arrive in five, six days. I want to take time to enjoy the trip, to arrive without the terrible feeling of jet lag.

TMS: In the new album, in the aria "Un pensiero nemico di pace," you sing up to a high D natural, which is incredible for a mezzo. Do you have a three-octave range?

CB: Umm, let's just say I have a flexible voice...

TMS: You've sung Fiordiligi, Donna Elvira, Cleopatra, and now Fiorilla at Covent Garden – these are all soprano roles.

CB: If you look in the original score of *Don Giovanni* or *Nozze di Figaro*, Mozart wrote

these roles for sopranos; mezzos didn't exist as a category. For Elvira, you need a flexible voice, but also with a nice, warm color in the middle. Fiordiligi has to sing the difficult "Come scoglio"; you need the range up to a high C. But in Act 2, you have this incredible "Per pietà," which is really a masterpiece. It is written in the low register, so if you are a lyric soprano, it is good for the first aria but not the second. I sing a role that suits my instrument. In Mozart, it is clear you need one voice for Elvira, and a different one for Queen of the Night – and I am not planning to sing Queen of the Night! (laughs)

TMS: Your Donna Elvira is so passionate. Do you prefer her to Fiordiligi?

CB: It is hard to answer this question. Mozart characters are so full of passion and fragility. Fiordiligi is totally in conflict. She starts with one love and ends with a different one. Elvira has less conflict; you know she loves Don Giovanni. I like the fragility of Fiordiligi. This role is definitely very important in the Mozart universe.

TMS: What is your next opera project?

CB: I would love to go back to Renaissance time, to do Monteverdi's *Poppea*. And I made my debut recently as Cleopatra in Handel's *Giulio Cesare* and it was a big success in Europe.



TMS: You sing lots of recitals. Do you prefer recitals to opera?

CB: I like both! When I am singing opera, you have this incredible music, costumes, set designs. Opera is great, but recital in a way gives you the chance for a more intimate musical trip. In recitals often you have beautiful poetry. Sometimes opera libretti are not so beautiful; the quality of poetry is not so high....

TMS: When did you have your start?

CB: I started to take lessons at 14, and my international career started when I was 20, 21 years old.

TMS: You even sang the Shepherd Boy in Tosca...

CB: Yes, but it was just one performance in Rome – I was eight years old! I sang with a “white voice.” When I was really young, my mother didn’t have a baby sitter and brought all the children to the opera house. I remember the first opera I saw was *Aïda* – I grew up with *Aïda* and *Turandot* – I knew every line of the opera! This was the way I grew up. I don’t remember who sang. At that age, I was not so impressed by the singers but more by the entire show: the sets, the dancers, the orchestra.

TMS: At such a young age, you’ve already had a long career. Do you see yourself singing a long time, like Mirella Freni or Placido Domingo?

CB: Oh that would be great! I have had the privilege to sing until now, and I hope I will have the privilege to sing a long time. Music is my passion — not just singing, but to hear music. I go to concerts a lot.

TMS: When the time comes to say goodbye to the stage, will you become a professor? A singing teacher?

CB: Ah, I don’t know! [Teaching] is a gift. My mother is my teacher. She is such a fantastic teacher, and I have her in front of me. I don’t know if I will ever teach as well as my mother.

TMS: Have you ever given a master class?

CB: No. It really is a gift (to be able) to teach. You not only have to be a good teacher, but you need also to be a kind of psychologist; not just the singing side but more than that.

TMS: You have such a fantastic technique that it is important to pass it on to the next generation...

CB: Well, yeah... I hope I will be able to do that, yes. Of course technique is important. Solid technique gives you the possibility to sing for a long time, but you also have to sing with emotion and expression. You have to tell a story to the audience you know.

continued on p. 17

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Opera Proibita

Arias by Handel, Scarlatti, and Caldara

Cecilia Bartoli, mezzo-soprano

Les Musiciens du Louvre

Grenoble; Marc Minkowski, conductor

DECCA CD 475 7029 (72m 2s)

★★★★☆ \$\$\$\$



Any new recording by *La Bartoli* is an eagerly anticipated event, and this new disc, *Opera Proibita*, music of Roman composers of the early 18th century, represents her latest traversal of little known musical territory. The glitzy press package with sound clips of four of the tracks can be found on her Decca website. You see pictures of a newly slimmed down Cecilia frolicking in a baroque Roman fountain – any resemblance to Anita Ekberg in *La dolce Vita* is entirely intentional (see interview). Mine includes a complete preview disc, with a generous seventy-two minutes of music. To be released worldwide on September 13, this album is shaping up to be a real winner. Bartoli is taking it on a 28-city tour on both sides of the Atlantic, and we Canadians are first in line – her tour begins in Toronto and Vancouver.

Featured on this disc is a mix some very familiar pieces of the Italian baroque, such as Handel's 'Lascia la spina, cogli la rosa', with forgotten gems by Caldara and Scarlatti. The recording finds Bartoli in fine form, singing everything with her trademark dazzling coloratura, with her unique brand of staccato attacks. Particularly impressive is Handel's 'Un pensiero nemico di pace' from *Il Trionfo del Tempo e del Disinganno* – the incredibly florid runs go all the way up to a high D – what other mezzos can do this with the same kind of ease and luscious tone? If you are not fond of her incisive – some would even say aggressive – approach to fioritura, there are plenty of quiet, calm pieces that show off her rock-solid legato and purity of tone. Try Caldara's 'Vanne pentita a piangere' from *Il Trionfo dell'Innocenza* for wonderfully controlled cantabile singing.

The recorded sound is a bit curious. It is clear and has real presence, but sometimes the solo voice seems excessively close, with the orchestra sounding very distant, while other times it's just right. The sessions appear to have taken place six months apart, which might or might not explain this anomaly. Bartoli will sing selections from this disc on her tour, but with a different band – that of *La Scintilla*, made up of musicians from the Zurich Opera Orchestra. Stay tuned. **JKS**

TMS: You have such a big career. How do you balance your work with your personal life?

CB: Now that I know my instrument a little bit better than 20 years ago, I know it is important to rest, to take time to study. I really have to take time for that, to be at home, to recharge [my] battery.

TMS: Speaking of recharging your battery, what do you do to relax?

CB: Oh, I like to be with friends, to cook for them, to read, to swim, to go to the cinema, to concerts. I like to enjoy life!

TMS: And to drive your Fiat 500?

CB: (Laughs) Yes, I like to drive my Fiat 500 – I

am now part of a Fiat 500 club! But most of the time I travel by train, and I have a bicycle.

TMS: You look great in the photos in your new album. Have you lost weight? Your arms look really thin.

CB: Thank you. Yes, I have lost a little bit of weight. I realized that for my health, it is important to avoid big dinners after a concert!

TMS: Anything you'd like to say to your fans in Canada?

CB: I am really looking forward to coming to Canada – I can't wait! The hall in Toronto is renovated, no? See you in September. ■

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Legends in Our Time

Ornette Coleman - Sonny Rollins

MARC CHÉNARD

conversely, was thrust on the scene amid controversy, heralded as the instigator of “Free Jazz,” a term that until its appearance in the late 1950s meant “music with no cover charge.”

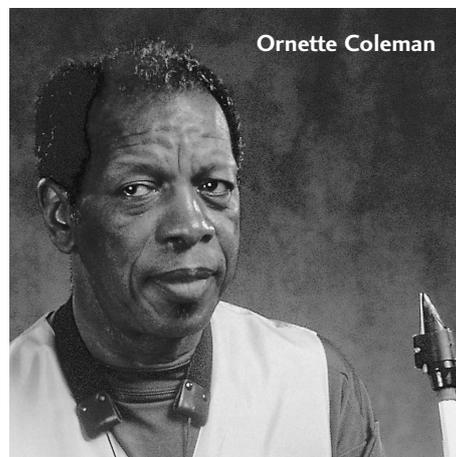
Despite their differences, comparing their respective careers yields some interesting commonalities. For starters, each has been rather shy and withdrawn, taking periodical sabbaticals from the music and recording business. Coleman, for one, has gone through so many stops and starts in his career, releasing records in short bursts, and spending the rest of his time away from the studios. In fact, his last disc to date was a singular duo recording with German pianist Joachim Kühn, cut in concert in 1996 and released two years later. Rollins, for his part, dropped out of sight a couple of times, the first being his legendary bridge period, where he spent time practicing on the Williamsburg bridge in New York between 1959 to 1961. From 1966 to 1971, he bowed out once again, studying Far Eastern philosophies and religions. In more recent times, he had not issued an album in about four years before the newly released *Without a Song, the 9-11 Concert*, recorded five days after that great tragedy).

While Rollins’s reputation squarely rests within the “modern jazz” tradition (i.e. bop and hardbop), he too was lured to the music of Coleman at one time. In fact, he put a group together with two of the latter’s associates, trumpeter Don Cherry and drummer Billy Higgins, the main document of that period being *Our Man in Jazz*, released by RCA in the early 1960s. Coleman, in contrast, was really the first American jazz musician to have broken the obligatory link between solos and tune lengths. In other words, if a piece was 32 bars long, improvised solo chorus had to fall within that frame and the set harmonies within it. But with Coleman, one needed not solo any more like that, but could play as long as one would want, with or without any of the underlying chords. It’s no surprise then that the early period of the late-1950s-early-1960s (documented on both the Contemporary and Atlantic labels) saw him in a pianoless quartet, a context that liberated musicians from the necessity of having to listen to a keyboardist’s harmonic reiterations.

Masters under Scrutiny

As heated as the debate was back then, the records of that period, including Coleman’s pioneering double quartet session “Free Jazz” of late 1961, now make us wonder what all the

fuss was about. But this is yet another example of how the rifts of yesterday smooth themselves out over time. Nowadays, even a figure known for his disparaging of anything remotely audacious in jazz, one Stanley Crouch, has come to Coleman’s defence, invoking his link to the blues and earlier forms jazz.



Like all prominent personalities, both Rollins and Coleman have had to deal with their fair share of critical assessments (and broadsides). Many have seen the former as a larger than life musical Prometheus who, in spite of his tremendous gift, had the tendency to overwhelm his fans (at least in the long string of studio recordings cut for the Milestone label over the last thirty years). But he is well aware of this, though he remains ever the gentleman about it; in interviews he also expresses self-doubts about his abilities, but his motivation to practice his horn on a daily basis remains.

Coleman has had to endure far more slings and arrows of outrageous fortune than Rollins, which has made him a rather reluctant interviewee over the years. Whether in his early years, in his resurfacing in the 1970s with his electrified Prime Time band, and even in his decision to play with pianists again (not only Kühn, but also Geri Allen), Coleman has set himself up to journalistic scrutiny, especially with respect to his ever diffuse “theory” of Harmolodics, which still baffles the most astute of his fans. As such, one could venture to say that O.C. is one of the very few musicians today still capable of embodying that “sound of surprise,” a turn of phrase the prominent writer Whitney Balliett once coined as his definition of jazz.

But both musicians are markedly different in one aspect: in spite of his famous tunes, Rollins remains a blower at heart (and a very hard one

This coming October 29, alto saxophonist and composer Ornette Coleman will be making his first Canadian appearance in 20 some years at Toronto’s hallowed Massey Hall (the very same site as the legendary concert with Charlie Parker some 52 years before). Last June and July, the equally legendary tenor saxophonist Sonny Rollins crossed the country during the yearly spate of national jazz festivals. Coincidentally, both men have hit the venerable age of 75 this year, Rollins on September 7, Coleman on March 9. With long careers behind them, both have secured their place in the history books, albeit on very different terms.

Different but similar

While both men are of the same generation, they belong to very different worlds style-wise. Rollins, one of the rare surviving masters of the bop and hard-bop eras, is a champion of the great American song tradition, a veritable walking fakebook of evergreens and jazz standards composed by other greats like Charlie Parker, Miles Davis, Thelonious Monk, as well as a few of his own (“Oleo,” “Valse Hot” and the perennial jazz calypso “St Thomas”). Ornette Coleman,

at that, even if his strength is starting to wane, as per reports from his Canadian summer concerts). What's more, he did not invent a jazz style, but has embodied it arguably better (and surely longer) than anybody else. Ornette Coleman, in contrast, opened the door to the world beyond bop and was one of the first, maybe even the first, to lay the groundwork for the shape of jazz to come.

Take Five

The Public and Private Lives of Paul Desmond

Doug Ramsey

Parkside Publications

370 pp. (with appendices and discography)

The great alto saxophonist Paul Desmond had an instantly recognizable style on his instrument. He was also one of the more charming personalities in all of jazz history. During his heyday in the '50s and '60s, his pristine tone and acrobatic phrasing made him famous not just among jazz fans but in the world of American popular music as well, thanks in no small part to the engaging melodies he recorded with the Dave Brubeck Quartet. One of them, "Take Five," became a jazz best-seller if ever there was one.

Desmond's career was all too short: a three-pack-a-day smoking habit led to his premature death from lung cancer at age 52. Some 28 years after his passing, a long-time friend, the journalist Doug Ramsey, has written a weighty but finely produced tome about the musician's life. With numerous illustrations and highly detailed research, the book sets out to dispell some of the mystery from what Brubeck describes in the introduction as "the enigma of Paul Desmond."

In over 300 pages, Desmond's biographer contrasts his subject's private and public lives. Their friendship naturally colours his point of view, and he shows himself fairly indulgent when it comes to his the musician's libations. But it seems that, with a few exceptions, the altoist was well loved by all who knew him. Born Paul Breitenfeld in San Francisco in 1924, Desmond was an only child. His father was a music arranger and composer; his mother suffered from a nervous disorder with obsessive-compulsive tendencies. The boy grew up shy and intellectual, and tended to wall off certain parts of his life from different acquaintances. Among all his close friends, only one ever had the opportunity of meeting his mother, and almost no one knew that he had once been married, although briefly. Some interesting trivia: after their divorce, his ex-wife lived in

Montreal during the 50s and worked as the host of a local late-night radio show under the moniker of "Miss Music."

From his fairly solitary childhood to his musical beginnings as a clarinetist, from his first meeting with Brubeck in 1946 to his early training in military orchestras, the young Desmond – who gave various reasons over the years for his choice of name – was once torn between his musical calling and his ambition to be a writer. In fact, he never gave up his literary interest and was in the habit of lugging a portable typewriter on tour. A few years before he died, Desmond had even planned to write his autobiography; for a title, he had chosen the somewhat bizarre question often posed to him by flight attendants: "So, How Many Members Are There In Your Quartet?"

The saxophonist was well known for his wit and tongue-in-cheek humour, both in words and in music; one of his favourite ploys was to quote a wide-range of popular show tunes in his solos. He was a quintessentially cosmopolitan artist, whose urbane intelligence made him equally at home in musical and literary circles of New York society. (It seems his discretion and charm also gave him success in romance; Gloria Steinem, the women's rights activist and author, befriended him for a while. Her recollections are also featured in the book.)

Musicians will also appreciate this excellent biography for including four transcriptions of his solos, one of which runs over a full six pages, and a few facsimiles of his own compositions. As well as its detailed endnotes, the book features a very thorough discography and index. Although Parkside Publications is a small operation based in Seattle, the book is now available across Canada. All in all, it is a remarkable literary and investigative achievement that is likely to stand among the classics of the genre. **MC**

Jazz in Full View

Terri Lye Carrington, Robi Botos, Phil Dwyer, Marc

Rogers: One Take: Volume Two

Alma Records ADV14399

★★★★☆

Along with the fine playing and audio options for those with TV sets hooked up to sound systems, this disc offers visual reminders of how physically demanding the act of playing is. This is a well chosen program of standards that combines such disparate tunes as the loose "Freedom Jazz Dance," the soul-jazz of "Listen Here" and the Tin Pan Alley lyricism of "I Hear a Rhapsody." Tenor man Phil Dwyer comes

through with some inspired soloing, and it's a pleasure to see Terri Lynn Carrington at work on the drum set, digging deep for the soul of the music. Although Robi Botos on piano and Marc Rogers on bass lend their considerable talent to the date, Dwyer and Carrington form the nucleus – as is made clear by the tenor/drum duo of "Surrey with the Fringe on Top," with which the disc ends. The point of Alma Record's *One Take* series is to capture raw music making, with the first take being the final product. While the realities of recording and the self-consciousness it induces are plainly observed in the DVD (the microphones, the camera operators, etc.), the musicians are centered on making music of the finest order. The handling of the standards underlines the passion that drives the best jazz, and this comes through on most of these cuts. "Nothing Personal" is a standout here in that the musicians seem to be lifting it right off the page. Otherwise, all the tunes come off trippingly and the visuals make it all seem much more immediate. **PS**

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Ornette Coleman – Pat Metheny : Song X

Nonesuch 79918-2

★★★★☆

Recorded 20 years ago, this encounter between Free Jazz legend Ornette Coleman and then-upstart pop-jazz guitar icon Pat Metheny was certainly one of the most talked about albums of its day. First issued in LP format and on CD, this update of the session includes six unissued tracks, all tacked on at the beginning of the side and remixed for an even sharper sound. Though not specified, it may well be that these new cuts were the first played at the session, as one gets the feeling the band is gradually building its momentum to the title cut. There is a bouncing feel to it all, spurred on by bassist Charlie Haden, and drummers Jack de Johnette and Bernardo Coleman. It's relentless too, with only one ballad ("Kathleen Gray") among the 14 tracks. It is said that good music stands the test of time. If so, this one passes that test with flying colors. **MC**

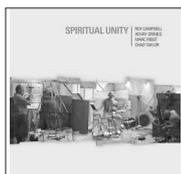


Marc Ribot: Spiritual Unity

Pi Recordings

★★★★☆

This stunning tribute to that other-worldly saxman Albert Ayler had me near tears the first time I heard it. Some 35 years after his death, four musicians, representing the old, middle and new schools of a jazz we call free, are here to celebrate the music of that still controversial figure. *Spiritual Unity* is a revisiting of such anthems as "Spirits," "Truth Is Marching In," "Saints," "Bells," and the haunting original ("Invocation") which opens the disc. Assembled by Downtown NYC guitarist Marc Ribot (of Lounge Lizards fame), the group also bears a direct link to Ayler himself with the presence of a former sideman of his, the recently resurrected bassist Henry Grimes. While Ribot embodies Ayler's saxophone, Roy Campbell plays off him with tasteful trumpet tweaks, succeeding as much in doing justice to the tunes as in spinning out bold improvisations. The junior member of the team, drummer Chad Taylor (part of the Chicago Underground group) holds his own in quiet and boisterous moments alike. As expected, the music explodes, but it softens too, thus exposing some of the raw emotion and beauty found within Ayler's musical legacy. **SG**

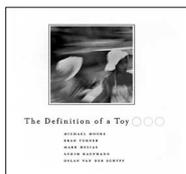


Dylan van der Schyff : The Definition of a Toy

Songlines SGL 1554-2

★★★★☆

There was a time not so long ago when musicians either chose to stick to the conventions of the jazz tradition or to just play completely free. But now there are players adept at both, like the five musicians featured in this release. Heard here are American bassist Mark Helias, reedist Michael Moore (a long-time resident of Amsterdam, like the pianist on this date, German native Achim Kaufman), with fellow Vancouverites trumpeter Brad Turner and drummer Dylan van der Schyff also on board. In a little over an hour, the group roams in all sorts of directions. The program comprises two concise trio improvs sans bass and trumpet, some warmly inviting tunes (most notably "Gavoitas Sobre Lapa") and fractious originals by various members, except the drummer. With enough twists and turns along the way, this group keeps you wondering what's next. As implied at the onset, these savvy musicians know all the tricks of the contemporary jazz trade, and as such, they offer us a good snapshot (which can further be enjoyed in an SACD player) of what today's creative music has to offer. **MC**



Scott Amendola Band: Believe

Cryptogramophone CG 123

★★★★☆

A driving force behind such artists as Charlie Hunter and popular singer Madeleine Peyroux, American Left Coast percussionist Scott Amendola offers us his third release as a leader. In it, Guitarist Nels Cline repays the favor to the drummer, who backs him in his own "Nels Cline Singers" trio, but is paired here with noisy rocker-jazzbo Jeff Parker (of Tortoise fame), making for a twin-headed all-star guitar duel. Rounded out by the prolonged violin pulses of Jenny Scheinman (wow!) and steady bass syncopations of John Schiflett, the guitar whizzes guide this date to the outer realms of the thing we call jazz, steering the proceedings with their alternating leads, rhythms, and solos. Mixing composed pieces with free play, *Believe* has the mandate to explore, be it in the Afro-Latinized grooves of "Olipado," the orchestral, melancholic tones of "If Only Once," the Neil Young ode "Buffalo Bird Woman" or the straight



ahead bop-post-bop of "Smarty Pants." Amendola is the glue here, responsible for keeping the genre-bending within reasonable limits. This is accomplished through his deft playing (few match his chops!) and maturity as a head-man. Simply slammin'! **SG**

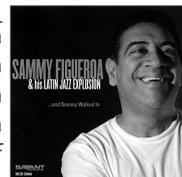
Sammy Figueroa and his Latin Jazz Explosion:

...and Sammy Walked In

Savant SCD 2066

★★★☆☆

This disc, which opens on a driving *songo*, starts on a strong note, but flags on the next track because of a rather rote rendering of cha-cha rhythms. On the whole, the music is rather uneven, but there is at least one worthwhile solo per track. Through it all, percussionist Figueroa, who has learned his craft by playing with some of the best in the business, delivers the real thing. The progressive samba sounds of Hermeto Pascoal's "Bebé" with its stops and starts, and John Lovell trumpet playing in "Eugenology" and "Mambo Influenciado" are among the stronger moments. The title cut, a Michel Camilo tune, should also please the most discerning Latin Jazz fan, while the lullaby that closes the disc – penned by the leader – is as strong as the opener, thus enticing the listener to push the repeat button. **PS**

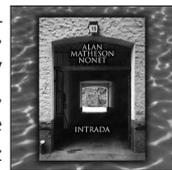


Alan Matheson Nonet: Intrada

CBC Records AMCD0604

★★★☆☆

Good clean jazz by skilled, dedicated musicians may sound like a good thing, but it also raises some interesting issues: Is jazz really like classical music? Can it be played with the same kind of sound concept – i.e. pure and pristine? Evidence here suggests that it can, as leader/trumpeter Alan Matheson takes a group of very polished Vancouver-based musicians through a number of his originals. The nonet is handled rather like a big band, with choir sections and antiphonal writing being the operative principle. Chamber jazz of a refined sort results, but even Matheson is not one who takes many chances as a composer, his lyricism will surely strike a chord among lovers of "classic jazz". The playing here is enough to make this disc worthwhile, in that the trumpeter and his cohorts show us how well they master their craft. **PS**



Rick Phillips reviews four of his top ten picks for the current issue of *The Music Scene*. Phillips is Host and Producer of SOUND ADVICE, the weekly guide to classical music and recordings on CBC Radio. Tune in Saturdays at 12:05 PM (1:05 AT, 1:35 in Nfld.) on CBC Radio Two, and Sunday evenings at 6:30 PM (7:30 AT, 8:00 in Nfld.) on CBC Radio One.

1) J. S. BACH: The Passion According to St. John, BWV. 245

The Netherlands Bach Society et al / Jos van Feldhoven
Channel Classics CCS SA 22005

2) J. S. BACH: Sonatas for Violin & Harpsichord, Vol. 1

James Ehnes, Luc Beausejour • Analekta AN 29829

3) BEETHOVEN: Symphonies Nos. 5 & 6

Tafelmusik Orchestra/Bruno Weil, Jeanne Lamont • Analekta AN 29831

4) P. VIARDOT-GARCIA: Chansons

Isabel Bayrakdarian, Serouj Kradjian • Analekta AN 29903

5) MOSCOW NIGHTS

Dmitri Hvorostovsky, Moscow Chamber Orchestra / Constantine Orbelian
Delos DE 3339

6) Sir A. SOMERVELL: Violin Concerto in G

Anthony Marwood, BBC Scottish Symphony Orchestra/Martyn Brabbins
Hyperion CDA 67420

7) SEA CHANGE – The Choral Music of Richard Rodney Bennett

The Cambridge Singers/John Rutter • Collegium CSACD 901

8) I. ALBENIZ: Iberia, etc.

Marc-Andre Hamelin, piano • Hyperion CDA 67476/7

9) F. SCHUBERT: Die Schöne Müllerin, D. 795

Michael Schade, Malcolm Martineau • CBC Records MVCD 1170

10) W. A. MOZART: Piano Sonatas K. 310, K. 533, etc.

Richard Goode • Nonesuch 79831-2

1) J. S. BACH: The Passion According to St. John, BWV. 245

The Netherlands Bach Society et al / Jos van Feldhoven

Channel Classics CCS SA 22005

The St. John Passion was the first large-scale work Bach composed after taking on the job of Cantor in Leipzig in the spring of 1723. It was first heard on Good Friday, 1724. Bach performed it in Leipzig in subsequent years with revisions and instrumental additions, but this recording re-creates the 1724 premiere. It is historically informed, with only ten singers, including the solos – a Bach performance style that continues to grow in popularity. The orchestra totals only eleven with the absence of the usual flutes. As a result, this performance has an intimate, chamber music quality that is very personal and appealing. If you like your passions and oratorios with big forces – à la Beecham or MacMillan, this version is NOT for you. The Evangelist and solo singers are, for the most part, strong, and they come together to form the vocal ensemble in choruses and chorales. It is a highly dramatic, gripping account with a rich but very clear recorded sound, allowing you to hear every note and nuance. I especially liked the meaty, well-defined continuo. As a bonus, the 2-CD box set also includes a beautiful 190-glossy-paged booklet with 80 illustrations of passion scenes through the ages, insightful jacket notes and complete texts and translations in English, French, Dutch and German. All in all, a beautiful package that will become one of the treasured recordings of this Bach masterpiece.



2) J. S. BACH: Sonatas for Violin & Harpsichord, Vol. 1

James Ehnes, Luc Beausejour

Analekta AN 29829

A few years ago, Canadian violinist James Ehnes had a winner on the Analekta label of the Partitas and Sonatas for Solo Violin by Bach. He proved then that he was a Bach player with intelligence and solid musi-

anship. Now, on this more recent Analekta disc, those traits continue with Canadian harpsichordist Luc Beausejour. These two musicians work very well together. The complementing and supporting going on here are exceptional, and really make this recording. Balance, proportion and synchronization between the two instruments are excellent. Dance movements have a jaunty bounce to them, and the shapely and expressive phrasing is lovely. James Ehnes is a thoroughly modern violinist. It seems he's able to play music well in any style and from any period. Here in Bach he uses a small, focused tone with just a little vibrato to colour and warm it. It's always tastefully done. And Luc Beausejour is with him all the way.



6) Sir A. SOMERVELL: Violin Concerto in G

Anthony Marwood, BBC Scottish Symphony Orchestra/Martyn Brabbins

Hyperion CDA 67420

I first came across the music of Sir Arthur Somervell on bass-baritone Bryn Terfel's recent release of English songs called Silent Noon, and liked it. So when this recent disc of Somervell's Violin Concerto – the first ever recording of it – came across my desk, I was intrigued and not disappointed. Somervell was a student of Parry and Stanford and his music, like that of his teachers, has that late 19th and early 20th century English Romantic quality: Germanic in style but with a distinctive English character, tinged with folksong. It's beautiful, maybe a bit rambling at times, but it's very pleasant rambling, and Somervell's orchestration is imaginative and well-crafted. Violinist Anthony Marwood does a good job with the often taxing solo violin part and the orchestra and conductor Martyn Brabbins are sympathetic and supportive partners. Also included is the Violin Concerto by Samuel Coleridge-Taylor – another obscure work that deserves more of our attention.



9) F. SCHUBERT: Die Schöne Müllerin, D. 795

Michael Schade, Malcolm Martineau

CBC Records MVCD 1170

Schubert has long been a mainstay of Canadian tenor Michael Schade's career, and recording the great song cycle *Die Schöne Müllerin* (The Beautiful Maid of the Mill) had long been a dream. Schade considers the cycle one of the cornerstones of the lyric tenor's repertoire.



Michael Schade is one of the top lyric tenors in the world now, and here's the proof. There is some wonderful lyric tenor singing here. Schubert has rarely been treated so well.

First of all, Schade's diction and enunciation are impeccable. And yet it's natural and un-forced. Schade has a huge range of different colours and shades to his voice, and he's constantly changing them, to highlight the text, comment on a mood, or suggest an emotion. Pianist Malcolm Martineau is the perfect partner here – able to alter his sound too, depending on the musical and emotional demands of the songs. Schade and Martineau make a great team. And the excellent recording captures and highlights the skills and talents of these two. It's a clear, focused, open and warm recorded sound, with great balance between the voice and the piano. This is an excellent new recording of Schubert's *Die Schöne Müllerin* – one that can stand up to any others. Destined for a Juno award next year, if not a Grammy. Highly recommended. ■

Reviews

Review Policy: While we review all the best CDs we get, we don't always receive every new release available. Therefore, if a new recording is not covered in the print version of LSM, it does not necessarily imply that it is inferior. Many more CD reviews can be viewed on our Web site at www.scena.org.

★★★★★ A MUST!
 ★★★★★☆ EXCELLENT
 ★★★★☆ VERY GOOD
 ★★★☆☆ GOOD
 ★★☆☆☆ SO-SO
 ★☆☆☆☆ MEDIOCRE

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Reviewers

CB Christopher Bourne
 JKS Joseph K. So
 LR Lucie Renaud
 PS Paul Serralheiro
 WSH W.S. Habington

Vocal

Ludwig van Beethoven: Symphony No 9

Maria Stader (soprano), Katharina Marti (contralto), Waldemar Kmett (tenor), Heinz Rehfuss (bass), L'Union chorale de La-Tour-de-Peilz, Chœur de Chailly-sur-Clarens, Orchestra Nationale / Carl Schuricht

Music & Arts CD-1166 (66 min 03 s)

★★★★☆ \$\$\$

Anna Tomowa-Sintow (soprano), Annelies Burmeister (mezzo-soprano), Peter Scheier (tenor), Theo Adam (bass), Radio Choir Leipzig, Gewandhausorchester Leipzig / Kurt Masur

PentaTone 5186 146 (68 min 32 s) Hybrid SACD

★★★★☆ \$\$\$

Carl Schuricht's high standing in the musical profession can be gauged by the fact that he was only the second conductor (after Furtwängler) to be granted honorary membership in the Vienna Philharmonic Orchestra. Schuricht (1880 - 1967) is the subject of a revival on record from a number of labels (including a four-disc box from Music & Arts - CD 1094). The present issue is taken from the broadcast tapes of a live performance from the Montreux Festival of 1954. It is a fine account with a strong rhythmic profile and vigorous accentuation that will appeal to historically-minded collectors. It also offers a memorable platform for some grand old singers who are obligingly close-miked. Restoration of the mono sound by Aaron Z. Snyder is of high quality.



The PentaTone label is new to Canada. It specializes in Hybrid Super Audio CDs although the bulk of the catalogue dates from the 1970s. These re-issues (including Masur's complete Beethoven symphony cycle) were originally recorded in four-channel quadrasonic sound and PentaTone allows us to hear them (on a multi-channel system) as they were intended to be heard. Consequently, the new set is preferable to the existing bargain re-issues of the same material in the Philips Duo series. The performance of the Ninth is excellent and truly distinctive for its provenance. Leipzig possessed one of the last great, purely German orchestras (literally) in captivity. This confers a strong cohesive tradition on the music and makes for a remarkable discipline among the musicians. Yet this natural, freely flowing and expressive account was recorded fifteen years before Kurt Masur threw open the doors of the Gewandhaus to shelter pro-democracy demonstrators during the tumultuous ten-week revolution in the German Democratic Republic. The opportunity to record for a foreign label in 1974 was seized as a path through the barbed wire and minefields of the inner German border, the break needed to communicate with the free world. This added dimension of subliminal resistance needs to be remembered and factored into our understanding of the music – and nowhere to greater effect than Symphony No 9.

Two further installments of the Masur cycle were auditioned: the combinations of Nos 3 and 8 (5186 144) and Nos 4 and 7 (5186 145). These were sufficiently impressive to justify an immediate investment in the remainder of the set – courageous performances in superb sound. **W.S. Habington**

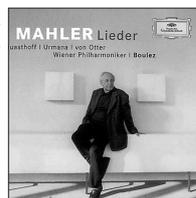
Gustav Mahler: Orchestral Lieder

Lieder eines fahrenden Gesellen (a), 5 Rückert-Lieder (b), Kindertotenlieder (c): Thomas Quastoff (a: bass-baritone), Violeta Urmana (b: soprano), Anne Sofie von Otter (c: mezzo- soprano), Vienna Philharmonic Orchestra / Pierre Boulez

DG 00289 477 5329 (61 min 28 s)

★★★★☆ \$\$\$

Pierre Boulez's continuing Mahler cycle has been split between orchestras in Chicago, Cleveland and Vienna. The very best recordings in the series have been made with the VPO. Symphonies Nos 3 and 6 and *Das Lied von der Erde* were taped in the Wien Musikverein and can be safely rated among the top recommendations for those works. The lieder collection offered here is of the same rare high quality. Of Mahler interpreters active today, Boulez is probably the least prone to exaggeration in conducting the music. This helps a great



deal in making him the ideal accompanist for vocal soloists of distinction. And the voices featured on this disc are in splendid form. The VPO again plays with virtuosity. The results are beautiful and deeply moving.

Mahler's songs were his most personal compositions. The combination in this set is not as common an offering as one might suppose. In modern, digital sound the only real competition comes from Riccardo Chailly for Decca and he is effectively trumped by Boulez and the VPO. **WSH**

Orchestral Music

Anton Bruckner: Symphonies Nos 3, 7 and 8

Symphony No 3: Symphonieorchester des Bayerischen Rundfunks / Klaus Tennstedt
 Profil PH04093 (52 min 10 s)

★★★★☆ \$\$\$

Symphony No 7: Wiener Symphoniker / Yakov Kriesberg

PentaTone 5186 051 (67 min 54 s) Hybrid SACD

★★★★☆ \$\$\$

Symphony No 8: Royal Concertgebouw Orchestra / Bernard Haitink

RCO Live RCO 05003 (85 min 45 s) Hybrid SACD

★★★★☆ \$\$\$

The sovereign virtue of Herbert von Karajan's recordings of the first three numbered Bruckner symphonies (for DG) is his command of architecture and sense of proportion. There is no tendency to invest the early works with the majestic dimension of those that followed. In this live recording taken from a 1976 broadcast, Klaus Tennstedt takes a hyper-inflated, fire-and-brimstone view of the Third. The Wagnerian themes are thundered out at the expense of the contrasts and even the shrill audio source seems entirely appropriate to the conductor's interpretation. The performance is fascinating but it would be a mistake to hear it this way always.



This is the fifth recording that Yakov Kreisberg has made for PentaTone. His previous efforts included a stunning disc of Russian violin concertos with soloist Julia Fischer and the Russian National Orchestra (5186 059). This live recording of Bruckner's Seventh is just as distinguished. Kreisberg draws rapturous playing from the VSO, which can stand comparison here with the best efforts of the local Philharmonikers. He has the knack of letting the music flow while gently asserting control before the orchestra starts to meander. This flexible approach is especially rewarding in the first two movements. Expert engineering by Polyhymnia International.

Hearing the music in SACD multi-channel playback will encourage the notion that the

medium was invented for the express purpose of conveying the symphonies of Anton Bruckner. With this concert performance from February 2005, Bernard Haitink eclipses his previous issues for Philips from Amsterdam and Vienna. The RCO respond to their conductor laureate with great sensitivity and remarkable musicianship. It is a very fine account, but ultimately, Haitink does not quite generate the exalted atmosphere achieved by Karajan (with the VPO for DG) and Wand (BPO/RCA). It can still be warmly recommended to inquisitive Brucknerians and admirers of this great orchestra. **WSH**

Antonín Dvořák: Symphony No 9 'From the New World'

Coupled with: Dvořák: Carnival Overture, Smetana: Bartered Bride Overture, Weinberger: Polka and Fugue from Schwanda: Chicago Symphony Orchestra / Fritz Reiner

RCA Living Stereo 82876-66376-2 (Hybrid SACD - 64 min 9 s)

★★★★☆ \$\$\$

Royal Concertgebouw Orchestra/Mariss Jansons

RCO 04002 (Hybrid SACD - 41 min 21 s)

★★★★☆ \$\$\$

The Reiner selection of Czech music dates from the mid-1950s. It is an example of the very highest quality of the early stereo era. The performance is vintage Reiner: thrusting and formidable precision and truly glorious orchestral playing. Close to a half-century later, his *New World* may be a collector's item but it is still exciting and even more so in three-channel SACD sound. The remainder of the programme (in stereo only) is given the same thrilling treatment.

The Jansons performance was recorded live at the Concertgebouw in June 2003. It is the first issue for the RCO Live label. Although no coupling is offered, the performance and technical excellence of the recording makes it quite worthwhile at mid-price. The marvelous acoustics of the hall and the magnificent RCO sound is presented to best advantage. It is truly an auspicious demonstration of the potential of the partnership of Mariss Jansons and this great orchestra.

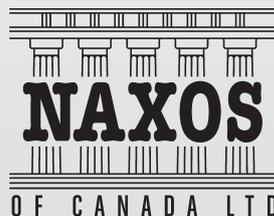
The in-house label's second recording (RCO 00405) is of *Ein Heldenleben* by Richard Strauss. A DVD of the performance (RCO 04103) has also been issued which includes a documentary on the new chief conductor. RCO Live has taken over the publication of the Anthology series (Volume 3 - RCO 05001), a colossal 14-disc box of broadcast recordings from the 1960s. RCO Live has generated great expectations with these releases that should be fully realized with Jansons at the helm. **WSH**

Kurt Weill: Orchestral Works

Symphonies Nos 1 and 2, Lady in the Dark - Symphonic Nocturne (Concert Suite arranged by Robert Russell Bennett); Bournemouth Symphony Orchestra Naxos 8557481 (74 min 02 s)

★★★★☆ \$

Conductor Marin Alsop has been blazing a trail for Naxos and proving that great music making need not come in expensive packages. Her accounts of works by Barber, Bartók, Bernstein and Brahms have received wide acclaim, but this new album of Kurt Weill symphonies is really in a class of its own. There have been previous recordings but none can match Alsop's intuitive grasp of the composer's bold spirit. Symphony No 1 was written while Weill was studying in Berlin with Busoni in 1921. It is a very impressive, single-movement composition which displays respectful affinities with Mahler, Schoenberg and even Reger. The Second Symphony of 1933 attains a far grander order of magnitude. Compared to the efforts of contemporaries who produced symphonies – Hindemith, Rathaus and Krenek being prominent examples – it would be difficult to find one which could equal Weill's Second for its elegance of symphonic argument and

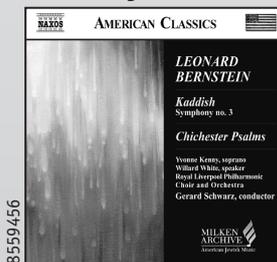


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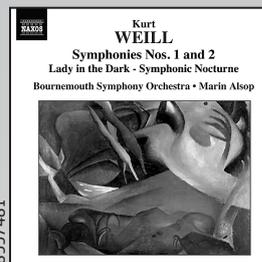
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Feature of the Month



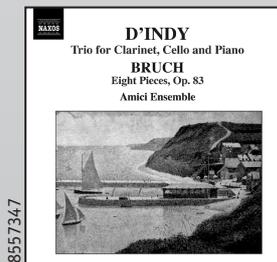
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Leonard Bernstein
Kaddish Symphony No 3
Gerard Schwarz, conductor



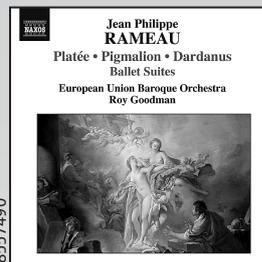
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Kurt Weill
Symphonies Nos 1 & 2
Lady in the Dark - Symphonic Nocturne
Bournemouth Symphony Orchestra • Marin Alsop



8557347

D'Indy/Bruch – Works For Clarinet, Cello & Piano
Amici Ensemble



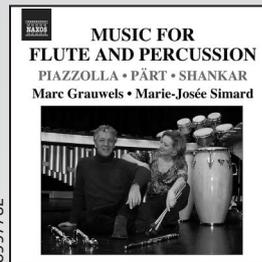
8557490

Jean-Philippe Rameau
Ballet Suites
Roy Goodman, conductor



8559268

Ellen Taaffe Zwilich
Violin Concerto/Rituals
P. Frank, violin • NEXUS/IRIS Chamber Orch. • Saarbrücken RSO
Michael Stern, conductor



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the concise and topical irony of the subtext. It is a 20th century work of awesome significance.

The concert suite fill-up was extracted from the score of a 1940 Broadway show. It is an interesting diversion, with the last number sounding like a symphonic fantasia on Cab Calloway's *Minnie the Moocher*. **WSH**

West-Eastern Divan Orchestra

Tchaikovsky: Symphony No 5; Verdi: Overture, La forza del destino; Sibelius: Valse triste; West-Eastern Divan Orchestra / Daniel Barenboim
Warner Classics 2564 62190-5 (58 min 35 s)

Issued with DVD of August 2004 concert in Geneva, and Documentaries: Lessons in Harmony and In Conversation: Daniel Barenboim and Edward Said (175 min)

★★★★☆ \$\$\$\$

The idea of issuing a CD/DVD combination is not new but this Warner release is the most moving and effective media mix encountered so far. The performance of the Tchaikovsky symphony is uniquely powerful. These young players passionately ring out the fate motifs of the score, yet their very presence on the platform is indicative of personal and collective resistance to predestination. For, this is the West-Eastern Divan Orchestra (named after a collection of poetry by Goethe), and the ensemble consists of equal numbers of Arab and Israeli youth. It was founded in 1999 by Daniel Barenboim and the late Edward Said, a distinguished academic and author of Palestinian origin. The orchestra first assembled in Weimar in 1999 and has since found a summer home in Seville.

The West-Eastern Divan is about more than music but it has nonetheless developed into a first-class orchestra. Its account of the Tchaikovsky and Verdi pieces (duplicated on the DVD) can stand with the best available on record. The audio programme concludes with a heartfelt (but never maudlin) performance of the *Valse triste* by Sibelius.

The DVD, produced by Paul Smaczny, offers a wealth of insight. Geneva's Victoria Hall was a steamy August venue for the concert footage, but the heat and humidity deterred neither the players nor the conductor in the slightest. Visual presentation certainly enriches the context of the musical performance. *Lessons in Harmony* provides an inspirational profile of the orchestra, as well as a stimulating and wide-ranging Barenboim/Said conversation. The 83-minute discourse overlaps the published record, *Parallels and Paradoxes: Explorations in Music and Society* (New York 2002), but the chance to observe the interaction of these two great humanist intellects is worth the price of the set by itself. This ambitious release is a tonic for hearts and minds that dare to hope for better days to come. **WSH**

Contemporary Music

Ahmed Adnan Saygun: Orchestral Works

Symphony No 4, Violin Concerto, Suite: Mirjam Tschopp, Staatsphilharmonie Rheinland-Pfalz / Ari Rasilainen

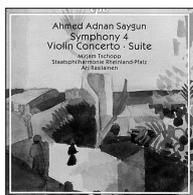
CPO 777 043-2 (68 min 56 s)

★★★★☆ \$\$\$\$

In recent months CPO has presented a number of outstanding recordings of lesser known, but eminently worthy 20th century music. These include the completion of the cycle of the nine symphonies of Egon Wellesz with Nos 3 and 5 (999 999-2) and discs of orchestral music composed by Walter Braunfels (999 882-2) and Miklós Rózsa (999 839-2). The impressive Saygun issue is the third from CPO featuring his five symphonies.

The music of Ahmed Adnan Saygun (1907-1991) is really part of the legacy of Atatürk. The great secular leader of the emerging modern state of Turkey sent young Saygun to Paris to study music with d'Indy. In 1936, Saygun assisted Béla Bartók with field research into Turkish folk music. The performances of the symphony (of 1976) and concerto (1967) on this disc demonstrate that Saygun achieved a unique understanding of the Hungarian's approach to music in general and orchestration in particular. These works exhibit a Central European pedigree with almost subliminal Turkish accents. The eleven minute Suite, composed in 1934, has a more ethnological basis.

The Swiss violinist, Mirjam Tschopp, and the orchestra under their principal conductor, Ari Rasilainen, give ardent performances which are captured by CPO's engineers in vivid sound. **WSH**



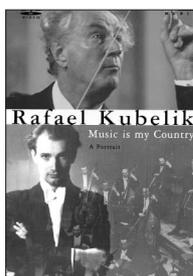
DVD

Rafael Kubelik: Music is my Country

A film by Reiner E. Moritz
ArtHaus Musik 100 723 (125 min)

★★★★☆ \$\$\$\$

This documentary on Rafael Kubelik was released last year to coincide with the 90th anniversary of the birth of this great conductor. Considered one of the true musical giants of the latter half of the 20th century, Kubelik was certainly the best known of all Czech conductors in the west, where he spent forty-two years of his creative life. Son of the great violinist Jan Kubelik, Rafael studied piano, violin, composition and conducting at the Prague Conservatory. He conducted the Czech Philharmonic at the tender age of 20, and he eventually succeeded Vaclav Talich as chief conductor there in 1936. A patriot and champion of



Czech music, Kubelik inaugurated the Prague Spring Festival which still flourishes today. When the Communists took power in 1948, Kubelik left for England, although his spiritual ties to his country remained undiminished. An outspoken critic of communism, Kubelik organized a musical boycott of the Prague Spring Festival as a symbol of resistance to the Soviet occupation of Czechoslovakia in August 1968. Among the many accomplishments in his long career, Kubelik was best known as chief conductor of the Chicago Symphony (1950-53), head of Royal Opera at Covent Garden in the sixties, and for his long association with the Bavarian Radio Symphony Orchestra from 1961 to 1983. His only unsuccessful stint was as music director at the Metropolitan Opera as successor to Rudolf Bing, a post he held only for a short time. With the fall of communism in 1990, Kubelik returned to conduct his beloved Czech Philharmonic in an emotionally charged Smetana's *Ma Vlast*. His extensive recorded legacy includes a truly huge repertoire that ranges from Beethoven and Haydn to Hindemith and Bartok. But arguably his greatest achievements are the highly esteemed Mahler and Beethoven symphonies and the many wonderful recordings of Czech music. This documentary contains lots of rare archival footage, including a very young Rafael in the funeral procession of his father. Also interesting are extensive interviews with his second wife, soprano Elsie Morison, their son Martin, Daniel Barenboim, and music critic Henry Fogel, giving us a complete picture of Kubelik the musician and the man. This loving yet unsentimental tribute is essential viewing for all admirers of this great conductor. **Joseph K. So**

Lehár: Die lustige Witwe

Dagmar Schellenberger, Rodney Gilfry, Ute Gfrerer, Rudolf Hartmann, Piotr Beczala

Chorus and Orchestra of the Zurich Opera House, Franz Welser-Möst, conductor

Arthaus DVD 100451 (125 min)

★★★★☆ \$\$\$\$

Call me a traditionalist, but this Helmuth Lohner-Rolf Langenfass production of *Die lustige Witwe* from Zurich Opera is a total delight. Operetta as a genre just doesn't lend itself well to radical reinterpretations – witness the abominable mess of a *Die Fledermaus* by Hans Neuenfels a few seasons ago. Thankfully, there is no deconstructionist social commentary in this Merry Widow, just lots of frothy, silly, sexy fun. The sets and costumes are suitably lavish and sumptuous, but without the heaviness that can sometimes weigh down these elaborate productions. In fact, the best thing about the



Zurich production is not the singing but the lively staging, enhanced by excellent supers and terrific dancers from the Zurich Opera Ballet.

The singers are chosen not so much for their beautiful voices – although the singing is respectable enough – as for the way they look. Compared to recent productions at the Met and San Francisco with superannuated stars, the Zurich forces are much younger. Heading the cast is the appealing Hanna of Dagmar Schellenberger. With her rather limited voice and very tight top, she is easy on the eyes, if not the ears. Partnering her is American barihunk Rodney Gilfry, who is a fine actor but is unremarkable vocally. Gilfry exudes an easy athleticism that suits the staging well, although his Danilo is more of a Yankee boy-next-door than a Central European dandy. The secondary couple features a saucy, buxom Valencienne in Ute Gfrerer, whose pretty soubrette timbre is near ideal. Piotr Beczala, with his pencil moustache and slicked-back hair, makes a cardboard figure of Camille. Herbert Prikopa's Njegus managed to be more funny than annoying in this speaking role. Act Three is one long *divertissement* which sometimes can become tedious and heavy-handed, but with dialogue cut to a minimum and clever choreography, it almost seem short. Conductor Franz Welser-Möst shows that he can have fun too, presiding over the proceedings with champagne-like lightness. In the curtain calls, Njegus takes the baton and leads a reprise of the final can-can sequence, with Welser-Möst now on stage, kicking up a storm with the rest of the cast! **JKS**

Gustav Mahler: Symphonies Nos 5 and 9

No 5: Live performance, Lucerne, 2004; Lucerne

Festival orchestra/Claudio Abbado

Video Director: Michael Beyer

Euroarts 2054078 (74 min) Sound: 2.0 & 5.1

★★★★☆ \$\$\$

No 9: Live performance, Rome, 2004; Gustav

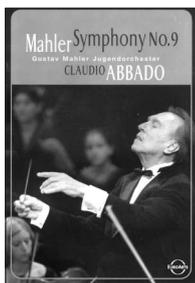
Mahler Jugendorchester/Claudio Abbado

Video Director: Bob Coles

Euroarts 2054008 (84 min) Sound: 2.0 & 5.1

★★★★☆ \$\$\$

Claudio Abbado's trajectory as a conductor of Mahler is remarkably still in the ascendant. His latest audio recording (No 6 with the BPO for DG) is sensational. Conducting Mahler is something he has always done well and he just gets better and better with each passing year. His CDs have given proof of what he does with this demanding music. These DVDs will show you how he does it.



The account of No 5 given here is a predictably superlative performance. After all, this is Abbado's elite summertime superstar ensemble.

With the Mahler Chamber Orchestra as a base for expansion, the principal desks (incumbents are listed in the DVD booklet) are taken by some of the finest musicians in Europe. It is a festival orchestra built on mutual admiration and reciprocal loyalty between players and conductor. The music making achieves a sublime state while remaining natural and unaffected, and results in as fine a performance of Mahler's Fifth as you are likely to encounter.

Few conductors have devoted as much time to developing young musicians as Claudio Abbado. He was the founder of the Gustav Mahler Jugendorchester (GMJO) in 1986, bringing together young men and women from all over Europe (the 2004 GMJO roster, with nationalities, is listed in the booklet). Mahler 9 is not a work that many youth orchestras could tackle convincingly. An extremely good performance is achieved here, due to the youngsters' desire to play Mahler and willingness to undertake exhaustive preparations, as well as Maestro Abbado's ability to make it so. The GMJO has a marvelous body of string tone, and while wind soloists don't always project with the same authority as the old guard in Lucerne, all the musicians on the platform are playing their hearts out. **WSH**

W.A. Mozart: Don Giovanni

Live performance, Glyndebourne, 1977: Benjamin Luxon (Don Giovanni), Stafford Dean (Leporello), Horiana Branisteanu (Donna Anna), Rachel Yakar (Donna Elvira), Leo Goeke (Don Ottavio), Elizabeth Gale (Zerlina), John Rawnsley (Masetto), Piere Thau (Commendatore), Glyndebourne Chorus, London Philharmonic Orchestra / Bernard Haitink

Stage Director: Peter Hall

Video Direction: Dave Heather

Arthaus 101 087 (168 min) Sound: 2.0

★★★★☆ \$\$\$

Live performance, Vienna, 1999: Carlos Alvarez (Don Giovanni), Ildebrando d'Arcangelo (Leporello), Adrienne Pieczonka (Donna Anna), Anna Caterina Antonacci (Donna Elvira), Micahel Schade (Don Ottavio), Angelika Kirchsclager (Zerlina), Lorenzo Regazzo (Masetto), Franz-Josef Selig (Commendatore), Chorus and Orchestra of the Vienna State Opera / Riccardo Muti

Stage Director: Roberto de Simone

Video Director: Brian Large

TDK DVW-OPDG (173 min) Sound: 2.0

★★★★☆ \$\$\$

Here we have two unique stagings of *Don Giovanni*. The Glyndebourne production has been salvaged from the vaults of the UK's Southern Television while the Vienna version was filmed in the historic Theater an der Wien. These are products of different eras and very different ideas.



Despite some dated 70s TV gimmicky, Glyndebourne actually stands up very well to the passage of time. They are singing in Italian, but his is a very English *Don*. The setting has been brought forward to the early 19th century and the title character is dressed in cravat, tailcoat and trousers. Benjamin Luxon's Don Juan is a Regency dandy in the style of Beau Brummel. Luxon tends to project a bit more *giocoso* than *dramma* but he, and the comically expressive Stafford Dean as Leporello, make sure that the moralizing of the plot doesn't get in the way of some good, dirty fun. Vocally, this is an outstanding and highly motivated cast. The pacing of the action (in the Prague original version of 1787) is virtually ideal. The singing and music are best heard through some additional amplification and decent speakers.

Twenty two years later, you would expect the Viennese sound quality to be vastly superior than that obtained at Glyndebourne. It isn't. Roberto de Simone's concept is very radical. He has Don Giovanni and the rest of the cast progressing from scene to scene through time from the 16th to the 19th century. Carlos Alvarez goes through seven costume changes before falling into a rather unconvincing aperture of hell. The wardrobe roulette is a powerful distraction. And, one is given pause to wonder, if promiscuity accumulated down through the ages is rewarded with hellfire, is the director trying to say something profoundly insensitive about the contagions of the present day? There are some good things about the staging: Muti's conducting and Michael Schade's exquisite rendition of *Dalla sua pace* are two examples. Perhaps it will reveal further charms on repeated viewing. For the time being, and for a few dollars less, you can find an entertaining *Don Giovanni* in the Glyndebourne production. **WSH**

Wagner: Parsifal

Christopher Ventris, Waltraud Meier, Matti Salminen, Thomas Hampson, Tom Fox

Deutsches Symphonie-Orchester,

Kent Nagano, conductor

Opus Arte OA 0915 D (3 DVDs 317 min)

★★★★☆ \$\$\$

Wagnerians with a post-modern bent will enjoy this *Parsifal*. Staged by Nikolaus Lehnhoff, this production was first seen in Chicago and San Francisco to mixed reviews, likely due as much to the uneven casting, as to Lehnhoff's unorthodox concept, which some people found objectionable. Those befuddled by his take on the Grail legend should read his brief essay in the accompanying booklet – or better yet, view the bonus documentary 'Parsifal's Progress', where Lehnhoff



outlines his thoughts in greater detail. He sees Parsifal not so much as a religious drama, but rather as an existential one, a commentary on the human condition. The Grail Knights live in a decayed world, one devoid of meaning and Amfortas's wound is 'our wound', symbolizing mankind's eternal suffering. It leads inexorably to the total destruction of the present world, with the aftermath of Parsifal and Kundry leading the way to a new, more compassionate world.

The most contentious issue of this production is the radical reinterpretation of the ending. Kundry does not fall dead at the feet of Parsifal, but having been redeemed, she leads Parsifal down a path, represented on stage as a 'railroad track', followed by the surviving Grail Knights, to start a new world. Lehnhoff feels this addresses the unnatural separation of male and female in the original drama, and draws on themes of womanhood's redemptive power from Goethe's Faust legend.

This DVD comes from a summer 2004 revival in Baden Baden. The high-definition video is a spectacular visual feast, and the true surround sound is up to the best of modern standards. Best of all, however, is the superb conducting of Kent Nagano and the playing of the Deutsches Symphonie-Orchester. It also benefits enormously from a first-rate cast, headed by the Parsifal of British tenor Christopher Ventris, who, while lacking a true *helden* voice, embodies the character totally. Kudos also to the definitive Kundry of Waltraud Meier for her intensity and fearless vocalism. At almost sixty, Matti Salminen's 'black bass' remains a force of nature – he makes the most of the long and thankless role of Gurnemanz. Thomas Hampson does not have a Wagnerian voice – his Amfortas is lyrically sung, better to fully realize the angst of the character. Tom Fox's Klingsor, in full samurai-like outfit, is a striking villain.

The costume designers really go to town with eye-popping outfits, especially Kundry's animal skin in Act One, her bat-like wings and 'forbidden-fruit' shell in Act Two, and perhaps most astonishing of all, Titirel's truly amazing, lizard-like armour. The dead Grail Knights in Act Three recall the Xi'an terracotta soldiers. There is plenty of litter onstage, representing debris after the earth is hit by a meteor – anyway, you get the idea! The three-disc set runs a whopping 317 minutes. Not to be missed if you are a diehard Wagnerite. **JKS**

Puccini: La Bohème

Cristina Gallardo-Domas, Marcelo Alvarez, Hei Kyung Hong, Roberto Servile

Orchestra e Coro del Teatro alla Scala, Bruno Bartoletti, conductor

TDK DVUS-OPBOH (134 min)

★★★★☆ \$\$\$\$

When it comes to traditional opera productions that emphasize sumptuous sets, lavish costumes and casts of hundreds – thousands if he has his way and the stage is large enough – but virtually no stylistic updating, Franco Zeffirelli is the undisputed master. Like a grande dame of yesteryear, this La Scala production from the sixties is aging, but the charm remains. If anyone can make a Parisian garret look glamorous, Zeffirelli can! *The gate of Paris* scene in Act 3 remains a marvel of romanticism. You may have seen it on video previously in a version available on laserdisc, starring a very young Mirella Freni and Gianni Raimondi. The sets also bear more than a passing resemblance to those of the Metropolitan Opera production, designed by – surprise – Zeffirelli.

This new release, taped February 2003 in the Teatro degli Arcimboldi when the main house was closed for renovation, is highly enjoyable. Under the baton of old school conductor Bruno Bartoletti, who is a master of Puccinian *rubati*, the proceedings have a real sense of authenticity. I should mention that there were some rough moments, such as in the Café Momus scene and in *Addio senza rancor* in Act 3, when Gallardo-Domas was seriously lagging behind the beat. But on balance this is a very fine performance, with a cast of singers who look their parts, headed by the ardent Rodolfo of tenor Marcelo Alvarez and the gentle and touching Mimi of soprano Cristina Gallardo-Domas. The second pair of lovers features the beautifully sung and suitably flamboyant Musetta of Hei-Kyung Hong and a rather mature-looking Marcello of Roberto Servile. Typical of La Scala video releases, there are no solo curtain calls shown – why? Surely there were no boos in such a fine performance. As a bonus, there is an interview of Zeffirelli on his thoughts on staging *La Bohème*. This is just the kind of DVD for a summer evening of relaxation, sharing a bottle of burgundy and ripe cheeses with your significant other. **JKS**



Books

Dvořák: Romantic Music's Most Versatile Genius

David Hurwitz

Amadeus Press (New Jersey)

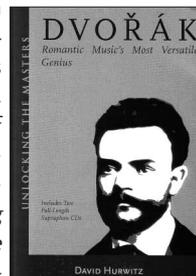
ISBN: 1-57467-107-3

Trade Paperback 176 pages

★★★★☆ \$\$\$\$

This is the latest release in the Amadeus Press *Unlocking the Masters* series of musical monographs. The compositions of Mozart, Wagner and Mahler have already been surveyed and *Exploring Haydn: A Listener's Guide to Music's Boldest Innovator* (also by David Hurwitz) is due out this fall. The present issue keeps to the established formula of very focused commentary on the composer's works. The challenge of attempting to explain so much music (ninety-plus works) in less than 200 pages is daunting. Hurwitz does a reasonable job with a brief introduction and discussion spread over five concise but informative chapters on symphonies and concertos, operas, chamber works, vocal works and miscellaneous orchestral works. Lacking any more substantial reference, the insights provided will enrich the reader/listener's appreciation of Dvořák's output in all forms. Hurwitz is passionate about the music and presents an eloquent case for the operas. He rather oddly sidesteps the issue of the posthumous emendations to the score of the Piano Concerto by Vilém Kurz and Rudolf Firkusny. This musical argument was surely settled in favour of the original version by the Pierre-Laurent Aimard recording (with Harnoncourt and the Concertgebouw on Teldec 8573 87630-2) of 2003.

The book is augmented by selections from the world's deepest catalogue of Dvořák recordings: Supraphon of the Czech Republic. Two CDs with 22 track listings are provided. The quality of the sound and the music making is just as persuasive as Hurwitz's very fine prose. **WSH**



Sleeping with Schubert

Bonnie Marston

Random House, 2004, 380 pp

Reading Bonnie Marston's *Sleeping with Schubert* feels like being told a riveting story, while a bottle of wine chills, and the sounds of a piano quintet provide a light background. Her prose is breezy and honest, the narrator winking to her audience while lying to herself. The relationships among the principal characters are simple, yet human, as everyone involved wrestles with the supernatural union of Liza Durbin and Franz Schubert. Those hoping for a heady discussion of the various spiri-

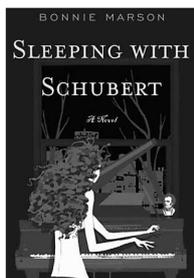
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tual and metaphysical issues raised by having a passionate and restless consciousness latch on to a living woman's soul might be disappointed. Those, however, ready to enjoy interesting characters adapting to incredible, yet somehow understandable circumstances, alongside meditations on genius, celebrity, and the ethics of using a sexy dress to help one's career will find themselves engrossed in an enjoyable read. Ultimately, this book is about music; about the passion of playing and truly listening; about the understandings and miscommunications music fosters; about how music is universal, and can be loved by anyone as the most direct means of a soul's expression. Even though Schubert's soul is incorporated in a new time, place, and body, the intense power sound and melody enable him to reveal to the world, and to those closest to him, what he feels and what he is. **Christopher Bourne**



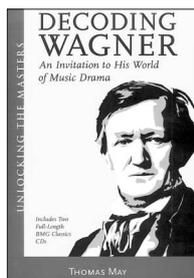
piano but "can only play modern music". In the tale (not as in real life), the dog walks on the stage of Carnegie Hall with its mistress, laying as she always did under the piano. The watercolours (painted by Montparker when Polly was alive) have a warm and somewhat quaint quality that evokes sunlit porches and quieter days. A CD of some of the works mentioned in the story (performed live by Montparker) is also included. Interpretations are sensitive though at time a bit vertical and somewhat rushed for my taste. Voicing is carefully integrated. Teachers will want to put this book into the hands of as many young students as possible. It is quite possible that Polly's story might even inspire a few extra hours of extra practicing from budding pianists. Music, after all, is meant to be shared. **Lucie Renaud**

Decoding Wagner — An Invitation to His World of Music Drama

Thomas May

Amadeus Press, 2004. 224 pp, includes 2 music CDs

Richard Wagner is one of the few composers who could be described as notorious. Infamous for his arrogance, anti-Semitism, and philandering, discussion of his overwhelmingly influential artistic ideas will certainly be coloured by these more personal elements. Perhaps this is only just, as Wagner's art contains so much of himself. What balance must then be struck, between art and artist, in order to understand his musical world? In *Decoding Wagner*, former Fulbright scholar Thomas May, senior music editor for Amazon.com, has weighed Wagner's history and mythology, philosophies and ideologies, and frames these elements within a discussion of ten blockbusting operas. By weaving the strands of each opera into the fabric of Wagner's life, May offers compelling evidence of the man's complexity, alongside direct and illuminating discussions of the composer's most famous works. In a book of only 200 pages, detailed analyses of ten operas would be impossible. Instead, May has fashioned a musical biography of a man who, although troubled and pessimistic, stored great faith in the transcendent power of the unity of art. Wagner was deathly afraid of being misunderstood, and composed his operas in effort to bare his soul to anyone who would listen. May, who has listened and understood, threads readers through a labyrinth of myth and metaphor to a blueprint of the operas from which to construct an honest picture of a difficult man. **CB**



Growing Up with Jazz - Twenty-Four Musicians Talk About Their Lives and Careers

W. Royal Stokes

Oxford University Press, 2005, 242 pp.

Jazz is much more than music; it is a human adventure. Veteran jazz commentator Royal Stokes' latest tome confirms this fact with stories told by jazz artists from all over the world. Although the author's style is rather anemic, with weak leads and a flimsy connecting thread, the meat in the pie is still tasty enough due to Stokes' keen instincts for a good story. Most of the book is made up of transcriptions of taped interviews, with details of childhood, development, career twists and turns, some of which seem like more than one wants to know at times, but all relevant in the long run, with an overall novelistic effect, through which seemingly trivial details gain in resonance.



A similar tack was as an integral part of Paul Berliner's landmark "Thinking in Jazz", but with a more scholarly purpose; Stokes' book, on the other hand, will appeal to the layman because of the focus on the human element. We get popular neo-swingers like Ray Gelato and Jane Monheit reminiscing about formative experiences, innovators like Uri Caine, Don Byron or Armen Donelian explaining how they try to integrate diverse musical identities, and then there are fascinating, unusual stories, like those of the Indonesian-born musicians René van Hellsdingen and Luluk Purwanto who forge unique musical styles.

The writer and his editors have organized the material into three well-conceived sections: "Keepers of the Flame" groups all the traditionalists, young or old; "Modernists" opens with Art Blakey, runs into Howard Johnson and ends with pianist Billy Taylor; and "Visionaries and Eclectics" shows the reader how broad the spectrum of approaches to the music are, and highlights the struggles of musicians trying to reconcile the idiosyncrasies of their own experiences with the artistic templates of the jazz tradition. Basically this is light stuff, but satisfying reading that provides insights into the creative process of jazz. **Paul Serralheiro**

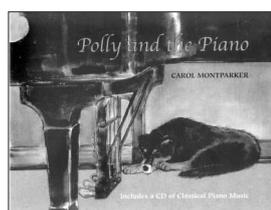
Polly and the Piano

Carol Montparker

Amadeus Press, 2004, 40 pp. Hardcover.

CD included.

I have had the pleasure to read Carol Montparker's witty columns and articles on numerous occasions in *Clavier*, a magazine devoted to piano pedagogy. This time, the pianist/ teacher/ author/ dog lover decides to talk to the younger piano enthusiasts with this first children's book. It recalls the story of Polly, Montparker's dog (which passed away 12 years ago), her muse for many years. The story is told from the point of view of the dog, which puts nice perspective on this largely autobiographical musical tale of teaching, practicing, performing, and striving to be the best one can be. The loneliness of the daily practice is evoked with finesse, along with the many pleasures music can bring to one's life. Polly herself tries at some point to play the



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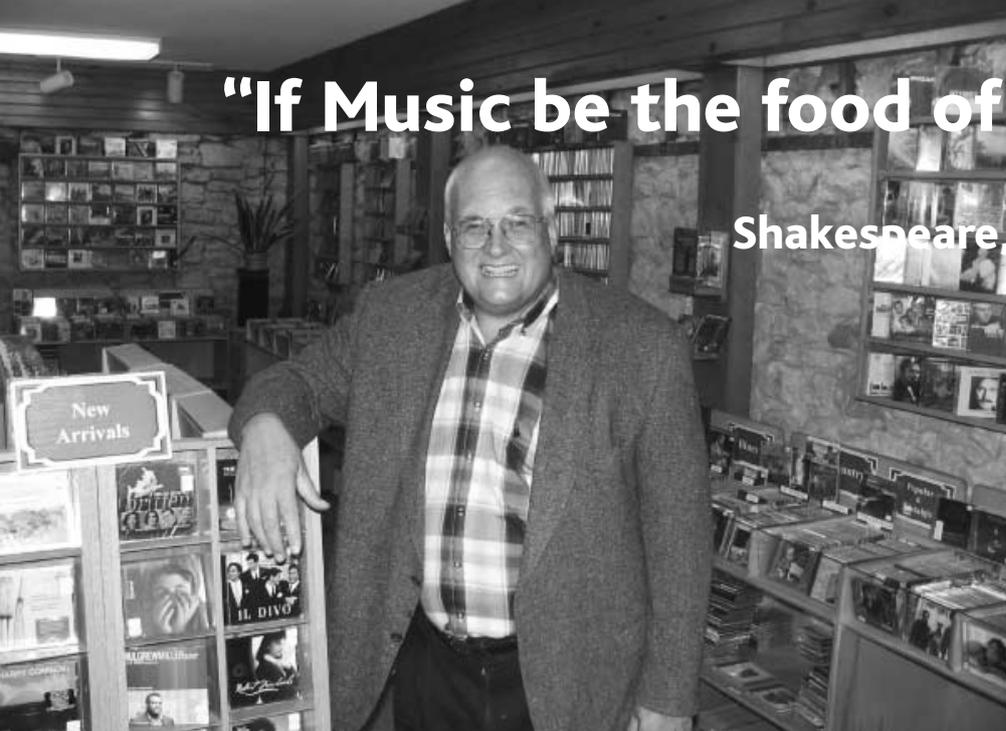
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"If Music be the food of love, play on!"

Shakespeare, Twelfth Night (I, I, 1-3)



CLAIRE MARIE BLAUSTEIN

around so there are no interruptions. A good recording like this one won't be out of the catalogue for long so watch for it to be re-issued. (Philips 464 688-2)

A recording that is currently available and a real steal in my opinion is the Handel CD that Atma has released by Suzie Leblanc. They've packaged this CD with their catalogue and released it at a budget price! It can't be topped at that price in my opinion and it is a fine addition to any collection, even if only for easy listening. (Atma ACD2-2387)

Not to take anything away from Angela Hewitt's Bach recordings for Hyperion, for you will never go far wrong with them, my personal favourite of the Well-Tempered Clavier, Book 1, is still the RCA recording by Sviatoslav Richter. It's part of RCA Red Seal's Classic Library and it really is an amazing recording—and at mid-price! Even if you have 2 or 3 recordings of Book 1, go out and get this Richter recording—you won't be sorry. (RCA 82876-62315-2)

I often wonder if the 20th century will be known as the age of the guitar. Surely the guitar is featured on more recordings and in more "hits" than any other instrument. It's easy to forget what a wonderful instrument the lute is. Pick up a copy of Hopkinson Smith's Bach: L'œuvre de luth and you'll be pleasantly surprised. It is a 2-CD set and from the very first track you'll be able to hear how warm the lute sounds and what a master Hopkinson is. This repackaging has unfortunately seen the liner notes trimmed back considerably, however, at half the price, you can't go wrong. (Naive E3000)

Another title off the beaten track but a wonderful find is "The Harp of Luduvico" by Andrew Lawrence-King on the Hyperion label. Petar Simic, in our Guelph store, loves to put on this recording when the store is full just to see how many copies will sell! There were no teachers of the historical harp and Andrew Lawrence-King had to teach himself how to play it by studying historical sources. It is quite interesting if you take the time to read about it, but even if you don't, it's nice just to listen to him on this beautiful instrument. (Hyperion CDA66518)

This is the first of a series of articles on Canada's independent music retailers.

Music may be the food of love, but it is also a labour of love for those dedicated enough to devote their lives and livelihoods to it. In this world of music megastores, independent specialty record stores, especially those dedicated to classical music, are few and far between. However, the people who own and run them do so out of a passion for their work that rivals that of the musicians on the discs they sell.

One of these stores is the Twelfth Night Music Shoppe, owned and operated by Paul Gellatly. He doesn't have a formal background in music but music had been in his life from as early as high school, when he DJ'd at dances to when he became a record buyer for the Wilfred Laurier University Bookstore. Gellatly describes himself as an "avid listener". He was certainly avid enough to turn his attention to selling classical music when he decided to leave his former career. "My career as a retailer specializing in Classical & Jazz CDs started out with tires," Gellatly said via email. "I had put 20 years in with the industry...[so] I decided I'd had enough of corporate life, traveling and meetings, and I'd like to try my hand at something else."

Around 1993, when Gellatly left selling tires to open a business with his wife, there were many classical record shops across Ontario, but none in Kitchener-Waterloo. They decided to try and close that gap, and although there was always the fear that the venture would be unsuccessful, they tried to maintain a positive attitude. As he says, "Even if things went terribly wrong—although unlikely—the worst that could happen would be that we would end up with a great CD collection!"

Fortunately for them, and the communities in Waterloo and Guelph, as of 2001, when they

opened a second location, they didn't just end up with a large personal collection. The business took off, and has been running ever since. Still, that doesn't mean there are no challenges. What usually makes these smaller businesses go under is competition from corporate chain stores. But the competition doesn't particularly bother Gellatly—he sees it as a challenge. He says, "Sure I'm in competition with other stores, but competition is a good thing. It means you have to do things right and at a fair price. You have to look for a niche and fill it to the best of your ability."

Running these stores is not an easy job, but Gellatly thinks that it just takes a particular kind of person to do it. "I don't think it's difficult if you're the right kind of person. You have to be fairly knowledgeable, outgoing, personable and disciplined. If you get along with people, know your music and take care of people's needs at a fair price you're going to keep customers coming back," he explains.

The customers do keep coming back, and after 12 years, the Twelfth Night Music Shoppe is still going strong. Gellatly is going strong too—fuelled by the pleasure he gets from helping customers find exactly what they are looking for. "Every time a customer leaves with a smile on their face and says thanks for helping them out, it feels great," he beams.

Paul Gellatly's top 5 recording recommendations:

One of my favourite choral CDs isn't even in the Philips catalogue at present: the World Premiere Recording of Berlioz' Messe Solennelle by John Eliot Gardiner, the Monteverdi Choir and the Orchestre Revolutionnaire et Romantique. It's best to listen to it with the volume up and nobody else

Fall 2005 Concert Picks

Previews



Janina Fialkowska

Ottawa Fall Overview

BY NATASHA GAUTHIER

Fall can be a sluggish time in Ottawa. While many cities launch their cultural year with a bang, the major arts season in the nation's capital tends to creep up on you, building momentum at a leisurely (dare I say, governmental?) pace. This year, in fact, in theatre and dance, most of the big-draw names are scheduled for after January.

However, Ottawa's music lovers are better off than many. True, tickets to the fall's glittering highlight, the National Arts Centre Orchestra gala with soprano Jessye Norman, are long gone. Also true, the local pickings in contemporary and early music are as notoriously disappointing as always. And by the time this issue comes out, Ottawa's Opera Lyra will already have wrapped up its production of Gounoud's *Roméo et Juliette*. The company's only other offering this year, Verdi's *Falstaff*, isn't on until April. (That audiences in Canada's capital get a meager two operas a year—each with no more than four performances—is another story.) But hey—at least nobody here is on strike.

Apart from La Norman, the NACO soloist list to December includes pianists **Janina Fialkowska** and Garrick Ohlsson, cellists Lynn Harrell and Amanda Forsyth and violinist Oliver Knussen.

Among the orchestra's "Special" concerts, the legendary Ravi Shankar performs with his group of Indian classical musicians Oct. 11, while the Toronto Symphony takes over the stage Nov. 16. The NACO Pops series is always a big hit with Ottawa audiences. October 13, principal Pops conductor Jack Everly pays tribute to the "golden" (as in corn) age of black-and-white TV. November 24, Hollywood bowl conductor John Mauceri grabs the helm for a program of silver-screen classics.

The NACO's playing can be thrilling, as audiences out West will discover when the orchestra tours there this November. Its programs, unfortunately, are anything but: instead, it's



Quatuor Claudel

the usual steady Zukerman diet of Beethoven and Mozart, with a few German romantics and 20th-century names cautiously thrown in. The menu is more interesting over at the Ottawa Symphony Orchestra. An all-Mahler concert October 3 is followed by one on November 21, in which conductor David Currie pairs Ravel's *Daphnis et Chloé*, somewhat improbably, with patriotic works by Elgar, Weber and Berlioz.

One of the more compelling fall events of the past few years has been the Sacred Music Festival of the Outaouais, which this year runs September 20-30. Highlights include Rachmaninov's *Vespers* with the Cantata Singers of Ottawa, who will be breaking in their new conductor, Michael Zaugg; Korean-Canadian soprano Sung-Ha Shin-Buey with the **Quatuor Claudel**; the Ottawa Klezmer Band; and the Ensemble vocal Calliope, a women's choir from Lyon, France.

If great voices are your thing and you missed out on Jessye, you're still in luck, thanks to the good fairies at the Cathedral Arts series. Ben Heppner appears in recital at Christ Church Anglican Cathedral October 3; December 17, it's the glamorous and dazzling Isabel Bayrakdarian. The series also presented a benefit concert with pianist Angela Hewitt on September 20; in November, it brings us Ensemble Galilei, who specialize in Celtic chamber and folk music.

Five fall concert picks:

Jessye Norman with the National Arts Centre Orchestra, October 1

What's the difference between the Rolling Stones and Jessye Norman? You could still actually get tickets for the Stones. This gala NACO fundraiser featuring the legendary soprano, meanwhile, has been sold out for months. Those lucky enough to have scored this season's hottest classical ticket will also get a chance to hear a rising star, Canadian mezzo Susan Platts, who has been called "the next Maureen Forrester." In 2004, Norman hand-picked Platt to be her protégée for a year under



Ben Heppner

the Rolex Mentor and Protégé Arts Initiative. This will be Norman's first Ottawa appearance since 1997; Pinchas Zukerman conducts.

Ottawa Symphony Orchestra, Mahler, *Songs of a Wayfarer* and *Symphony no. 1*, October 3

Up-and-coming young Canadian baritone Phillip Addis is the soloist for the four *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*), written by a depressed young Mahler in 1884 after a nasty break-up with a singer named Johanna Richter, and later scored for orchestra in 1896. The last two movements of the cycle later provided material for Mahler's First Symphony ("Titan"). Although he originally conceived it in five movements, the composer later dropped the symphony's second movement. Known as "Blumine," this short andante is often played as an overture. OSO artistic director David Currie will be returning it to its rightful place at the heart of Mahler's groundbreaking work. Go to www.ottawasymphony.com for ticket info.

Ben Heppner in recital, Oct. 8.

The Cathedral Arts series at Ottawa's Anglican Christ Church Cathedral was founded just over three years ago. Since then, the organization has become quite the player on the local concert scene, and has quietly nailed some of the biggest coups of the fall 2005 season: pianist Angela Hewitt, soprano Isabel Bayrakdarian and, in October, Canadian superstar tenor **Ben Heppner**, who'll be performing a selection of his favourite arias and songs. Visit www.cathedralarts.com for ticket prices and more information.

Seventeen Voices, *Jeptha*, November 13

In 1650, Italian composer Giacomo Carissimi penned what most scholars regard as one of the world's first oratorios. *Jeptha*, based on the tragic Old Testament tale of a father's terrible oath and a daughter's devotion, alternates florid, deeply affecting solos with expressive,

noble choruses—a technique later immortalized by Charpentier, Handel and Bach. Seventeen Voyces, Ottawa's premiere chamber choir and early music vocal ensemble, pays homage to the 400th anniversary of Carissimi's

seasons. Former COC Ensemble Studio member Roger Honeywell sings Macduff. Another local favourite, Turkish bass Burak Bilgili returns as Banquo, and let's not forget evergreen Canadian baritone Cornelis Ophhof, in his

Opera Atelier, and this Baroque company will stage Jean-Baptiste Lully's rarely heard *Armide* (Nov. 5-12 Elgin Theatre). Singing the title role will be American mezzo Stephanie Novacek, a frequent guest artist of OA. Her lover Renaud

Marie-Nicole Lemieux



Daniel Taylor



Cecilia Bartoli



birth with this concert, which includes other works of the Italian Baroque. Artistic director Kevin Reeves conducts. Visit www.seventeen-voices.ca for more info.

Toronto Symphony Orchestra with Boris Berezovsky, piano, November 16

More Mahler, this time with the TSO and its music director Peter Oundjian taking on the composer's Fifth Symphony (of swooning Adagietto fame). Boris Berezovsky—the powerhouse winner of the 1990 Tchaikovsky Competition, not the shady oligarch and Vladimir Putin nemesis of the same name—can be expected to play the living daylights out of Rachmaninov's Piano Concerto no. 4. Tickets can be purchased through the National Arts Centre box office, (613) 947-7000 or toll free at 1-866-850-ARTS, ext. 280, or through Ticketmaster. Go to www.nac-can.ca for details. www.nac-cna.ca, www.ottawasympphony.ca, www.operalyra.com, www.sacree.ca, www.cathedralarts.com

Southern Ontario Vocal Preview

JOSEPH SO

For the first time in memory, the Canadian Opera Company is putting on three operas instead of the normal two this fall season. Another unusual feature is the predominance of original productions or co-productions, a departure from the practice of using borrowed sets, which sadly has become the norm in recent years due to budget concerns. The season opener is Verdi's *Macbeth*, last staged by the company in 1986 starring the unforgettable but wildly uneven Sylvia Sass as Lady Macbeth. This time around, it will star another Hungarian soprano, Georgina Lukács. Returning to sing *Macbeth* will be British bass Pavlo Hunka, who wowed local audiences as a sensational Falstaff and Hunding the past two

record 46th season with the company, as the Doctor (Sept. 22, 24, 27, 30, Oct. 1, 5 Hummingbird Centre).

Paired with the Verdi is the warhorse *Carmen*, last seen at the COC in a dreary production twelve years ago. This time around, it will be a spanking new co-production shared among the Montreal and San Diego Operas and the COC. The setting has been relocated from Spain to some unknown dictatorship in Latin America in the 1940's. Set designer Michael Yeargan combines naturalism with expressionistic elements that enhance the veristic nature of the score. The principals will all be making their local debuts – Russian mezzo Larissa Kostiuik (*Carmen*), Romanian tenor Attila Kiss (*Don Jose*), Spanish soprano Ana Ibarra (Micaëla) and Brazilian Paulo Szot (*Escamillo*). Banking on its popularity, a total of nine performances will be given. (Sept. 29, Oct. 1, 4, 7, 13, 15, 19, 21, and 23).

The third opera is a comparative rarity — Handel's *Rodelinda*, a COC premiere. It stars soprano Danielle de Niese, making her Canadian debut as Rodelinda. Canadian tenor Michael Colvin follows his excellent work in *Tancredi* with another exacting role, as Grimoaldo. Quebec contralto **Marie-Nicole Lemieux**, underutilized last April as Isaura in *Tancredi*, returns in the meatier role of Edwige. Unfortunately, the excellent American counter-tenor Lawrence Zazzo, originally engaged to sing Bertarido, has cancelled, to be replaced by Gerald Thompson, a voice new to me. Canadian **Daniel Taylor**, who has recorded Bertarido for Virgin, takes on the smaller role of Unulfo. Baroque conductor Harry Bicket, who led this opera at the Met last season, will be at the helm. It probably won't please purists, but with almost three and a half hours of music plus intermissions, I suspect judicious cuts will be made to the score. (Oct. 18, 20, 22, 26, 28, 30).

This season marks the 20th anniversary of

will be sung by tenor Colin Ainsworth. Completing the cast will be a veritable 'ensemble' of OA regulars – bass Alain Coulombe, baritones Olivier Laquerre and Curtis Sullivan, and sopranos Jennie Such and Monica Whicher. British conductor Andrew Parrott, who last conducted OA's *Don Giovanni*, returns to lead the Tafelmusik Baroque Orchestra.

Opera Ontario continues its two-city season with Gounod's *Romeo et Juliette*, starring Laura Whalen, John Bellemer, Norine Burgess, and Alexander Dobson. The company is expanding the number of performances to five (Oct. 15, 20, 22 in Hamilton and Oct. 28 and 30 in Kitchener-Waterloo). Also on offer is *Popera*, an evening of opera arias and duets, with an all-Canadian cast – mezzo Allyson McHardy, soprano Tracy Dahl, tenor Gordon Gietz, and baritone James Westman (Nov. 24, 26 Hamilton; Nov. 25 Kitchener-Waterloo).

Aficionados of Verdi rarities will get a chance to hear *I Masnadieri*, put on by Opera In Concert (October 23, Jane Mallet Theatre). This company's mandate is to stage rarely heard pieces, given with piano accompaniment (except one opera annually that is fully staged with orchestra) featuring young professionals. This is a good chance to hear up and coming singers. The other fall offering by OIC is Saint-Saens' *Samson et Dalila*, unjustly neglected by major companies like the COC (Dec. 4, Jane Mallet Theatre).

The most anticipated event this fall on the concert stage is undoubtedly the visit of the brilliant Italian mezzo **Cecilia Bartoli**, who is on a North American and European tour to promote her new CD, *Opera Proibita* featuring music by Handel, Scarlatti and Caldara (See feature article in this issue of TMS). The concert will be accompanied by La Scintilla, a group made up of members of the Zurich Opera Orchestra. Bartoli has chosen Toronto as the start of her tour (Sept. 28, Roy Thomson Hall; Oct. 2, Vancouver), before mo-

ving on to the U.S. and Europe. Also appearing in the RTH vocal series will be British tenor Ian Bostridge (Oct. 2, Roy Thomson Hall), with pianist Julius Drake, in an all-Schubert program. Other vocal highlights include Vaughan

the horrors of war, Beethoven's 4th Symphony, written as one empire fell in 1806, and Vaughan Williams' *Dona Nobis Pacem*, a plea for peace in the wake of WWII. Unfortunately, the turmoil of war is still with us today, and more recent

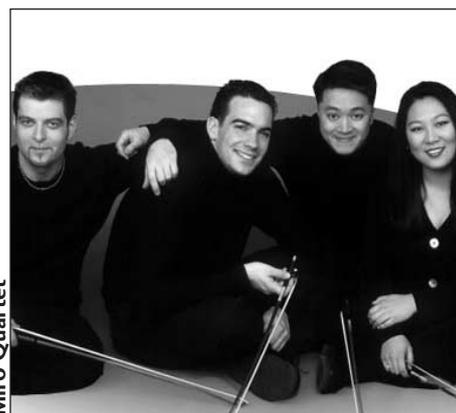
Although much of the programming this spring will be focused on Mozart's 250th birthday, Beethoven's 235th on December 16th hasn't been totally forgotten, and many musicians are celebrating with cycles of Beethoven's



James Ehnes



Furiosi Baroque Ensemble



Miró Quartet

Williams' moving work, *Dona Nobis Pacem*, with baritone Brett Polegato, a Torontonians making one of his rare local appearances. Also featured will be Quebec soprano Frederique Vezina. This concert is part of the Toronto Symphony Music of Remembrance series (Nov. 9, 10, Roy Thomson Hall).

Southern Ontario Instrumental Preview

BY CLAIRE MARIE BLAUSTEIN

Fall is a season of many moods – dread, for those students returning to school; contentment, for those with happy summer memories; and joy for the music lover, because fall marks the start of the regular season for their favorite ensembles.

The Toronto Symphony Orchestra has a particularly promising fall ahead, with many star-studded performances. In their opening Gala Performance, Peter Oundjian conducts Rachmaninoff's Second Symphony and piano sensation Lang Lang in Chopin's 1st Piano Concerto, which is sure to show off Lang Lang's particular brand of virtuosity (October 1). Later concerts bring a battery of violinists – Nadja Salerno-Sonnenberg (October 14-15) in Mendelssohn's Violin Concerto, Pinchas Zukerman and the National Arts Center Orchestra playing Beethoven's Violin Concerto (October 21), and James Ehnes (October 29, 30) in a program inspired by Italy, featuring Respighi, Vivaldi and Paganini. That concert will be conducted by Gianandrea Noseda, who will also continue the orchestra's fond wish for warmer weather and tribute to Italy in a concert of Respighi's *Pines of Rome* and Tchaikovsky's *Capriccio Italien* (November 2).

November 9 marks Remembrance Day, which will be commemorated with a special concert by the Toronto Symphony Orchestra and the University of Toronto MacMillan Singers. They will perform great pieces of music expressing

reflections may come forward in the world premiere of the TSO commission by Andrew MacDonald, *War Machine*.

In the world of early music, Tafelmusik starts off the season with a greatest-hits concert – *Best of the Baroque* (September 21-25). There is no way to go wrong with this world-class ensemble playing Telemann's Water Music, Bach's Concerto for Two Violins, and Rameau's *Hippolyte et Aricie*. Their second concert, a *Tribute to Rome* (October 12-16), may prove to be more inventive, demonstrating the profound influence this city had on the musical development of all of Europe, beginning with its own composers and then moving to their disciples. The **I Furiosi Baroque Ensemble** takes a wrier twist with its programming this fall, beginning with their *Introduction to the Body* (September 30), which explores the "naughty and not-so naughty bits" of the human form, starting at the top and working their way down.

Moving to the other end of the temporal spectrum, the Esprit Orchestra is kicking off its season October 15th with a world premiere by R. Murray Schafer — *Thunder: Perfect Mind*, for voice and orchestra. This CBC Radio Music commission was specially composed for Esprit's guest artist, mezzo-soprano Eleanor James. Also part of the concert is Arvo Pärt's *Tabula rasa* for two violins, prepared piano and string orchestra. On the same day, as part of their 35th Anniversary Season the New Music Concerts will present clarinetist and composer Jörg Widmann, playing the Canadian premieres of four of his own works (October 15). Then later in the month The University of Toronto will play host to composer Steve Reich as part of their Visiting Artists series. Along with a lecture on October 27th, there will be a performance *The Music of Steve Reich: A Soundstreams Concert* (October 30). The program will include Reich's infectious *Drumming* and the Canadian premiere of *You Are (Variations)*.

works. Evgeny Kissin will start the celebration off with the Toronto Symphony Orchestra under the baton of Sir Andrew Davis, with all five of Beethoven's varied and wonderful Piano Concerti (October 5, 7). The early and more Mozartian Numbers 1, 2, and 3 will be on October 5th, and the heroic and turbulent Numbers 4 and 5 (the Emperor Concerto), will be on October 7th.

Moving from keys to strings, the Kitchener-Waterloo Chamber Music Society has two Beethoven-centered concerts this fall. The world-renowned Miró String Quartet, praised for its treatment of these works in the past, will play Beethoven's six Opus 18 string quartets (November 11). These were the first quartets that Beethoven ever published, and demonstrate a particular moment in the history of the genre, as he moved from the lighter touch of Haydn to the complete metamorphosis of the later quartets. **The Miró Quartet** is releasing a recording of these works on the Vanguard Label later this year. Jeremy Findlay and Elena Braslavsky will also be celebrating the big day in Kitchener-Waterloo, with a complete performance of the five Beethoven cello sonatas (December 19).

Fall is definitely upon us, but the warm weather tradition of music festivals is not quite ready to let go. There are several in the Toronto area this fall that should capture one's attention.

In Barrie, the Colours of Music festival (Sept 23-Oct 2) will host a wide spectrum of artists and performances. There will be a Bassoon Bonanza on September 26th, with Bill Cannaway, Elizabeth Gowen, Julie Shier and Jerry Robinson bringing together a mix of Prokofiev, the Beatles and P.D.Q. Bach. The eclectic percussion ensemble Nexus always delivers a unique listening experience and will be performing at the festival on the 27th. But for the more classically inclined, there will be recitals from some of Canada's foremost

soloists, including **Anton Kuerti** and James Campbell, and a highlight appearance from the Penderecki String Quartet (September 27) playing Mozart, Ravel and Beethoven.

The academic year gets underway at The



Anton Kuerti

University of Toronto with the International Bach Festival (October 2-6). The opening concert on October 1st will be a feat of massive proportions with Vivaldi's Concerto for Four Violins performed by students from the Faculty of Music and Bach's Concerto for Four pianos played by four members of the Faculty. Berg's *Violin Concerto* may involve only one soloist, but Scott St. John is sure to make it no less spectacular. The festival continues with its Cantata series – each of the five days will feature a different Bach Cantata, rehearsed, explained, and performed live and on stage.

In October McMaster University will host its 11th annual Great Romantics Festival (October 6-8). This series of lectures and concerts brings together many of the greatest composers of that emotionally charged era. It will be a keyboard-full festival, including a Piano Gala (October 8) of "Tales from Old Vienna" and the Grieg Piano Concerto in A minor with Valerie Tryon and the Hamilton Philharmonic Orchestra (October 6).

Music can seem miraculous all on its own – beauty coming seemingly from thin air. But when the performers have the added challenge of a disability, then the miracle of music extends far beyond the experience of the listener. The Abilities Festival in Toronto (October 27-30) celebrates just that, performers who have overcome more than the standard odds to bring their art to life. Their second gala performance at the Glen Gould Studios on the 29th – Art With an Edge – will include young violin virtuoso Adrian Anantawan, who was born without a right hand. He had his debut at the Kennedy Center in 1992, played with the National Arts Council Orchestra, and will be performing with the Toronto Symphony Orchestra in November.

Toronto Symphony Orchestra

(416) 593-4828, www.tso.on.ca

Tafelmusik • (416) 964-6337, www.tafelmusik.org

I Furiosi Baroque Ensemble • www.ifuriosi.com

Esprit Orchestra

(416) 366-7723, www.espritorchestra.com

New Music Concerts

(416) 961-9594, www.newmusicconcerts.com

University of Toronto

(416) 978-3744, www.music.toronto.ca

Kitchener-Waterloo Chamber Music Society



Yannick Nézet-Séguin

886-1673, www.k-wcms.com

Colours of Music Festival

(705) 726-4980, www.coloursofmusic.ca

Great Romantics Festival

(905) 525-9140 x23674

<http://www.artset.net/greatromantics.html>

Abilities Festival

(416) 966-0393, <http://www.abilitiesfestival.org/>

Calgary Fall

KENNA BURIMA

It may be the crisp fall air, or it may be that fact that Calgary was exceptionally quiet this summer with too few chamber recitals and CPO performances. There was little to tide audiences over until the fall with the exception of the Mountain View International Festival of Song and Chamber Music to. But it's now mid-September and time for season openers. None is more intriguing than Calgary's Pro Musica season opener.

The Society will open its season on a somber but inspiring evening with music by victims of the Holocaust, Monday, September 26, at the Beth Tzedec Community Centre. "Defiant Sparks: Music of the Holocaust", will feature internationally renowned solo pianist, chamber musician and conductor Ralf Gothoni and the always amazing Ives Quartet. Two narrators, Calgarian playwright and author Joyce Doolittle and actor Emily Talia will join them. Co-sponsored with the Calgary Jewish Community Council, the program will feature music from the Terezin Collection with works by Victor Kohn, Egon Ledec, Fratešek Domazlicky and Erwin Schulhof.

Later in the season, Pro Musica presents Misha Rachlevsky with the Chamber Orchestra Kremlin on November 7 in the University Theatre. The program will consist of string works from Stravinsky, Shostakovich and Dvořák. www.promusica.org (403) 444-3152.

On September 9, Calgary was introduced to Roberto Minczuk, the new Music Director of the Calgary Philharmonic Orchestra. Minczuk currently holds the position of Music Director

of the *Orquestra Sinfonica Brasileira* in Rio de Janeiro, and until this past May he also served as Principal Guest Conductor of the *Sao Paulo State Symphony Orchestra* in Brazil, having recently completed a nine-year tenure as Co-



Mario Bernardi

Artistic Director of that same orchestra and a two-year period as Associate Conductor of the *New York Philharmonic*.

Minczuk conducted the CPO in January 2005, in two critically acclaimed Classics Masterworks presentations of "Suite Songs and Symphony", where patrons, musicians and critics alike enjoyed his grand, larger-than-life account of the music. Minczuk's official duties will commence with the CPO's 2006/2007 Season.

On Friday and Saturday, September 23-24, the CPO presents "The Wonder of Chopin" at the Jack Singer Concert Hall. **Yannick Nézet-Séguin** will conduct the CPO in music by Weber and Bruckner, with pianist Angela Hewitt playing Chopin's *Piano Concerto, no. 1, op. 11, e minor*. The following week, on Wednesday, September 28, the CPO presents "BACHAnalia: the Goldberg Variations, 50 years live! Baroque Concert" with Principal Baroque Conductor Ivars Taurins in a program of works showcasing the genius of Johann Sebastian Bach, with a special performance of a string transcription of the famous *Goldberg Variations*. No CPO season would be complete without Beethoven. Conductor **Mario Bernardi** will lead the CPO on Friday and Saturday, November 4-5, with Beethoven's *Symphony no. 6 (Pastoral), op. 68, F major*. The evening will also feature a performance of Schubert's *Mass no. 5, D. 678, A-flat major* with special guests soprano **Suzie LeBlanc**, mezzo-Soprano Sarah Fryer, tenor Benjamin Butterfield, and bass Gary Relyea accompanied by the Calgary Chorus.

The popular University of Calgary Celebrity Series opens its 2005/2006 season with mezzo-soprano Laurie Rubin on Friday and Saturday, September 23-24, 2005, in the Eckhardt-Gramatté Hall of the Rozsa Centre.

The Los Angeles mezzo-soprano sings in at least eight languages; a feat compounded by the fact that Rubin has been blind since birth. The disability hasn't been an obstacle, however, since Rubin has already enjoyed an impressive career as a professional opera

singer. She will be accompanied by pianist David Wilkinson performing music by Schubert, Haydn, Berlioz, Chabrier, Copland and Rorem. www.ffa.ucalgary.ca/events (403) 220-5089.



Suzie Leblanc

On September 9 and 10 the Jubilee Auditorium, Calgary's finest performance space, opened its doors after more than a year of renovations, which had rendered many arts companies homeless and struggling. But it was not the case with the **Calgary Opera**. In fact, it appeared like most of its patrons enjoyed the non-traditional programming last season, prompting Calgary Opera to add performances. It finished the year with a surplus and surpassed this season's subscription goal. So with the "Jube" up and running, the Calgary Opera is ready to go with its season opener *Turandot* November 19, 23 and 25. Regarded as Puccini's greatest and most passionate opera, *Turandot* plans to be a brilliant musical spectacle for the newly renovated Jubilee Auditorium. www.calgaryopera.com (403) 262-7286.

On the heels of the release of their latest album *Four Degree of Freedom*, Calgary's Land's End Chamber Ensemble opened its season at the beginning of September with a concert featuring what it does best; new Canadian and Calgarian works. But it's the Halloween Cabaret that audiences look forward to. Taking place in Calgary's premier jazz club, The Beat Niq Jazz and Social Club, audiences have their choice of Friday or Saturday, October 28 or 29, with an early dinner or late night cabaret. The ensemble's cabarets are always a hit and this one should be no exception, with the program including music by Berio, Ian Carruthers, Christos Hatzis, Mussorgsky and Malcolm Forsyth. www.landsendensemble.ca (403)283-5740

New Works Calgary is one of Calgary's most visible contemporary music organizations. Having performed over 450 works so far by Canadian composers—88 of which were World Premieres—New Works Calgary continues to strive in offering contemporary classical music to Calgarian audiences. New Works Calgary opens its season this year with New Brunswick's Motion Ensemble Friday, October 21 in the Eckhardt-Gramatté Hall. The program

will feature an eclectic mix of contemporary classical and experimental music, utilizing electronics, improvisation and visual media. The concert features Richard Gibson's song cycle *Cinq Poèmes du Nouveau-Brunswick* based on



Calgary Opera

texts by five New Brunswick poets. Complementing the cycle will be works by Moiya Callahan, John Cage, Veronika Krausas, and W. L. Altman. www.newworkscalgary.ca (403) 255-6029.

The Mountain View Connection is a wonderful music organization that continually programs eclectic and inspired programs of vocal and chamber music. Fronted by duo pianists Kathleen van Mourik and Charles Foreman, Mountain View Connection not only offers concerts throughout the year but also presents one of the most unique summer music festivals in Canada. For their regular season opener, on Sunday, October 23rd Foreman and van Mourik will be joined by soprano Glynis Ratcliffe, clarinetist Cedric Blary and dancer Denise Clarke from Calgary's leading performance company, One Yellow Rabbit. The concert, titillatingly titled "Devil's Music" will feature works inspired by the manipulations of the Devil, death, demons of great beauty, and comedy related to mankind's greatest fears.

Calgary's choral community comes together on Sunday, October 30 for a Centennial Choral Celebration in the Jack Singer Concert Hall. The Mount Royal Kantorei connects with the Alberta choral community in this extravaganza of choral music. The concert will include *Spem in Alium*, a 40-part motet by Thomas Tallis, *Jubilate Deo* by Giovanni Gabrieli and a newly commissioned work by Alberta composer Allan Bevan. www.albertachoralcelebration.org

Happily this is just the beginning of what promises to be a full and rewarding season for classical music in Calgary.

The Edmonton Scene

BY GORDON MORASH

The Edmonton classical music scene took a great leap forward in January with the Edmonton Symphony Orchestra's appointment of a new music director, **William Eddins**. It may have taken the ESO two years to find the

Buffalo, New York-born Eddins—who insists on being called "Bill" rather than "Maestro"—but when he took to the podium to conduct his first concert series in June, the current resident conductor of the Chicago Symphony more



William Eddins

than showed just how much he will be shaking up the Edmonton classical firmament.

The three-concert Mozart Effect festival had been created for Eddins in the summer of 2004, and audiences at the Francis Winspear Centre for Music were enthusiastic in their response to his conducting and performing at the piano while leading the ESO from the keyboard. Mind you, those in the house might have been even more amazed had they witnessed Eddins' jitterbugging backstage while wired to his iPod as the choir warmed up in the rehearsal hall for the *Mozart Coronation Mass*. In August, he would continue to be on the cutting edge with *Classical Connections*, the first of his monthly podcasts via his Web site (www.williameddins.com) and downloaded from Apple's iTunes.

Unlike the ESO's former music director, Grzegorz Nowak, —who seemed to have "renowned visitor" status during his seven-year tenure—Eddins says he will move to Edmonton in 2006. It is perhaps an understatement to say that Edmonton expects the same spark from Eddins as Winnipeg and now Vancouver have received from Bramwell Tovey.

Edmonton Symphony Orchestra: Now that he is officially installed as music director, it naturally follows that any of William Eddins' concerts will be a draw. He conducts in all of the ESO's series save the country-and-western. As can be heard from his podcasts and his presentations at the Winspear, Eddins is an engaging musical commentator. If there is anyone who can bring classical music to the young and make it meaningful in the 21st century, it is Eddins. Two concerts, then, fit the bill for children, one on the kids' program proper in January, the other in the lighter classics fold in November. *A Musical Zoo* on Nov. 17 features Camille Saint-Saens' *Carnival of the Animals*, Henry Mancini's *Baby Elephant Walk* and Claude Debussy's *Prelude to The Afternoon of a Faun*. Rounding out that program will be young pianist Scott Meek who

won the Randal Shean Competition several years ago, with a performance of Sergey Prokofiev's *Piano Concerto No. 1*. Still maintaining his love affair with Mozart, on Jan. 28 Eddins conducts *Mozart's Magnificent*



Jolaine Kerley

Voyage, a presentation that brings 18th-century Vienna to the Winspear stage. (Edmonton Symphony Orchestra, (780) 428-1414, www.edmontonsymphony.com)

Edmonton Opera: Displaced from its traditional performing home at the Jubilee Auditorium as the house underwent a \$32-million, Alberta centenary refit for sight and sound, EO presented a daring 2004/05 season in venues ranging from a refurbished movie house, the Citadel Theatre, the Francis Winspear Centre for Music and a suburban 500-seat concert hall. The season opens Nov. 26 and 29, and Dec. 1 with a most Albertan offering that is completely in keeping with the province's birthday: *Filumena* with music by the ESO's first composer-in-residence from 1992-99 John Estacio, and libretto by Calgary playwright John Murrell. The opera premiered to acclaim in Calgary and was featured in Ottawa this past spring during the Alberta Scene festival. The opera, set in Crowsnest Pass, tells the true story of Filumena Lassandro, the last woman to be hanged in Alberta. (Edmonton Opera, (780) 424-4040, www.edmontonopera.com)

Alberta Baroque Ensemble: The ABE's 26th six-concert season begins Oct. 23, but it will be the Christmas program on Dec. 4 that will prove to be the perfect match of chamber orchestra and choir. Entitled *Music for a Festive Season*, the 16-member ensemble conducted by ESO assistant principal oboe Paul Schieman brings together soprano **Jolaine Kerley** and the international award-winning University of Alberta Madrigal Singers (directed by Leonard Ratzlaff). The repertoire for the two same-day concerts (3 p.m. and 7:30 p.m.) features *Christmas Concerto Grosso* by Gaetano Maria Schiassi, *Noëls pour les instruments* by Marc-Antoine Charpentier, *Magnificat* by Giacomo Antonio Perti, *Alles, was ihr tut* by Dietrich Buxtehude and *Gloria* by George Frideric Handel.

Concerts are held at the Robertson-Wesley United Church. (Alberta Baroque Ensemble, (780) 467-6531, www.albertabaroque.com)

Pro Coro Canada: Edmonton's professional choir—one of the few to be found in



Tania Miller

Canada—kicks off its 25th season with a performance of Franz Joseph Haydn's *Maria Theresa Mass* with the Pro Coro Chamber Orchestra and organist Jeremy Spurgeon on Oct. 2 at the Francis Winspear Centre for Music. Soloists will be soprano Jolaine Kerley, mezzo-soprano Mireille Rijavec, tenor John Huck and bass Rob Clark. Also on the program are *a cappella* works by Jacob Handel, Anton Bruckner and Franz Liszt; and Zoltan Kodaly's *Missa Brevis* for choir and organ. Richard Sparks, the choir's Washington-based music director, will conduct. (Pro Coro Canada, (780) 420-1247, www.procoro.ab.ca)

Alberta Choral Celebration: Classical music was generally forgotten during Alberta's 2005 centennial celebrations. Few orchestral or choral commissions, if any, found their way on to Edmonton programs. For the choral community, however, plans took a distinct move forward late last fall with a three-city tour involving Edmonton, Calgary and Lethbridge choirs. Singers from each city will convene in a 160-voice core touring choir directed by Leonard Ratzlaff to perform the newly commissioned celebratory work, *Singers to Come: What Thoughts Can Turn to Song?* by Allan Bevan, Thomas Tallis' *Spem in alium*, Giovanni Gabrielli's *Jubilate Deo*, Felix Mendelssohn's *Sechs Spruche*, Randol Bass' *Gloria*. A massed choir will perform Srul Irving Glick's *The Hour Has Come* in the second half of the concert. The Edmonton leg of the tour will be held on Oct. 23 at the Francis Winspear Centre for Music. In addition to the core touring choir and the massed choir, also performing in Edmonton will be I Coristi, The Greenwood Singers and The Richard Eaton Singers. Lethbridge and Calgary concerts will be held Oct. 29 and 30 respectively. (Alberta Choral Celebration, (780) 428-1414, www.albertachoralcelebration.org)

The Victoria Music Scene

JOHN DEFAYETTE

Summer came rather late—in mid-July—along with a pleasant surprise: the Esterhazy Saloon Orchestra, whose seven members are very well known. Watch for their performance this fall. Another piece of good news was Victoria Symphony conductor **Tania Miller's** giving birth to a baby boy by just before the Symphony Splash. Once again the attendance at the splash was close to 40,000. We have also been fortunate to have the National Youth Orchestra of Canada in residence at the University of Victoria (U. Vic) campus and to enjoy two evenings of fine music with Jacques Lacombe, the conductor this year.

The opera season opens with Tchaikovsky's *Eugene Onegin*. We welcome Frederique Vezina and Kurt Lehmann along with director Glynis Leyshon, known from her Belfry days. Oct. 6-15, Royal theatre, (250) 385-0222. The Victoria Chamber Orchestra opens with a programme by Handel, Suk and Mendelssohn, Yariv Aloni, conductor. Oct. 14, First Metropolitan church, (250) 595-2094.

Tania Miller opens the Victoria Symphony season with Krzysztof Jabonski, piano, in an offering of Nielsen, Grieg and Sibelius. October is a busy month for the VSO, starting with Susan Platts, mezzo-soprano, and the Victoria Choral Society male chorus performing J. S. Bach's *Sinfonia* and *Cantata No 82* in addition to Brahms' alto *Rhapsody op. 53*, and Haydn's *Symphony No 94* at the U. Vic Farquhar auditorium. Conductor Kess Bakels returns with a programme which includes Douglas Schmidt's *Victoria Aires*; Lalo's *Symphonie Espagnole op. 21*, for violin and orchestra, Karen Goymo, violin, and Tchaikovsky's *Symphony No 5*. The Halow'en performance, led by Giuseppe Pietraroia, includes music by Mussorgsky and Berlioz as well as film music from 'Pscho' and 'Pirates of the Caribbean'. Oct. 27, 28 and 29, followed by the 30th Concert for Kids with the Platypus Theatre group.

Yannick Nezet-Seguin conducts Mozart's *Symphony No 1* and the *Oboe Concerto* with Micheal Byrneand and the Beethoven-Mitropoulos Quartet. Nov. 6, U.Vic. On Nov. 13-14, Timothy Vernon conducts a programme which includes Elgar's, *Serenade for Strings*, Barber's *Violin Concerto* with violinist Mark Fewer, and Vaughan Williams' *Symphony No 5*. A tribute to the war years is offered on Nov. 11, with Giuseppe Pietraroia, conductor, Erica Northcott, soprano, Francis Perriam, piano, and Christopher Gaze, narrator. Early birds can enjoy a cup of tea in the lobby.

All concerts, except as noted, at the Royal Theatre. (250) 385-6515 or www.victoria-symphony.ca

The Early Music Society (of the Islands)

concerts are fortunate to have the *Sequentia* Ensemble with Benjamin Bagby, director, recreate some of the 10th- and 11th-centuries music from the German Rhineland. Oct. 21, Alix Goolden Performance Hall, 8 PM. This is followed by the Group of Four from California playing selections from Haydn and Vivaldi on Nov. 26. The Christmas concert is not Messiah, but popular music from the 17th and 18th centuries performed by the Baltimore Consort. Dec. 18, (250) 882-5058.

We always enjoy the U.Vic School of Music's programmes, which are usually held in the Philip T Young Recital Hall. On Sept. 28-29, Leo Treitler, musicologist, author and professor (City University of N.Y.), gives a lecture, 'Speaking of Music'.

On Oct. 7, J'nos Sandor, conductor of the Victoria Concerto Orchestra, has a concert with soloists Nichole Annis, soprano, Jeremy Ferland and Clayton Leung, violin, and Adam Weinmann, English horn. The University Wind Symphony with Dr. Gerald King conducting present classics for wind and orchestra. Oct. 18, Farquhar Auditorium.

As an aside, four members of the faculty have a recital on Oct. 15. Colin Tilney gives another guest recital on Oct. 17, of clavichord music by Bach. The busy J'nos Sandor conducts the U Vic orchestra on Oct. 28 with works by Wagner, Mendelssohn and Beethoven. A Duo Laplante-Hub computer and viola and electronics respectively are guests on Nov 3. The following day a sonic lab programme with the U Vic Chamber singers, Christopher Butterfield, conducting, will present compositions by Morton Feldman, Leos Janzeek, Gordon Mumma and Rudolf Komorofous.

For a change of pace a Jazz café is offered with U Vic's Bonehenge (12 trombones) and the U Vic Jazz Choir, Nov. 16. The Chamber Music series includes works by Kurt Weill and Max Bruch, Nov. 18. Then 21st-century music is featured on the 19th. On the same evening is a performance including Handel and Purcell by the Prima Youth Choir and Chamber Orchestra under the baton of Yariv Aloni. NB: Change of venue to 1 St. Metropolitan Church, 2.30 PM. On Nov. 27, pianist May Ling Kwok plays Chopin, Mozart and Schubert. If you enjoy master classes, plan to attend the one given by the Trio Surplus from Germany on Dec. 3, 4-7 PM. In the evening at 8 PM the programme with the U Vic Chorus and Orchestra, J'nos Sandor, conductor, and Susan Young, chorus director, includes Haydn's Lord Nelson Mass and Kodly's Te Deum. The aforementioned Trio Surplus guest recital is on Dec. 4. (250) 721-7903.

The Victoria Operatic Society has been producing musical theatre for the past 60 years. This fall they present the popular Rogers and Hammerstein "Oklahoma." Nov. 18-27, McPherson Theatre. There is another anniversary, the 20th for the Victoria Youth Orchestra —

J'nos Sandor, Yariv Aloni and Christopher Butterfield have 2 concerts at the U Vic Centre Auditorium at 2.30 PM on Oct 30 and Dec. 18. The first is All Hallow's Eve with music by Gluck, Saint-Saens, Dvořák and Belioz. The second, with the Viva Choir, offers carols by Manfredini, Williams and Gade. (250) 360-1121. Dr Klement Hambourg, violin, also have 2 concerts one on Oct. 23, featuring Haydn, Martinu and Schumann. The other Chamber Music Programme, on Nov. 20, includes Brahms, Haydn and the not-to-be-missed Schubert "Arpeggione" performance with talented 11-year-old cellist Oliver Alport. He was an outstanding participant in the spring at the Greater Victoria Performing Arts Festival.

Marc Fortier, conductor, and his wife, violin, open the Palm Court Light Orchestra in Duncan on Sept. 30 and Victoria, Oct. 1, with a concert of British, Canadian and French-Canadian music. They then travel to Mill Bay, Qualicum Beach and Sidney on Nov. 20, Dec. 1 and Dec. 4, with tenor Ken Lavigne in a programme of much-loved musical genres. www.palmcourtorchestra.com The Victoria Conservatory has a number of faculty concerts and no doubt will have other interesting offerings this fall; check their website www.vcm.bc.ca for details. There are two concerts at the Philip T Young Recital Hall featuring a Canadian premiere with the Aventa ensemble conducted by Bill Linwood. The first is Rodney Sharman's In Praise of Shadows on Sept. 18 and the other, Klaus Ib Jergensen's Moon-Pain, with Susan Young, soprano, and Steven Price, baritone, on Oct. 2, (250) 592-9713.

Vancouver 2005-2006 Season Preview

BY ROBERT JORDAN

It is frequently remarked upon today that, in classical music marketing, the music itself has taken a back seat to the performers. Phenomenal musical skills are taken for granted but are rarely meaningfully described or given much significance in brochures and advertisements. It's the plethora of eye-popping photos of young, attractive and stylishly-dressed performers that demonstrates most surely that the present-day classical music field is performer driven rather than repertoire driven.

Take the Vancouver Symphony Orchestra's 2005-2006 season brochure. One reaches the eighth page before actual pieces of music are listed. Even then, the repertoire listings are the drab fine print next to the glossy color photos of the season's soloists, clad in the latest trendy cosmopolitan attire, and exuding personality to burn. And they all seem so open and approachable, the exact opposite of the stereotyped "artiste" of yesteryear with long, flowing grey hair and aloof, distant gaze. Even the pictures of music director

Bramwell Tovey make him look as though he is presiding over it all like a benign elder statesman or father figure.

The venerable **Vancouver Recital Society's** printed brochure is less glitzy and more informative than the VSO's but often remains coy about precisely what music the organization's artists are performing this season. The brochure contains nary a word about the actual music Cecilia Bartoli will be singing at her Vancouver appearance and even the Society's website divulges only that the Italian mezzo-soprano's program "includes works by Handel, Scarlatti and Caldara."

However, in all fairness, would anyone's decision to go to Bartoli's concert be based on the works she was performing? I confess mine probably wouldn't but then I'm thoroughly convinced of her interpretive prowess and informed of her repertoire strengths. Besides, Bartoli comes to Vancouver very rarely so one is stuck with whatever she chooses to sing, if one wants to hear her at all.

Hungarian pianist Andras Schiff, we are told in the same VRS brochure, is performing "an all-Haydn programme" but one must delve into the society's website to learn exactly what pieces he is playing. Schiff's pre-eminent status among the world's international concert pianists gives him some latitude in repertoire selection, since he can fill concert hall seats by reputation alone. But if Schiff had programmed an all-Webern concert rather than all-Haydn, I doubt that anyone would be camping out overnight on the Beatty Street steps of the Recital Society's office to be first in line for tickets.

The classical music field can hardly be other than performer driven, given that most of the core chamber and orchestral repertoire has remained stagnant for over a century now and much newly composed music is repugnant to the concert-going public. The only difference from year to year is the performers and even then, because of much greater international musical interaction between cultures and continents, performing styles are becoming more and more similar the world over. Hence the personality of the performer, expressed through edgy but thoroughly contemporary forms of dress rather than any real musical differences, is hyped up out of all proportion to its musical significance.

This is not really surprising. Nowadays, only a few people outside what is becoming an increasingly tight-knit classical music community have even heard of Scarlatti, never mind Caldara, or have much more than a passing familiarity with any of Haydn's vast output of beautiful and finely crafted piano music.

So if you're looking for bold, cutting-edge repertoire on the Vancouver classical music scene, look elsewhere. But there's an abundance of concert activity in the city, much of it

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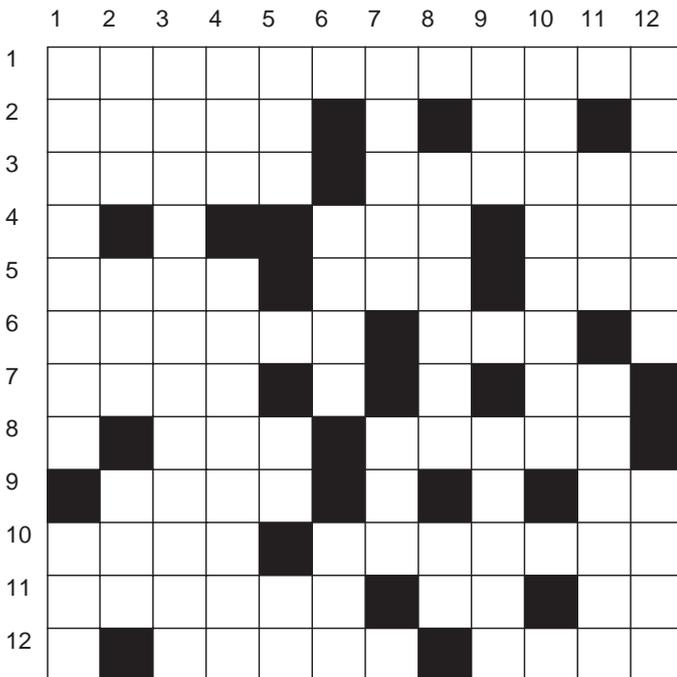
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Across

■ **1** - Person who inspired at least two operas ■ **2** - Common word in Italian operas - Prototype ■ **3** - Brazilian dance - German physicist ■ **4** - Level in judo - Mythological character ■ **5** - Italian volcano - Scandinavian currency - Spirit that may be drunk ■ **6** - Ancient Gods' beverage - Hit the slopes ■ **7** - First name in jazz - National railway abbr. ■ **8** - Boxer - Alien abbr. ■ **9** - Defense organisation (backwards) - In the key of ■ **10** - Spanish city - Russian composer ■ **11** - Discus thrower Al - ___ and fro - RN's room ■ **12** - What Neeme Järvi calls his homeland

Down

■ **1** - Composer of an opera inspired by 1 across - Charged particle ■ **2** - US doctors' organization abbr. - ___ Aviv ■ **3** - Methodical list of names or terms ■ **4** - Sphere - Work by Jean Vigo ■ **5** - National Endowment for the Arts - Cool - Solfège syllable ■ **6** - Female first name - Music is one ■ **7** - He gave us the *Variations Enigma* - Unit of time in music ■ **8** - Romanian composer - Alien abbr. ■ **9** - Composer ___ Antonovich - Vocal range ■ **10** - Well known piano virtuoso ■ **11** - English Isle - "Bird" of jazz ■ **12** - Welsh baritone - Australian lake or novel heroine

well worth hearing, and besides, it is always fascinating to hear a huge young talent at the beginning of his or her career. All concerts are at 8:00 PM unless otherwise noted.

I hate to pick two concerts presented by the same organization but the Vancouver Recital Society has the clout and connections to bring the likes of Cecilia Bartoli with the Zurich Orchestra La Scintilla to the Orpheum Theatre on October 2 and Andras Schiff to the Chan Centre on October 16. Both are 3:00 PM Sunday concerts. Neither artist performs in Vancouver with any great frequency any more so these chances must be seized! www.vanrecital.com (604) 602-0363.

At the new start time of 7:30 PM, Vancouver Opera kicks off its season with a remount of the company's 1997 co-production of *Turandot* (October 22-November 3). Images from this Baz Luhrmannesque staging still flicker in my mind and there should be terrific singing, too. Minnesota-born soprano Audrey Stottler sings Turandot with Italian tenor Renzo Zulian as Calaf, but I most look forward to Canadian soprano **Sally Dibblee** in the role of Liu. www.vancouveropera.ca (604) 683-0222.

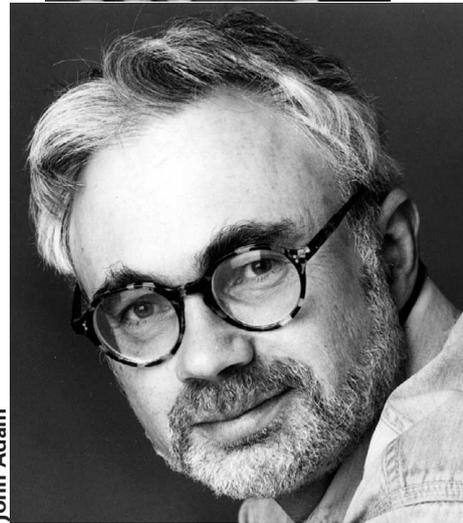
The Canadian premiere of **John Adams' *The Dharma at Big Sur*** (November 5 & 7), marks new VSO concertmaster Mark Fewer's first major solo outing with the orchestra. Adams' electric violin and orchestra piece is sandwiched between Michio Kitazume's *El-Sho* and William Walton's Symphony No. 1. I am not sure what logic was behind these three pieces being on the same program but the incongruity of it all certainly aroused my curiosity. www.vancouverorchestra.ca (604) 876-3434.

The Friends of Chamber Music brought the Borodin Quartet to Vancouver last April to play quartets by Beethoven and Shostakovich. Well, they're back already, on November 15 at the Vancouver Playhouse with more of the same: Beethoven's quartet Op. 59, No. 3, and Shostakovich's eighth and tenth quartets. But this cannot go on much longer: founding member cellist Valentin Berlinsky has just entered his ninth decade and continues to provide a tangible connection to the intensely Russian interpretive tradition to which the Borodins are heir. All the more reason to book your tickets early for this one. www.friendsofchambermusic.ca (604) 437-5747.

The Tallis Scholars are fairly regular visitors to Vancouver and the 500th anniversary of the birth of the group's namesake, Thomas Tallis (1505-1585), is obviously a special occasion for them. On December 5, Early Music Vancouver brings this ten-member British chamber choir to the Chan Centre to celebrate the event with a program of music mostly by Tallis but also a piece each by two of his contemporaries, William Byrd and John Taverner. www.ticketmaster.ca (604) 280-3311. ■



Sally Dibblee



John Adams

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Filumena

Estacio and Murrell
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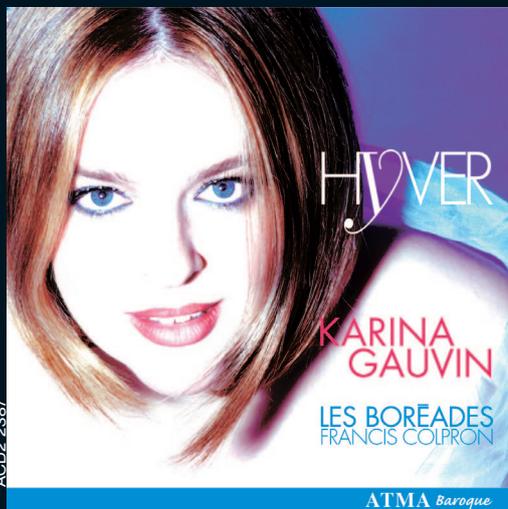


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