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A portrait of Bill Eddins, a Black man with a beard, wearing a dark suit and a light-colored shirt. He is standing with his arms crossed, looking directly at the camera. The background is a warm, out-of-focus orange and yellow light.

**Bill  
EDDINS**

**A 21<sup>ST</sup> CENTURY CONDUCTOR**

**ISSUE 12**

**JAZZ MOZART AND SINGING MUSIC CAMPS GUIDE**  
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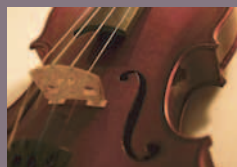
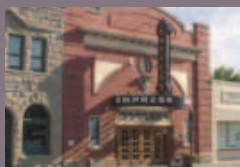
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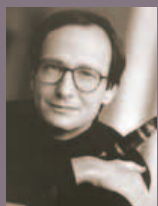
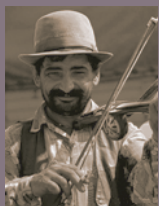
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# CONTENTS



## 6 Bill Eddins SPECTACULAR MAESTRO

THE MUSIC SCENE ■ SPRING 2006

### NEWS & PERFORMANCE

- 9 Notes
- 10 Mozart and Singing



- 11 New in Instruments
- 28 Ontario Subscription Guide
- 29 Previews

### JAZZ

- 12 Jazz Books and DVD Reviews
- 13 Jazz CD Reviews

### REVIEWS

- 16 CD Reviews

### CAMPS

- 22 Camps Guide
- 22 Up in the Old Hotel

### NEXT ISSUE - SUMMER 2006

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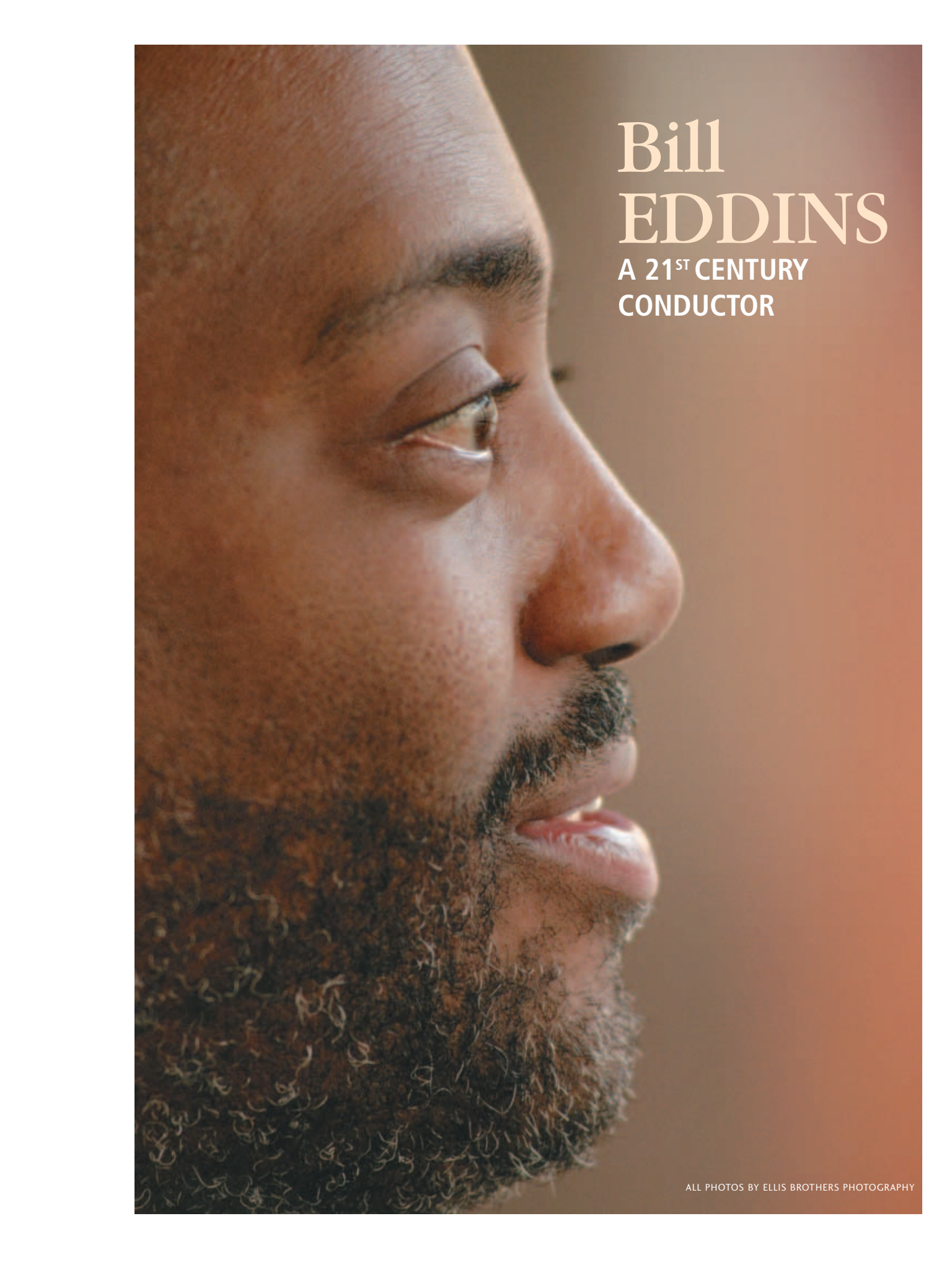
*Manon Lescaut* by Giacomo Puccini. In Italian with English surtitles. Christiane Riel, Philip Webb, John Avey, Terry Hodges. October 12, 14, 17, 19 and 21, 2006

*Daphne* by Richard Strauss. In German with English surtitles. Sookhyung Park, Kurt Lehmann, Brian McIntosh, Rebecca Hass, Timothy Vernon. February 15, 17, 22 and 24, 2007

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# Bill EDDINS

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SKIM THROUGH any profile of the Edmonton Symphony Orchestra's new music director and you'll be swept away in a flurry of eager alliteration: exuberant, ebullient, enthusiastic, edgy, energetic, eclectic, electric. E, apparently, stands for Eddins.

BY KATE MOLLESON

**B**ILL EDDINS IS NOT WHAT ONE WOULD CALL A "conventional" conductor. His website, [www.williameddins.com](http://www.williameddins.com), contains everything from snapshots of family and friends to the ESO's upcoming concert schedule. There are quirky captions, mp3 snippets, and even Eddins' own podcast, *Classical Connections*. We all talk about needing to bring a more up-to-date image to the classical music world; Eddins' brash multi-media approach is a living, breathing example of the genre at its most accessible.

In fact, the 41-year old Eddins – whose hefty biography includes positions with the Chicago Symphony Orchestra, the National Symphony Orchestra of Ireland, as well as guest appearances with almost every major North American orchestra – is almost unnervingly unceremonious. Within the first two minutes of conversation, he switches our interview to speakerphone and proceeds to combat more details than most people manage in a week. "No, this is a great time to talk..." as he charges about the room, answering the doorbell, organizing household repairs and attending to his two sons whilst juggling my questions. One gets the feeling that there is never a moment in Eddins' life when there is only one thing on his mind.

"The first male to ever succeed at multitasking!" he laughs, but explains that such a hectic lifestyle in fact trains him well for performance. As a conductor, he says, there is nothing more important than being able to handle a multitude of information at the same time. Eddins is an accomplished pianist, and often conducts piano concerti from the keyboard – the ultimate challenge in multitasking. He explains that it's a question of knowing the music inside out. "I'll tune the radio to a talk-show and turn it way up, I'll try to hold a productive conversation with whoever walks into the room, and if I can still play all the way through the concerto, then I'm sure I know it well enough."

The impulse to conduct from the keyboard came from Eddins' great mentor, Daniel Barenboim. "I used to watch him play and conduct, and was appalled by how much fun he was having. I said to myself, I gotta get me some of this!" There is a definite element of pride involved in the process, he says: "I feel that I can sit at a piano in front of any orchestra in the world just as well as stand on the podium in front of them. Call it arrogance, but believe me, it makes a difference." He suggests that by essentially becoming "one of the musicians", the traditional roles of "conductor" and "player" are blurred. This, he says, affects the dynamic of the group in a positive way. "If I stand in front of a group and say, 'Play this music how I want it,' they'll be thinking, 'Well, why?' But if I first play the piano and then stand up, they'll offer me their respect. They know that I've gone into conducting not because I suck at my instrument, but because I really have something to say."

Certainly this proved a winning formula in Edmonton, where Mozart piano concertos featured in Eddins' introductory concerts.

His appointment last year offered a vital injection to the orchestra after a difficult strike and the walkout of former musical director, Grzegorz Nowak. And how is the new partnership developing? "I'm having a good time!" he laughs. If Eddins read reviews, which he doesn't, he would realize that he's not the only one: his reception has been rapturous. "I hate believing what's written about me in the press. It's so easy to get false ideas, to get lazy. I have four advanced degrees in music... who knows better than I do whether it was a good performance or a bad one?"

If the critics' responses seem irrelevant to Eddins, it is certainly not due to any lack of engagement. "Music is the best – I absolutely love what I do. It sure beats working for a living." The key to his success, it would seem, comes down to genuine, unabashed enthusiasm. He describes a recent Mozart anniversary concert with the ESO as an example of "that 'lightening in the bottle' moment. If you could capture and distill it, every government in the world would ban it. If I could sell it, I'd be so rich Bill Gates would be my butler. There is nothing on earth that can come close to the feeling of a great performance of the music you love."

Of course it's easy to err towards cynicism in the face of such a seemingly wide-eyed, heart-on-the-sleeve message. But Eddins represents the next generation of conductors, and it is clear that the days of Karajan and Furtwängler, of authority and austerity, have come to the end. In fact, Eddins actively throws himself into the category of "21<sup>st</sup> century conductor", his doctrine steering firmly away from the great Romantic and early 20<sup>th</sup> century repertoire which, until recently, provided the bench-mark of a conductor's career. "You can take your Mahler cycle and you can cycle it right out my door, I ain't going anywhere near that stuff." He describes the composer as "the most overrated musician in history; he wasn't a good orchestrator, and his music is slapdash." As for Bruckner – "if I wanted stupidly long sustained chords I'd go play the organ; there's no way I would put any viola section through a Bruckner symphony."

Brazen, perhaps, but clearly Eddins's intent is anything but orthodox. "Yeah, so I'm flying in the face of establishment". This, in his eyes, is more a tribute to human nature than a petulant rebellion. "People don't have to like 'piece A' just because everyone says we should like 'piece A'. It's not how human beings work." The beauty of the world, he says, lies in its diversity.

So what does Eddins like, then? "Well my iPod contains Gregorian Chant to Fats Waller, and everything in between. Admittedly, I'm not one of these kids who has absolutely no musical barriers – that's pretty scary – but there's a lot of good stuff out there." Having so staunchly rejected some of the corner tones of the symphonic repertoire, Eddins now chooses his own test-pieces. "While the classical world was busy chasing the false gods of 12-tone dodecaphony, the screech-bang noise that for 30 years was the only accepted thing out there, there was actually some decent music being written."



Korngold, Hermann – the American school that got snubbed because they wrote for Hollywood. Nobody appreciated what they wrote for the stage.” Eddins also champions what he calls the “Boulangerie” – those who knew and worked with Nadia Boulanger at the Paris Conservatoire. “Everyone who was anyone flocked to Paris at the beginning of the 20<sup>th</sup> Century – it was the epicenter of the cultural world. Debussy, Satie, Ravel, Stravinsky, Prokofiev, Picasso, Chagall – overwhelming!”

But most passionately, and perhaps most surprisingly, Eddins describes himself as a classicist, an “old-school guy.” He admits a fascination for early instruments, and is committed to applying classical techniques to modern settings. His performances of Mozart and Beethoven, both as a pianist and as a conductor, have been hailed as novel and persuasive contributions to classical interpretation.

An integral element to Eddins’ composite musical persona lies in his relationship with Taoism. He sees the eastern religion as performing a central role in all aspects of his life; its emphasis on mystery and balance highly pertinent to the reading of a piece of music. “It’s all about seeing round corners – it’s a big picture religion. In music, it’s so important to achieve a sense of architecture. Pacing; you have to get from A to Z, and you have to visit B to Y on the way.” Eddins admits that there are some pieces whose Taoist balance he still has not found. “Mussorgsky’s *Pictures at an Exhibition*: I knew this as a piano work originally, and it still doesn’t make sense to me in the orchestral version.” He will not perform it until he has achieved the correct relationship with the score, he says.

Asked whether he has yet found a good balance within his new life in Edmonton, Eddins explains that growing up in Buffalo, NY, definitely helped soften any culture shock. “The best thing about

Buffalo is that it’s 10 minutes from the border. Already we’re half-Canadian; we watch Molson’s hockey night on TV. Whereas other Americans only know Canada only as the ‘land of Mounties and socialized medicine’ my family finds Albertan life refreshing. Culturally and politically, I have always felt attuned to the Canadian psyche.”

We talk about whether cultural distinctions are reflected in musical custom – whether he has had to adjust his artistic communication to cater for audiences north of the border. Eddins is adamant that although there are still distinctions between, for example, the Russian and the North American orchestral style, those “societies in the same general orbit” produce a “near generic, homogenous sound. After all, music is music.”

Inevitably, the question is raised as to whether or not the role of a “21<sup>st</sup> century conductor” necessarily carries the responsibility of attracting a new, younger audience for classical music. Eddins brushes off the pervasively gloomy approach taken by so many. “In Edmonton our audiences are full of 20 and 30 year-olds. And to be honest, it doesn’t surprise me one bit – when are people my age supposed to go out? If I’m not busy being a conductor, my ass is in bed by 10 pm. I have two kids and a house, bills, a job... I’m exhausted. That’s the reality of being middle-aged these days.”

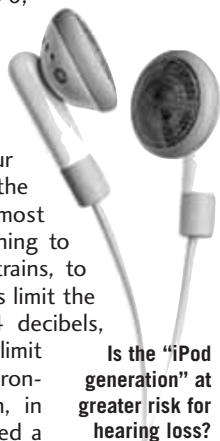
The ESO’s next season seems to carefully cater for its bright new star. Eddins’ larger-than-life persona will be matched by the likes of Janáček’s *Glagolitic Mass*, while Copland, Gershwin and Bernstein offer a showcase of his bold, jocular musical heritage. The “motive” of the Master Series – “aspects of the new world” – could not be more aptly chosen. Eddins as an artist truly embraces the fresh, the exciting, the modern; his approach is in many ways a symbol of classical music’s new world. ■



**ARE HEADPHONES DAMAGING TO HEARING?**

Pete Townsend, legendary guitarist for The Who, is warning people of the damage headphones can do to hearing. Townsend blames his own hearing loss on years of wearing studio headphones in recording sessions, and cautions the "iPod Generation", frequent users of headphones, to be aware of the damage they might be doing. It is likely that The Who's live show is also to blame for Townsend's hearing loss. In 1976, the group set a record as the loudest pop group ever at over 120 decibels.

In a recent study the British Royal National Institute for the Deaf found that 39% of 18- to 24-year-olds listen to personal music players for at least an hour every day and 42% thought they had the volume too high. People surveyed were most likely to turn up the volume while listening to music in a loud environment, such as trains, to drown out external noises. European rules limit the volume of digital music players to 104 decibels, which is very loud compared to the noise limit which is deemed safe for a working environment, only 85 decibels. In late March, in response to such concerns, Apple released a software update that allows iPod owners, parents included, to decrease the maximum volume. **KH**



Is the "iPod generation" at greater risk for hearing loss?

**THEODORE ROZSA 1915-2006**

One of Calgary's most prominent philanthropists passed away on Thursday, March 2nd. Ted Rozsa, together with his wife Lola funded many arts organisations and other charities. They spearheaded the plans to build the prestigious Rozsa Centre on the University of Calgary campus, featuring the Eckhardt-Gramattee Concert Hall, a state of the art recording studio, and conference facilities. The Rozsas also founded the Rozsa Center for the Performing Arts at Ted's alma mater, Michigan Technological University.

Countless arts and music organisations benefit from the Rozsa's gifts, including the Calgary Philharmonic, the Calgary Opera, the Banff Centre, and the Honens International Piano Competition.

Named to the Order of Canada in 1991, Ted Rozsa was awarded honorary doctorate degrees from the University of Calgary and the Michigan Technological University. He will be remembered by all in the arts community as a generous man whose contributions greatly enhanced Calgary's arts scene. **KH**

**NATIONAL BALLET ANNOUNCES NEW MUSIC DIRECTOR**

The National Ballet has announced that David Briskin will become its new music director and principal conductor. Briskin is currently conductor of the New York City Ballet. Other dance organisations he has conducted include the Joffrey Ballet, Les Grands Ballets Canadiens de Montréal, and the companies of Martha Graham and José Limón. Additionally, he



has conducted Manitoba Opera, Calgary Opera and the National Arts Centre Orchestra. Briskin has made frequent appearances as guest conductor with the National Ballet during the last five years. He will assume his new post as the Ballet moves into the new Four Seasons Centre for the Performing Arts this summer.

The previous music director, Ormsby Wilkins, resigned from the National Ballet which he led for 15 years to assume the position of music director with the American Ballet Theatre in New York. **KH**

**BIRGIT NILSSON (1918-2005)**

On Christmas day, the legendary Swedish soprano Birgit Nilsson passed away at the age of 87 in her childhood home in southern Sweden. Nilsson, the child of middle-class farmers, became a leading exponent of Richard Wagner's operas. She has become the standard from which to compare the essential Isolde, the mythic princess in Wagner's "Tristan und Isolde," a role she sang more than 200 times throughout her career. She was equally well known as Brunnhilde in Wagner's "Die Walküre," "Siegfried" and "Götterdämmerung." Nilsson's miraculous voice and unending doggedness thrilled audiences from New York's Metropolitan Opera to La Scala in Milan, and her high notes made her the greatest Wagnerian soprano since Kirsten Flagstad. Before retiring in 1984, she was one of the highest-paid singers in the opera world, due to her mastery of the genre and her great popularity. Her voice will be remembered for its robustness and precision. "She avoided all the kind adulation that people gave her," describes Plácido Domingo. "Nobody has sung Turandot like her. She was an unbelievable lady." **MV**

**MOZART'S SKULL**

Scientists have failed to prove that a skull, long rumoured to have been Mozart's, is indeed his. Mozart was buried in an unmarked pauper's grave in Vienna's St. Mark's Cemetery. The exact location of the grave is unknown, but a marker stands in its believed location. According to legend, the grave-digger Joseph Rothmayer removed the skull in 1801, ten years after Mozart's burial. It has been in the possession of the International Mozartum Foundation in Salzburg since 1902.

Scientists from the Institute for Forensic Medicine in Innsbruck, along with the US Armed Forces DNA Identification Laboratory in Rockville, Maryland, took DNA samples from two of the skull's teeth and compared them to DNA from two thigh bones taken from the Mozart family grave in Salzburg's St. Sebastian Cemetery. The bones were believed to be from Mozart's maternal grandmother and a niece. The tests show that the skull is not related to either of these bones, but also that these other bones do not share any genetic material. This raises new questions about the skeletons in the Mozart family grave. The test results were announced on a documentary celebrating the 250<sup>th</sup> anniversary of Mozart's birth. **KH**

# Singing MOZART

Joseph K. So

"I BELIEVE IN GOD, MOZART, AND BEETHOVEN," Richard Wagner is reputed to have said.

Schubert, another musical giant, writes in his diary, "O immortal Mozart, how many inspired suggestions of a better life have you left in our souls." For countless millions of music lovers, January 27<sup>th</sup> of this year marked a special day, the 250<sup>th</sup> anniversary of the birth of Wolfgang Amadeus Mozart.

**S**alzburg, his birth city, is bracing for a deluge of tourists on a musical pilgrimage, eager to snap up pricey souvenirs and concert tickets costing a king's ransom. Except for a few jaundiced nay-sayers – music critic Norman Lebrecht among them – who bemoan the crass commercialism of this massive birthday bash and warn of the danger of an overdose of Mozart *mit schlag*, most welcome the occasion to commemorate and reflect on the great composer. Last month, opera houses, concert halls and airwaves resounded with his music.

Perhaps no musicians hold Mozart more dearly to their collective heart than singers. The wonderful Austrian mezzo Angelika Kirchschlager was recently quoted as saying Mozart "is a gift from God; his work purifies not only the voice but the soul." What makes his music so special? First of all, it is supremely accessible – few composers write such 'humma-ble' melodies. Mozart himself considered melody the essence of music, stating that "even in situations of the greatest horror, (music) should never be painful to the ear, but should flatter and charm it, and thereby always remain music." To many, Mozart is the ultimate 'feel-good music' that lifts the spirit like no others. Even the great Antonin Dvorák called it "a ray of sunshine."

To be sure, there is a sincerity and directness of communication in Mozart's musical language that touches the heart. His operas, particularly the Da Ponte Trilogy, remain remarkably fresh two and a half centuries later, which may explain why many stage directors, from Peter Sellers to Sir Kenneth Branagh, cannot resist an attempt at updating, with varying degrees of success. "Mozart's characters are timeless," baritone Gerald Finley says. "In *Le nozze di Figaro*, you have the whole political thing; the relationship between servant and master, the haves and have-nots. The ideas of romantic love, power, social position – these are completely contemporary, really timeless issues. And with the wonderful pulsating energy and an anguished lyricism to his music, each time I sing it, it feels like the first time." Finley speaks from experience. A singer of great artistic range, from Bach and Handel to John Adams and Sariaaho, he is also a quintessential Mozartean, his *Don Giovanni* from the Metropolitan Opera last season, a *tour de force* of vocal and dramatic veracity. On his 2006 calendar is a reprise of the Count for

Covent Garden, plus the title role in a new production of *Don Giovanni* in Vienna, and several appearances as baritone soloist in the Mozart Requiem.

It is often said that Mozart writes gratefully for the voice. "He writes for the voice like nobody else," explains soprano Nathalie Paulin, who has delighted audiences as Susanna, Despina and Zerlina, and is about to tackle her first Pamina. "His melodies, once learned, are great exercises for the voice." Mozart may appear deceptively 'easy' to sing, but part of the trick is to be able to meet the technical demands so well that the singing comes across as effortless. Purity of tone, clarity of diction, smooth, even scale and long breath line are just some of the requirements in Mozart. The Countess's 'Porgi amor' demands a *mezza voce* of resolute beauty and steadiness, seamless legato and sureness of pitch, tricks of the trade common in the arsenal of the Mozart singer. The daunting coloratura in Queen of the Night's two arias requires great flexibility up to a high F, but also a certain dramatic expression few light sopranos possess.

Is Mozart's music "balm for the voice," like some singers claim? "Only if you sing it correctly," Finley replies. "If your technique is not in shape, you collapse in Mozart. He demands long lines

and good breath control, together with a certain purity and clarity." Suffice to say the technical facility has to be in place before a singer is free to express the emotions inherent in the music. Unlike Puccini and other *verismo* composers, the classical style does not lend itself to histrionics. Even *buffo* Leporello and Monostatos should be sung rather than mugged. A lot of the expressions are already written into Mozart's vocal line and in the orchestration, and if the singer is faithful to the composer, the emotions will come through. Best is to let the music speak. Paulin agrees: "I love his soubrettes – the ones I have sung all have strong personalities. Susanna is one of the greatest roles, quite long and a little low for a soprano, but so fulfilling and challenging! Zerlina is another strong headed girl – she falls for Don Giovanni for a moment, but she is nevertheless so much in love with her Masetto. And I would dearly *love* to sing Elvira, that neurotic bag! (laughs) All these characters have flaws. That's what I love about Mozart's roles. They all make good and bad decisions – because they are really human!" ■



**“ The ideas of romantic love, power, social position – these are completely contemporary, really timeless issues. And with the wonderful pulsating energy and an anguished lyricism to his music, each time I sing it, it feels like the first time. ”**

GERALD FINLEY, BARITONE

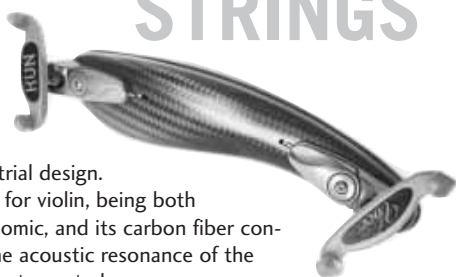
## NEW IN INSTRUMENTS

Christopher Bourne

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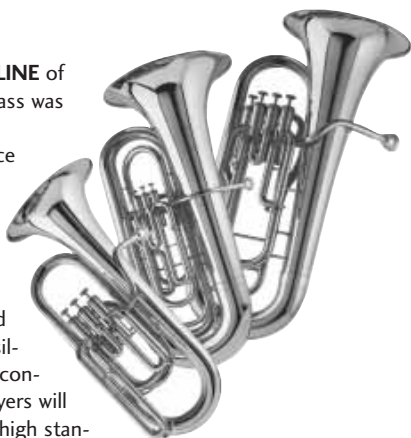
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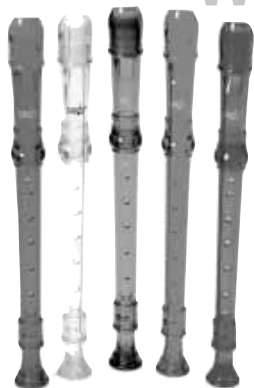
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# JAZZ

## FROM HISTORY...

**Mark Miller: Some Hustling This!**  
**Taking Jazz to the World, 1914-1929**

The Mercury Press

ISBN: 1-55128-119-8 187 pp. + notes and index

Renowned as Canada's national jazz scribe, Toronto journalist Mark Miller has spawned another worthwhile tome in his role as jazz historian laureate. While his six previous works were focused on the country – either in the choice of subjects and/or locations – Miller has this time cast a wider net, bringing to life little-known tales from the early global jazz diaspora.

True to the author's journalist vocation (he recently retired from The Globe & Mail after 27 years), Miller writes to tell the story of jazz but with the rigour of a historian, effectively searching through first and second-hand sources such as musician recollections and newspaper coverage. "Some Hustling This!" brings us the stories of people like Louis Mitchell, Arthur Briggs, Ada "Bricktop" Smith, Frank Withers and many others who played essential roles in the early spread of jazz on the Old Continent. In some cases these characters were more important figures than Sidney Bechet or the Original Dixieland Jazz Band, to date the most heralded personalities in jazz lit.

The book brings us far afield to the early European jazz scene (with much emphasis on Paris and London), but also takes us on side trips to off-the-beaten-jazz track destinations like Moscow, Sydney, and Shanghai. Miller also



has us join in on the early travels of musicians up and down the West Coast and Canada, material previously covered in his study of African-American jazz musicians in Canada ("Such Melodious Racket: The Lost History of Jazz in Canada 1914-1949", also from Mercury Press.)

Much as in his previous works, Miller's latest is one in which the facts speak for themselves, bereft of any preset agendas or theses to be defended. While it is not a scholarly work, the research nonetheless bears the Miller hallmarks of thoroughness and precision. Concision is at a premium: we are presented with 45 chapters in less than 190 pages, with all sources carefully listed in 19 pages of endnotes. Also included are helpful details such as the dates of the characters' births and deaths. In all, Miller's latest is not only an entertaining read, but, more importantly, an informative one.

## ... TO HIS STORY

**John Zorn: A Bookshelf on Top of the Sky (12 Stories about John Zorn)**

Tzadik DVD Tz 300071-9

Few musicians working on the outer rims have been more successful than John Zorn, at least in making themselves known to a wide audience. A post-modern artist par excellence, the saxophonist – who prefers to be known as a composer – has almost single-handedly created of himself the image of an *enfant terrible*; bound to repulse some or totally entrance others, but leaves little room for indifference.

German filmmaker Claudia Heuermann is clearly taken up in the Zorn spell. Soon after discovering the artist she became a rabid collector of his records, and devoted herself to making a documentary about him and his work. The resulting film, whose title emanates from Zorn himself, ends up something like a "Desperately Seeking John" flick. It follows the filmmaker as

she tracks Zorn down at a concert in Germany and sneaks her way backstage. Although he gives her the cold shoulder, she is undaunted. In fact, she settles in New York and slowly gains his confidence.



However, Heuermann falls short in obtaining a face to face interview with Zorn, despite his promises and her repeated attempts. The resulting film is thus a cobbling together of material that only partially succeeds in unveiling a man who remains very guarded. Still, there are some insights to be found. For example, the film reveals Zorn's frustration at not being accepted by the Japanese, despite learning the language and enjoying cult status there. He muses that the situation is akin to "the old Jewish hang-up" of wanting to be accepted in a world that holds him at bay.

Dispersed through the film's 82-minutes are concert and rehearsal sequences shot in various locations (with Masada, of course, but also with its string variant and earlier bands like Naked City). We are even witness to a short sequence shot in Zorn's downtown New York home, the artist surrounded by records scattered about.

What emerges in the end is a portrait of an artist more willing to talk about his work than himself. The filmmaker, for her part, conjectures that the film is as much about her and her perceptions as that of her chosen subject. Following a first run at film festivals, this documentary was released on DVD in 2004 by Zorn's label. His fans surely have this item by now, but others should check it out too, perhaps by renting it at one of the better video stores.

Marc Chénard

# OFF THE RECORD

Marc Chénard, Felix Hamel, Paul Serralheiro

## Barry Guy – London Jazz Composers Orchestra:

### Study II, Stringer

Intakt CD 095

★★★★☆

British bass virtuoso extraordinaire Barry Guy has been meeting a single challenge head on for 35 years now: composing pieces for an orchestra mainly staffed by free jazz players (Peter Brötzmann, Evan Parker, Paul Lytton, Paul Lovens, Phil Wachsmann). This issue combines two pieces recorded ten years apart. The first, "Study II", (cut in 1991) is an etude of sound masses running under 20 minutes and comes to a peak of intensity after the halfway mark, only to subside back into stillness. In spite of its inherent freedom, this piece demands great collective discipline from the 17 players involved.

"Stringer", in contrast, is a more solo-oriented excursion for individuals and sub-groupings of the 18-man ensemble. The power here is impressive, magnified by two basses and two drum sets which fan the flames ignited by the horn players. The piece was first released in 1982 on Free Music Productions, the leading



label at that time for this kind of music. This time, this massive 42-minute opus (divided in four movements) and "Study II" make their first CD appearance on the Swiss Intakt Records.

Also worth listening to is the latest creation of this exceptional musician, titled "Oort-Entropy" (Intakt CD-101), a work scored for his slightly downsized, ten-piece unit known as the Barry Guy New Orchestra. While this comes as no news to the cognoscenti, it is nonetheless highly recommended for anyone with ears yearning for more than just the usual big band fare. (Check out Intakt's website for an overview of its catalogue and its list of distributors: [www.intaktrec.ch](http://www.intaktrec.ch)) **MC**

## The Vandermark 5: Free Jazz Classics Vol. 3 & 4

Atavistic ALP170CD

★★★★☆

The intense turn-on-a-dime precision of the Vandermark 5 is devoted to paying tribute to two unlikely figures of the free avant-garde: Sonny Rollins and Roland Kirk. The liner notes to this two CD set make



clear that both Rollins and Kirk were pioneers of sound on their instruments, stretching our notions of the possibilities of the saxophone and of the jazz idiom itself, and thereby setting new standards.

These five Chicago-based players – Jeb Bishop on trombone (who has since been replaced by cellist Fred Lonberg-Holm); Kent Kessler on bass; Tim Daisy on drums; Dave Rempis on alto and tenor saxes; Ken Vandermark on baritone/tenor sax, as well as B<sup>b</sup> and bass clarinets – bring much talent to the tribute. Together they produce poignant portraits of the music of Rollins ("Six for Rollins") and Kirk ("Free Kings — The Music of Roland Kirk"). While the vehicles that serve as starting points are not their own, the tight-working unit make them so by exuding fire and spirit rather than respectful reproduction, thus showing their understanding of the originals.

It is hard to single out individual tracks since almost each one transports the listener. It is interesting, however, to hear what the group does with Rollins' rather minimalist "John S." After a voluble and extended rapid-fire intro by Vandermark, they play at compressing and stretching the tune. It is also interesting to check out how they manage to do justice to Kirk's sound, idiosyncratic as it was. While you would never mistake any of the 12 themes covered for Kirk's own playing, these musicians do manage to reference the rootsy soulfulness of the late master. **PS**

## Anthony Braxton Quintet (London) 2004

Leo CD LR 449

★★★★☆

## Anthony Braxton Sextet (Victoriaville) 2005

Victo CD 098

★★★★☆

Despite the importance of Anthony Braxton's orchestral and solo outings, it is his compositions for more traditional small jazz groups (or, in his own words, "creative ensembles") that are at the core of his work. It is in these that his concepts are most often clearly stated and understood. This is the case with his recent Ghost Trance Music (GTM) compositions. These two albums, recorded six months apart, portray a recent stage of development of Braxton's decade-old form of musical expression.

If the early GTM compositions recorded on the Braxton House label in the mid-90's appeared a bit stiff and repetitive, the concept seems slowly to have gained flexibility. Recorded at the Royal Festival Hall in London in November 2004, the first of these albums features Braxton's *Composition no. 343* with a quintet including Taylor Ho Bynum on trumpet, Mary Halvorson on guitar, Chris Dahlgren on bass and Satoshi Takeishi on percussion.

The point of reference for Braxton's small ensemble compositions remains his quartet of the 80's and 90's with Marilyn Crispell, but here the piano has been replaced with a subtle guitar, and the presence of a



second horn gives the music added dimension. One would have to search hard for a high point in this performance, since everything seems to be understated. There is a certain quiet intensity that underlines the proceedings, and the musicians are particularly well-tuned to Braxton's conceptions, especially the trumpeter, who is the master's long-time sympathetic partner. An encore, simply titled 'part 2', rounds up the album that clocks in at exactly one hour.

Recorded at last year's Festival de Musique actuelle de Victoriaville, the sextet's performance proved to be one of the event's high points. On board were Bynum and Dahlgren, with Jessica Pavone (violin), Jay Rozen (tuba, electronics) and Aaron Siegel (percussion), who together tackle the almost 70-minute *Composition no. 345*. The group's sound was varied in this performance, with violin, tuba and occasional vibraphone adding some colour. While the leader burst into his trademark sax wails, the overall feeling remained one of an almost Zen-like contemplation, at least up to the 45-minute mark when the sextet entered somewhat noisier territory, assisted by Rozen's electronic backdrop.

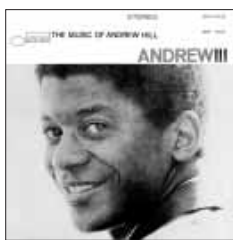
Both albums share a sparse percussion conception, non-linear and un-rhythmic, which sometimes leaves the bass to set a pulse, thereby letting the percussionist add in improvised filigrees. Bynum excels here, as does Rozen, but Braxton is still the dominant voice. Whatever the saxman does next (and it could be anything from a duet with a Buddhist monk to a new opera cycle), these two albums are at the core of his current musical development. The two sides considered, the Victo set might just get an extra half-star for its more diverse sound. Both titles are indispensable for those with an interest in creative music. **FH**

**Andrew Hill: Andrew!!!**

Blue Note (Connoisseur series) 11437

★★★★☆

After introducing Thelonious Monk in the late 40's and Herbie Nichols in the mid 50's, Blue Note found yet another unique pianist/composer in the 60's: Andrew Hill.



However, while Monk and Nichols found a certain recognition for their work (posthumously for the latter), Hill is still working hard at it with a new Blue Note album, *Time Lines*, released in March. Reissued on CD for the first time, the 1964 *Andrew!!!* was Hill's fifth date for Blue Note, and came right after his classic *Point of Departure*. Bobby Hutcherson and Richard Davis remain from that earlier session, joined by Joe Chambers and tenor saxophonist John Gilmore, in one of his rare appearances away from Sun Ra's Arkestra. The music is adventurous, bridging hard bop and the avant-garde, with six versions of recognizable Hill themes plus two bonus alternate takes. Essential listening. **FH**

**John Surman: Way Back When**

Cuneiform Records Rune 200

★★★★☆

This previously unsissued quartet/quintet date is a nice blast from the past. Baritone saxophonist John Surman, 25 at the time, convened some of his friends for a session just before leaving



Britain in 1969. Heard are pianist John Taylor, playing the then-brand-new electric keyboard, bassist Brian Odgers, drummer John Marshall and, on two tracks, the sadly vanished altoist Mike Osborne. Only a few test pressings of the session exist and the master tape was, until recently, missing. Unavoidably, the music is dated because of the piano and the obstinate grooves seeping in from the nascent jazz-rock trend. The leader's spirit makes up for those wrinkles, however. On soprano sax, he careens through the first four tracks, a kind of suite that gives its title to this record. On the two longer tracks, shared with Osborne, Surman shows his extraordinary prowess on the bigger horn, clearly reaffirming his position as a master of that axe. On the basis of those qualities alone this disc merits four stars, minus half due to three of the suite's tracks being alternate takes of the same tune. **MC**

**Don Cherry: Where Is Brooklyn?**

Blue Note (Connoisseur series) 11435

★★★★☆

Don Cherry's third Blue Note album, *Where is Brooklyn?*, recently saw its first domestic CD release in the Connoisseur series. As with his first disc for the label – the excellent



*Complete Communion* – this is a quartet session, with bassist Henry Grimes and drummer Ed Blackwell, plus Pharaoh Sanders on tenor and piccolo, replacing Cherry's usual saxophonist of the time, Gato Barbieri. While Sanders might not be as in tune with Cherry's music as Barbieri, he still provides fiery solos. The music features classic versions of "Awake Nu" (a former Albert Ayler theme), "There is the Bomb" and "The Thing", all of which have become free jazz staples today. They were notably played by Ken Vandermark and Mats Gustafsson, whose trio is called "The Thing". While perhaps not on the level of his other two Blue Note productions, this album is still classic Don Cherry. **FH**

**Now Orchestra and Marilyn Crispell: Pola**

Victo CD097

★★★★☆

Made up of some of the strongest voices on the Vancouver scene, the Now Orchestra is an ensemble with a difference, focusing on collective improvisation. This latest release finds them



with an old friend and former collaborator, pianist Marilyn Crispell, who contributes the slowly evolving, contrast-rich "Yin Yang". Four of the other compositions are by artistic director Coat Cooke, and one comes from guitarist Ron Samworth. All six tunes could serve as models of thematic conciseness, balanced with collective development via improvisation. Two of Cooke's shortest pieces are compressed vehicles that show the band's ability to burn within the rigours of closely controlled writing. The musicians blaze with just as much intensity on the other, longer vehicles – notably Samworth's "M.C.", which embeds one of the most lyrical brass lines on the album, Cooke's ominous, almost Wagnerian "Broken Dreams," and the pointillist and poetic "Suffused with Blue Light". **PS**

**Coat Cooke: Up Down Down Up**

Cellar Live 50605

★★★★☆

This side is one of Coat Cooke's rare appearances, apart from the previously-reviewed orchestra release. Appearing with bassist Clyde Reed and drummer Kenton Loewen, he



performs at Vancouver's leading jazz den, now preserving and distributing performances via its own in-house label. In keeping with Sonny Rollins' 50-year-old tradition, Cooke plays nimbly with sympathetic support, both on alto and tenor saxes (though the back of the record perfunctorily lists him on "saxophone"). Difficult to say if they are actually playing written material in these 9 tracks, caught in June 2005 at one of the trio's Monday nights gigs. Albeit very open, there is nothing aggressive, nor challenging for that matter, to be found here. The tracks remain basically free-boppish, with tinges of blue and an unexpected quote in the opening cut from the old tune "Chicago". Cooke's tenor is quite mellow, his alto more rambunctious. At just under 73 minutes, this disc, however, does not have enough gripping moments to really hold us from start to finish. Come to think of it, 50 minutes would have been just right. **MC**

**Tony Wilson: Horse's Dream**

Drip Audio MAX20152

★★★★☆

West Coast guitarist Tony Wilson plays the instrument from many angles in a wide-ranging program of pieces. Essentially a collection of tone poems composed on Hornby Island off the



B.C. coast, the music is both intimate and imaginative. We seem to get the private musings of the artist collected for all to hear, from avant-garde noise pieces to introspective six-string meditations, silky jazz noodlings, a bluegrass ballad delivered in idiosyncratic nihilistic tones, a spiritual harp-like rendering of Coltrane's "Venus/Offering", and, to close, a surprisingly fresh version of "Danny Boy". Mainly a solo CD (Bob Grant on woodstove and utensils, and Jesse Zubot on violin, make spot appearances), this is a state-of-the-art report on the electric guitar that rings true as a coherent artistic statement. It is, thankfully, not an album of self-indulgent shredding, nor the kind of suave elevator music that some prominent guitarists in jazz often concoct. **PS**





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## **Canadian Impressions**

### **McGill Wind Symphony**

Alain Cazes, director

Nicholas Francis, student guest conductor

Works by Bell, Calvert, Cherney, Gougeon,  
Nin, Fromm

**Friday, April 7, 7:00 p.m.**

### *McGill Faculty Fridays*

Ellen Jewett, violin

Elizabeth Dolin, cello

Kyoko Hashimoto, piano

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Letitia Brewer, soprano

Martina Govednik, mezzo-soprano

Gaétan Sauvageau, tenor

Marc-Antoine d'Aragon, bass

The McGill Symphony Orchestra

The McGill Symphonic Choir

Alexis Hauser, conductor

**Monday, April 10, 8:00 p.m.**

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## **Oriental Impressions**

### **McGill Wind Orchestra**

Alain Cazes, director

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# 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.scene.org](http://www.scene.org).

★★★★★	A MUST!
★★★★☆	EXCELLENT
★★★☆☆	VERY GOOD
★★★☆☆	GOOD
★★☆☆☆	SO-SO
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## REVIEWERS

WSH W.S. Habington  
 JKS Joseph K. So  
 JW Jef Wyns

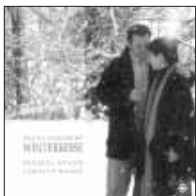
## VOCAL MUSIC

### Schubert

#### Winterreise

Russell Braun, baritone; Carolyn Maule, piano  
 CBC Records MVCD 1171 (79 min 12s)  
 ★★★★★ \$\$\$\$

This great song cycle has had a felicitous recording history – singers of all voice types have committed it to disc. Some have made multiple recordings at different stages of their careers – in the case of the great Dietrich Fischer-Dieskau, he tried his hand at it three times! This cycle is arguably the most difficult of all song cycles, requiring a two-octave range and the ability to hold the audience spellbound for almost an hour and a half. But first and foremost, the communicative power has to be there. This new entry by Canadian baritone Russell Braun ranks very high among contemporary versions. His timbre is warm – a curiously moving sound tinged with a certain sad-



ness that is perfect for this gloomiest of cycles. At over 79 minutes, the performance is some 5 minutes longer than the 'average'. A few songs are taken very slowly, while others move at a surprisingly fast clip. Braun is not afraid to take risks, opening up the voice to operatic dimensions in the more declamatory passages, but also capable of scaling things down to an almost Vickers-like whisper elsewhere. He is ably assisted at the piano by his wife Carolyn Maule. While she is stretched by its technical challenges, she compensates by practically breathing with the soloist, offering genuinely solid support. This is an important entry to the discography of *Winterreise*, and it will likely receive serious consideration when the time comes to choose the best Canadian vocal recording of 2005. **JKS**

### Mozart

#### Lieder

Suzie LeBlanc, soprano;  
 Yannick Nézet-Séguin, fortepiano  
 ATMA Classique ACD2 2327 (63 min 12 s)  
 ★★★★★ \$\$\$\$

Released in time for the 250<sup>th</sup> anniversary of Mozart's birth, this disc features the crystalline soprano of Suzie LeBlanc, with the conductor Yannick



Nézet-Séguin playing on a 1998 reproduction of a 1790 fortepiano. They tackle 22 familiar Mozart songs in German, French, and Italian. It opens with 'Abendempfindung,' arguably his finest. LeBlanc brings an early-music approach to these songs, using relatively little vibrato and accentuating the fluty, plaintive quality in her voice. Pieces are occasionally on the slow side, such as the opening song, but LeBlanc sustains the mood well. 'Der Zauberer' and 'Das Veilchen' are exquisite. 'Kinderspiel' has just the right bouncy quality. It should come as no surprise that besides being a terrific conductor, Nézet-Séguin is also a wonderfully attentive and sympathetic pianist. It is unfortunate that the balance between the voice and the piano is less than ideal. The piano sound is too recessed, at times sounding as if it is in the next room. LeBlanc's beautiful voice is well captured, the tone rich and full, although the miking is too close and one is aware of her breathing. The acoustics are

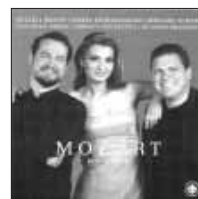
over-reverberant. The thick booklet contains an essay, artists's photos and biographies, plus texts in three languages, albeit in miniscule print. **JKS**

### Mozart

#### Arias & duets

Isabel Bayrakdarian, Michael Schade, Russell Braun  
 COC Orchestra / Richard Bradshaw  
 CBC Records SMCD 5239 (67m 21 s)  
 ★★★★★ \$\$\$\$

Released to coincide with the Mozart celebrations, this disc has its origin from a terrific concert at the Glenn Gould Studio. The forces reunited at the acoustically superior George Weston Hall last June for the recording. The result is a highly enjoyable disc capturing the three artists in great form. The lion's share of the singing falls on the capable shoulders of baritone Russell Braun, who is involved in 8 of the 15 selections. Whether as Papageno, Don Giovanni, Guglielmo, or the Count, Braun combines a virile sound with keen dramatic sense. It is a little disappointing that Bayrakdarian chose not to sing Pamina's 'Ach ich fuhls,' a role tailor-made for her; nor did she venture deeper into Elvira territory with the showpiece 'Mi tradi'. But her 'Ah, fuggi il traditor' has gleaming tone and sparkling coloratura; and as expected, Susanna's 'Deh vieni' is truly exquisite. Michael Schade tackles four of the most difficult Mozart tenor arias, combining his justly famous *mezza voce* with ringing tone at the climaxes. The COC Orchestra under Richard Bradshaw sounds surprisingly idiomatic in Mozart. The photos in the booklet and the inside of the jewel box show the three artists obviously having a great time. I dare say, the sentiment is amply shared by their listeners. **JKS**



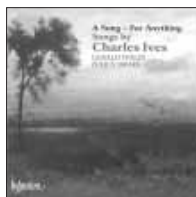
### Ives

#### A Song – For Anything

Gerald Finley, baritone; Julius Drake, piano  
 Hyperion HYP CDA 67516 (70 m 30 s)  
 ★★★★★ \$\$\$\$

Ives wrote some 200 songs, but they are underrepresented on disc. Thomas Hampson and Susan Graham each recorded a few, but to me this new collec-

tion of 31 songs is definitive. Brilliantly sung by Canadian baritone Gerald Finley, it has become the gold standard by which all future recordings of these pieces will be measured. Finley meets the daunting vocal and dramatic challenges with total commitment and superb musicianship. There is unfailing beauty of tone in the lyrical songs ('Memories'; 'Tom Sails Away'). In the more declamatory songs ('General Booth'; 'Charlie Rutlage') he is unabashedly theatrical, complete with cowboy drawl. The songs are mostly in English except for three in German (including one set to the famous Heine text 'Ich grolle nicht') and one in French ('Élégie'). One would be hard-pressed to find a better collaborative pianist than Julius Drake, who even makes vocal contributions – in 'Memories' and 'Charlie Rutlage'! Given its legal troubles, Hyperion is brave to take on this adventurous project. The critical success of this disc is richly deserved. **JKS**

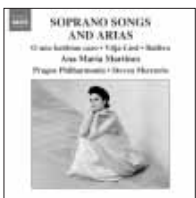


#### Soprano Songs and Arias

Ana Maria Martínez, soprano; Prague Philharmonia / Steven Mercurio  
Naxos 8.557827 (53min 26s)

★★★★☆ \$\$\$

Puerto Rican soprano Ana María Martínez has a stunning voice and she is in glorious form on this disc, recorded in 2000 and only now released in conjunction with her Met debut as Micaëla. Having seen her Fiordiligi and Donna Elvira in Santa Fe, I dare say she rivals the best. Here she sings some of the chestnuts of the lyric soprano repertoire, from Puccini and Gounod to Canteloube and Villa-Lobos, all sung with gleaming tone and unfailing musicality. Perhaps one could ask for more temperament and personality – she is a bit placid and I miss the smile in the voice – but on a purely vocal level she is terrific. *Bailèro* from Songs of the Auvergne and *Bachianas Brasileiras No. 5* are particularly lovely. Like most Latins singing in German (*Vilja Lied*), she tends to suppress her consonants. Steven Mercurio offers solid support, even if the Prague Philharmonia isn't terribly idiomatic in the Spanish pieces. At 53 minutes the disc is a bit short but her beautiful singing makes up for it. Highly recommended for soprano buffs. **JKS**



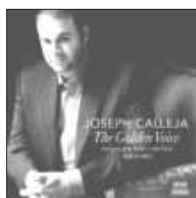
#### The Golden Voice

Joseph Calleja, tenor, Academy of St. Martin in the Fields, Carlo Rizzi, conductor

Decca 475 6931 (59min 23s)

★★★★☆ \$\$\$\$

This is the second solo disc by Maltese tenor Joseph Calleja on Decca, where he has an exclusive contract. One is tempted to dismiss the title "The Golden Voice" as nothing more than media hype, but to my ears, his voice does bear a certain resemblance to the so-called 'golden age' singers. No doubt, Calleja has a major voice that is immediately recognizable – a bright sound with plenty of *squillo*, a quick vibrato and a secure upper extension ideal in the *bel canto* repertoire of Donizetti and Bellini. He also sports a most impressive high *diminuendo*. He has certainly come a long way



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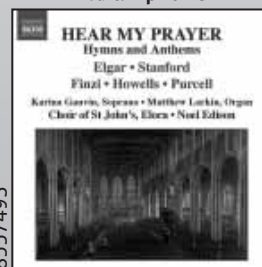
**John Tavener**  
**Lament for Jerusalem**  
Choir of London and Orchestra  
Jeremy Summerly, conductor

**From Byzantium To Andalusia**  
Oni Wytars Ensemble



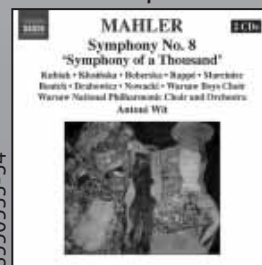
**John Rutter**  
**Mass of the Children**  
The Choir of Clare College,  
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since the 'diamond in the rough' Rodolfo in Toronto five years ago. His 'Una furtiva lagrima' is lighter and less substantial than the burnished sound of Rolando Villazon, but Calleja has a plaintive quality that is equally appealing. Anna Netrebko makes a cameo in the duet from *La sonnambula*, trading high notes with Calleja, with the tenor coming out on top. Typical of these solo discs, the conductor Carlo Rizzi plays 'follow the divo'. A highly enjoyable disc. **JKS**

#### J.S. Bach Cantatas Vol 10

For the Nineteenth Sunday After Trinity: BMW 48, 5, 90, 56; For the Feast of the Reformation: BMW 79, 192, 80 – Soloists, Monteverdi Choir, English Baroque Soloists/Sir John Eliot Gardiner Sol Deo Gloria SDG 110 (121 min 46 s – 2 CDs)  
★★★★☆ \$\$\$\$

Sir John Eliot Gardiner took his period forces on the road in 2000 to perform all of Bach's sacred cantatas. This is volume 10 in a traversal of the (hidden) bulk of the composer's output and the series is enjoying phenomenal success. Recorded live in the historic churches of Potsdam and Wittenberg, these are superlative yet spontaneously exciting readings. The English Baroque Soloists (EBS) and the Monteverdi Choir are, of course, standard bywords for excellence and the solo vocalists (Joanne Lunn, soprano; William Towers, alto; James Gilchrist, tenor; Peter Harvey, bass) achieve rapturous heights of expression. When it comes to this music, it is hard to avoid the conclusion that "Sir John knows and does best."

Collectors who have not yet taken the plunge into Gardiner's Bach Pilgrimage should try a single disc sampler from Sol Deo Gloria (SDG 114). In addition to ten extracts from forthcoming issues in the cantata cycle, it includes a Bach discovery from 2005: *Alles mit Gott und nichts ohn' ihn*. This was a 1713 birthday ode for the Duke of Saxe-Weimar and it is performed with marvelous sensitivity by soprano Elin Manahan Thomas and a chamber group of EBS musicians.

Sol Deo Gloria is an imprint of rare quality with cover art by photographer Steve Curry, informative essays and full vocal texts with English and French translations. This is most appropriate for music that unfailingly comforts, consoles and inspires the listener. **WSH**



## ORCHESTRAL MUSIC

### Rochberg

#### Symphony No 2

Saarbrücken Radio Symphony  
Orchestra / Christopher Lyndon-Gee  
Naxos American Classics 8559182 (55 min 34 s)  
★★★★☆ \$

George Rochberg (1918-2005) was an individual, questioning force among American composers of the 20<sup>th</sup> century. His Second Symphony was acclaimed at its first performance in New York under the baton of George Szell in 1961. Rochberg had been a wartime infantry officer and was seriously wounded during the Battle of the Bulge. "My war experience had etched itself deep in my soul..." the composer explained, "...I lived with an ever sharpening awareness of the approach to the abyss." The symphony reflects this anguish and reveals Rochberg's unique approach to twelve-tone technique. It receives a violent but articulate performance from Lyndon-Gee. The disc includes a 24-minute coupling in the form of *Imago Mundi* inspired by travels to Japan. It displays Rochberg's creative depth on the rebound from serialism. **WSH**

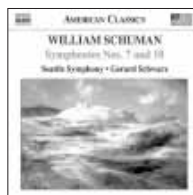


### Schuman

#### Symphonies Nos 7 & 10

Seattle Symphony / Gerard Schwarz  
Naxos American Classics 8559255 (60 min 48 s)  
★★★★☆ \$

This is the second volume in the new cycle of the ten symphonies of William Schuman by the Seattle Symphony and Gerard Schwarz for Naxos. This is an important venture because Schuman was the essential central figure in American music for much of the past century. As a composer, educator and arts administrator, he exerted enormous influence in the development of American culture at the serious art level. This recording provides conclusive evidence of the characteristics of Schuman's symphonies: stunning ingenuity and a complexity tempered with direct communication and a strong sense of formal coherence. The Seventh (1960) and Tenth (1976) may not be among his finest works



in the form but Schwarz and his motivated West Coast Orchestra make an excellent case for them. Their instincts in this music are faultless making this is another invaluable initiative from Naxos. **WSH**

### Smetana

#### Má Vlast

London Symphony Orchestra/Sir Colin Davis  
LSO0516 Hybrid SACD (75 min 15 s)  
★★★★☆ \$

Most of the recordings released by LSO Live under the baton of the orchestra's principal conductor have been pieces long entrenched in Sir Colin's discography from Berlioz, Sibelius and Dvořák. This is the first time he has committed Smetana's epic cycle of picture-postcard tone poems to disc. While it may not replace the famous Kubelik accounts (on DG and Supraphon) in our affections, it is a performance to be reckoned with and a stunning exhibition of prowess by a great orchestra. Davis conducts with a firm but flowing style. His vigorously articulated approach succeeds throughout and especially in the climactic *Blaník* tone poem.



London's Barbican Centre is a notoriously difficult recording venue. Previous LSO Live CDs have been criticized for sound quality. The audio in the present issue (engineered by Jonathan Stokes) is very good and can be heard to best advantage in SACD surround mode. This is a *Má Vlast* of high artistic merit offered at a relatively low price. Collectors who have so far overlooked Smetana should not hesitate. **WSH**

#### In Concert with Otto Klemperer and George Szell

Beethoven: Symphonies 3 & 4; Brahms: Piano Concerto No 2, Hindemith: Nobilissima Visione – Géza Anda (piano), Cologne Radio Symphony Orchestra/Otto Klemperer  
Andante AN 2130 (149 min 58 s – 2 CDs))

★★★★☆ \$\$\$

Beethoven: Coriolan & Egmont Overtures, Piano Concerto No 5, Symphony No 5; Bruckner: Symphony No 3 – Nikita Magaloff (piano), Staatskapelle Dresden/George Szell  
Andante AN 2180 (139 min 45 s – 2 CDs)

★★★★☆ \$\$\$

It was in 1957 that Otto Klemperer received a surprise visitor to his dressing room after a London performance of the *Eroica*. "Herr von Karajan, what are you doing here?" Karajan replied, "I have simply

come to thank you and to say that I hope that I shall live to conduct the Funeral March as well as you have done it. Good night." This bargain-priced set from Andante of the 1954 Cologne broadcast recordings will give you a clear idea of what aroused HvK's admiration. This is Klemperer at the top of his form in Beethoven *Symphonies Nos 3 and 4*. The Brahms is self-recommending for the presence of Géza Anda as soloist, and Hindemith's *Nobilissima Visione* is given surprisingly stylish treatment, considering Klemperer's long standing antipathy to the composer.

The Szell set serves up a generous portion of the true glory of the Staatskapelle Dresden in concert at the Salzburg Festival in 1961 and 1965. The conductor's trademark interpretation of Beethoven's *Fifth* evokes a note-perfect, spirited response from the Dresdeners. Nikita Magaloff is not a widely known pianist but his talents and insight are also aligned with Szell in the *Emperor* Concerto. The Bruckner *Third* is superbly idiosyncratic and compelling.

These excellent sets should be irresistible to collectors who cherish what André Malraux has called the *musée imaginaire* of the gramophone. **WSH**

## DVDS

### Langgaard *Antikrist*

Soloists, Danish National Symphony Orchestra and Choir/Thomas Dausgaard  
Stage Director: Staffan Valdemar Holm, Video Director: Uffe Borgwardt  
Dacapo 2.110402 (95 min)  
★★★★☆ \$\$\$\$

Here we have the *Antikrist* from the anti-Nielsen. Rued Langgaard (1893-1952) was the bad boy of Danish music and this eccentric, heretical-Romantic has only been rehabilitated in the last couple of decades. By the age of 47, he was grateful for the position of church organist on the storm-tossed coast of South Jutland. In all he composed 431 often-revised works including 16 impressive symphonies. *Antikrist*, a segmented and allegorical opera, was his most ambitious composition and it was considered un-performable when rewritten in 1930.



The opera is awkward and virtually without plot. It is an arc-like, disturbing panorama of human nature in which the composer (who also devised the libretto) adroitly anticipates the cloying disorientation of Rod Serling's *Twilight Zone*. It has been described as a moralistic fable. Yet Langgaard understood the cyclical element of 'prevailing social standards' and his opera is a commentary on repression giving way to excess and the due process of moral revision.

Imaginatively staged in Copenhagen's old Riding School, *Antikrist* receives an outstanding performance with fully committed singers such as Poul Elming, Susanne Resmark, Camilla Nylund and Jon Ketilsson. Thomas Dausgaard directs a

sumptuous account of the incendiary score. Dacapo provides excellent booklet notes and two illuminating documentaries. This production reveals *Antikrist* as a formidable modern opera which deserves to be more widely known. **WSH**

### Wagner

#### *Die Walküre*

Soloists, Orchester der Bayreuther Festspiele/  
Daniel Barenboim

Stage Director: Harry Kupfer,

Video Director: Horant H. Hohfeld

Warner R2 62319 (237 min - 2 DVD)

★★★★☆ \$\$\$

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The multitude of ideas and decisions that go into every production, in whole or part, of *Der Ring des Nibelungen*, can be reduced to a simple question: "Is the story told so that the full magnitude of the composer's genius emerges clearly?" The answer with respect to this 1992 Bayreuth Festival production is an emphatic, "Yes!". The Barenboim/Kupfer *Walküre* makes James Levine's traditional performance from the Met (on DG) seem pallid by comparison and it even surpasses the brilliant collaboration of Pierre Boulez and Patrice Chéreau (Bayreuth 1980, now on DG). Kupfer's vision is stark, dark and kinetic. The cast is vocally the best to have appeared on DVD and also the fittest. They sprint upstage and down on the minimalist sets and the dramatic impact is enhanced by the widescreen picture aspect. Poul Elming (Siegfried), Nadine Secunde (Sieglinde), John Tomlinson (Wotan), Anne Evans (Brünnhilde), Mathias Hölle (Hunding) and Linda Finnie (Fricka) give portrayals of feral intensity and psychological insight. Barenboim's reading of the score is more than twenty minutes longer than the Boulez performance and he employs a wider orchestral dynamic.

There are now four complete *Ring* cycles available on DVD. Warner will be releasing the remainder of this one over the next year. It may well be the *Ring* production that all Wagnerians will absolutely need to possess. **WSH**



**Puccini**

**Manon Lescaut**

Maria Guleghina, Jose Cura, Lucio Gallo

Orchestra e Coro del Teatro alla Scala / Riccardo Muti, conductor

TDK DVD DVWW OPMLES (134 m)

★★★★☆ \$\$\$\$

Taped on the stage of La Scala in June 1998, this *Manon Lescaut* represents old-fashioned theatre at its best. Very few companies – the Met comes to mind – have the serious money needed for such opulent, realistic productions. The pairing of Maria Guleghina (Manon Lescaut) and Jose Cura (Des Grieux) is felicitous, catching both in excellent vocal states. There is good chemistry between them, and sparks fly in Acts 3 and 4. Guleghina looks seductive, if only her face doesn't remind one so much of American comedy actress Terri Garr! Cura can be musically wayward, but under the iron *bâton* of Muti, he behaves himself. Lucio Gallo is perhaps too youthful and not sufficiently slimy for Lescaut, and vocally he is decidedly small-scale. Veteran bass Luigi Roni is a suitably crusty Geronte. Though not a *verismo* specialist, Riccardo Muti conducts with plenty of fire, generating torrents of sound from the orchestra at climaxes, without crossing over to crudeness. As is typical with La Scala videos, there are no solo calls. Surprisingly, the bravos were mixed with a few boos in the final curtain, for reasons that escape me. The video quality is good but we are now spoiled with high definition picture, which this one is not. Highly recommended. **JKS**

## BOOKS

### **Choral Music in the Twentieth Century**

by Nick Strimble

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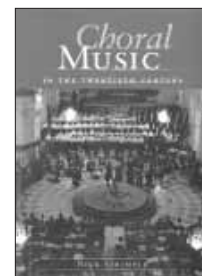
Paperback edition published in 2005

pp 389

This guide to choral music will be a unique tool in the hands of any choir director looking for fresh or exotic material. The book covers nearly every music-making country in the Western world, and Nick Strimble makes it his business to lead us from one European country to the next. While getting briefly acquainted with the most outstanding choral works, readers are presented with interesting facts. Did you know for instance that in the Baltic countries, just about every citizen is a member of a choral group, or that twentieth century composers travelled all over the globe, proportionally as much as the Renaissance Italian composers travelled in Europe? And have you ever reflected on how the composition of Masses and Requiems is an indestructible part of the Western heritage? Interesting incidental tidbits about composers are sprinkled all through the text and the author follows the elusive line composers weave into their works as the result of their contact with other cultures and with the creations of their peers. Thus, the book provides readers with glimpses of music coming from the African shores and the Middle East, a good look at Israel, and also leads them on an extensive visit of the Americas.

*Choral Music in the Twentieth Century* offers sufficient technical information about style and composition for a choir director to make appropriate musical choices, while staying well within the reach of the amateur choir member.

The only rather disturbing flaw in the work is the sloppy attitude towards the spelling of names of compositions in languages other than English. Dozens of misspelled words in foreign languages put the whole book in a minor key! Mr. Strimble should hire a multilingual proofreader for the next edition of his otherwise most interesting book. **JW**



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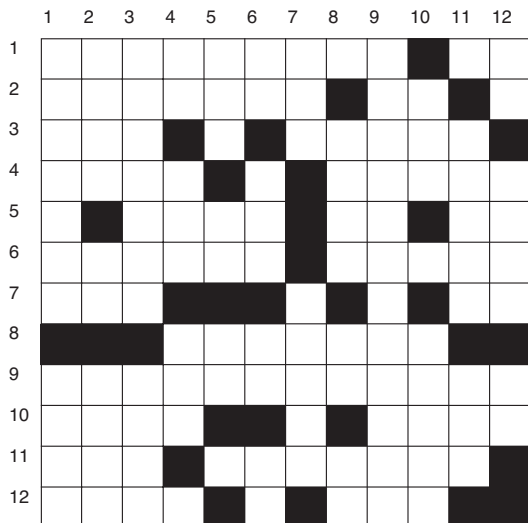
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■ 1 – On his farewell tour – Personal pronoun ■ 2 – Could be dangerous... – Japanese drama ■ 3 – A bit of admiral – In the title of a Mozart opera ■ 4 – From a musical expression which brings one back to the beginning – Chilean pianist ■ 5 – Wader – Italian river – Old note ■ 6 – Make fun of – Character in a Donizetti opera ■ 7 – Scandinavian currency – Half of a laugh (backwards) ■ 8 – Connection ■ 9 – *Marcato*, for example ■ 10 – Female name – Religious leader ■ 11 – Has recently given up armed struggle – French underwear ■ 12 – Prefix which does not stay on the ground – Canadian transportation company

## DOWN

■ 1 – First name of the rival of no. 1

across – Is sung ■ 2 – Verdi opera – Where we treat trauma – Italian composer ■ 3 – Loves red – The last was executed in 1918 ■ 4 – Artificial intelligence – Belt – Information agency ■ 5 – Follow each other in the alphabet – Proves your age – Was spoken in Southern France ■ 6 – Lake in the Pyrenees – In the compass – Greek letter – Spanish article ■ 7 – Blows everything up – He carries the skies on his shoulders ■ 8 – International Airline Passengers Association – Do not drink any more – Chemical symbol ■ 9 – At the very beginning ■ 10 – Possessive – Character in a Puccini opera ■ 11 – Makes you sweat! – Did a lot of damage during the Algerian War ■ 12 – Affirmation – American state – Follow each other backwards in the alphabet

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## AUDITIONS

**THE VANCOUVER CHAMBER CHOIR** is holding auditions for professional-level singers. Auditions will be held Saturday, April 22. All voices (SATB) are invited to audition. Please call Fiona at 604-466-9866 for an appointment or further information. [www.vancouverchamberchoir.com](http://www.vancouverchamberchoir.com)

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# Répertoire des camps musicaux Summer Music Camp Directory

## MARITIME PROVINCES



### Acadia Summer Music

Continuing and Distance Education, 38 Crowell Drive, Wolfville, NS, B4V 2R6  
Tel 800-565-6568 • Fax 902-585-1068  
www.conted.acadiau.ca  
youthcamps@acadiau.ca  
**Camp:** July 2 - Aug 12 • **Deadline:** June 4  
**Cost:** \$500-700  
**Languages:** English  
**Disciplines:** Jz, Wd, Pi, Crd, Gui, CM, Tec  
**Particularities:** Top musicians in Canada work with aspiring and accomplished young musicians to help them achieve their goals. Programs are one week in length.

### UNB Music Camp

PO Box 4400 Fredericton, NB E3B 5A3  
Tel/Fax 506-453-4697  
www.unb.ca/musiccamp • rhornsby@unb.ca  
**Camp:** August 12-20 • **Deadline:** July 15  
**Cost:** \$500 • **Languages:** English  
**Disciplines:** WW, Cui, Crd, Vo, Gui, Pi  
**Particularities:** Top musicians and educators from across North America provide quality instruction to students age 10-18. On campus housing is available.

## QUÉBEC

### Lake MacDonald Music Centre

85 chemin CAMMAC, Harrington, QC J8G 2T2  
Tel 888-622-8755 • Fax 819-687-3323  
www.cammac.ca  
**Camp:** June 25 to Aug 20 • **Deadline:** no  
**Cost:** \$315 - \$1523 • **Scholarships:** yes  
**Languages:** French and English  
**Disciplines:** Vo, Pi, MA, FaB, FI, Hrp, WW, Cui, Jz, Cho, CM, Dn  
**Particularities:** On-site lodging and campground. For amateur musicians of all levels. Tennis, nature trails, boating, swimming.

### Camp musical du Saguenay – Lac-Saint-Jean

1589, rte 169, Métabetchouan, Lac-à-la-Croix, QC G8G 1A8  
Tél 888-349-2085 • Fax 518-349-8719  
www.campmusical-slsj.qc.ca  
**Camp:** 24 juin au 20 août • **Date limite:** non  
**Coût:** 325 \$ - 854 \$ • **Bourses:** oui  
**Languages:** français  
**Disciplines:** Pi, Crd, WW, Cui, Vo, Jz, Cho  
**Particularités:** Classes de maître, musique de chambre, concerts de fin de stage,

artistes de grande renommée, brunchs.

### Camp musical Tutti

3440 Patricia Ave, Montreal, QC H4V 1Z1  
Tel/Fax 514-486-8727  
www.geocities.com/campmusical  
**Camp:** June 25 - July 2 • **Deadline:** none  
**Cost:** \$580 • **Scholarships:** Yes  
**Languages:** English, French  
**Disciplines:** all  
**Particularities:** Theatre, swimming, sports, choir, art, yoga, massage.

### Music Academy Orford Arts Centre

3165 chemin du Parc, Orford, QC J1X 7A2  
Tel 819-843-3981 / 800-567-6155  
Fax 819-843-7274  
www.arts-orford.org • adubois@arts-orford.org  
**Camp:** June 18 - August 12 • **Deadline:** May 1  
**Cost:** \$575 / week • **Scholarships:** no  
**Languages:** English, French  
**Disciplines:** Vo, Pn, Cmp, Crd, Cui, WW  
**Particularities:** Private lessons, master classes, string quartet workshop, opera workshop, sound creation workshop, student concerts.

### Académie du Festival international d'orgue et de clavecin de Rimouski

C.P. 84 Rimouski, QC G5L 7B7  
Tél 418-724-6887 • Fax 418-725-4319  
www.rimouskiweb.com/orgue&clavecin  
**Camp:** 8-12 juillet • **Date limite:** 15 mai  
**Coût:** 25 \$ - 150 \$ • **Bourses:** oui  
**Languages:** français, anglais sur demande  
**Disciplines:** Or, Clv  
**Particularités:** Professeurs invités : Blandine Verlet au clavecin, Jean-Guy Proulx à l'orgue. Participation des stagiaires à un des cinq concerts du Festival.

### Camp musical des Laurentides

60, place Mozart, Saint-Adolphe-d'Howard, QC J0T 2B0  
Tél 450-277-0909 • Fax 450-226-6770  
www.cmlaurentides.qc.ca  
info@cmlaurentides.qc.ca  
**Camp:** 18 juin - 26 août • **Date limite:** 15 mai  
**Coût:** 50 \$ • **Bourses:** par demande écrite  
**Languages:** français & anglais  
**Disciplines:** Vo, Crd, WW, Cui, Pi, Per  
**Particularités:** Le camp musical offre un enseignement de niveau supérieur favorisant les cours individuels. Les étudiants reçoivent donc un enseignement personnalisé en plus de participer aussi à différents cours de groupe tel l'orchestre ou des classes de maître.

### Domaine Forget Music and Dance Academy

5 Saint-Antoine  
Tel 418-452-8111 • Fax 418-452-3505  
www.domaineforget.com  
aca@domaineforget.com  
**Camp:** May 17 to Sept. 4 • **Deadline:** April 1  
**Cost:** \$575 / week • **Scholarships:** yes  
**Languages:** French & English  
**Disciplines:** Cui, WW, Gui, Crd, Vo, Cmp, Jz, Dn  
**Particularities:** Private lessons, masterclasses, chamber music, workshops, student concerts, admission to the International Festival concerts included

## ONTARIO

### Summer Opera Scene Study & Music Theatre Camps

The Royal Conservatory of Music  
90 Croatia St, Toronto, ON M6H 1K9  
Tel 416-408-2825 • Fax 416-408-1955  
www.rcmusic.ca/summerschool  
**Camp:** June-August • **Deadline:** See website  
**Cost:** \$675 + reg fee • **Scholarships:** Yes  
**Languages:** English • **Disciplines:** Vo, CM  
**Particularities:** Opera Scene Study: Adults will perform excerpt of major works. Music Theatre Camps: Young adults (13-18) will perform an original show.

### Southern Ontario Chamber Music Institute (SOCMI)

146 Lakeshore Rd. East, 2<sup>nd</sup> Floor, Oakville, ON L6J 1H4  
Tel 905-842-5865 • Fax 905-844-1154  
www.socmi.org • aficzere@socmi.org  
**Camp:** August 7-20 • **Deadline:** May 1  
**Cost:** \$1250 • **Scholarships:** Possibly  
**Languages:** English • **Disciplines:** Vln, Vla, Vlc, Pi  
**Particularities:** An intensive chamber music programme with mentors: Penderecki, Lafayette, Tokai String Quartets, Mark Fewer, André Roy, Shauna Rolston, Heather Schmidt.

### CAMMAC Ontario Music Centre

304 Stone Rd W, #721, Guelph, ON N1G 4W4  
Tel 866-273-7697 • Fax 416-536-3362  
www.cammac.ca • ontario@cammac.ca  
**Camp:** July 30-Aug. 20 • **Deadline:** June 19  
**Cost:** \$745-\$1015 • **Scholarships:** Yes  
**Languages:** English  
**Disciplines:** Vo, Crd, FI, FaB, Cl, Hb, Ba, Gui, Cui, Pi, Per, Dn, Cho, CM  
**Particularities:** Week 1: more jazz; Week 2: more classical; Week 3: more world music. Evening concerts, swimming, canoeing, hiking, tennis. Large and small ensembles.



### Kincardine Summer Music Festival

Box 251, Kincardine, ON N2Z 2Y7  
Tel 866-453-9716 • Fax 519-396-9716  
www.ksmf.ca • info@ksmf.ca  
**Camp:** August 6 - 19 • **Deadline:** August 6  
**Cost:** \$115-\$495 • **Scholarships:** Yes  
**Languages:** English  
**Disciplines:** Jz, Bl, Gui, Cho, Crd, Fid  
**Particularities:** Beginner to experienced levels, exceptional teachers, daytime classes, world-class evening concerts. A remarkable experience in beautiful Kincardine on Lake Huron.

### Music at Port Milford

89 Colliers Rd, Milford, ON K0K 2P0  
Tel 914-769-4046 • Fax 914-729-3489  
www.mpmcamp.org  
**Camp:** July 15-Aug. 12 • **Deadline:** Rolling  
**Cost:** \$1250-\$2300 • **Scholarships:** Yes  
**Languages:** English  
**Disciplines:** Vln, Vla, Vlc, CB  
**Particularities:** Come celebrate our 20th season! Borealis, Tokai, Alcan, Arthur Le Blanc in residence. Located in historic Prince Edward County.

## MANITOBA

### Manitoba Conservatory Summer Day Camps

105-211 Bannatyne, Winnipeg, MB R3B 3P2  
Tel 204-943-6090 • Fax 204-947-3853  
www.mcma.ca • info@mcma.ca  
**Camp:** July 10 to August 4 • **Deadline:** July 3  
**Cost:** \$150/wk • **Languages:** English  
**Disciplines:** Orff method  
**Particularities:** Choose from four different theme weeks (fairy tales, drama, composers, world music) with activities for campers ages 4-12. All camps use the Orff method.

### "Little Maestros" Half-Day Mini Camp

105-211 Bannatyne, Winnipeg, MB R3B 3P2  
Tel 204-943-6090 • Fax 204-947-3853  
www.mcma.ca • info@mcma.ca  
**Camp:** July 10-14 • **Deadline:** July 3  
**Cost:** \$85 • **Languages:** English  
**Disciplines:** Vo  
**Particularities:** A "music-full" half-day camp for kids aged 4-5. Includes art and creating simple instruments.

## SASKATCHEWAN

### Saito Conducting Method Workshop

1610 Morgan Ave, Saskatoon, SK S7H 2S1  
Tel 306-373-6408

www.conductorschool.com  
info@conductorschool.com

**Camp:** July 23-29 • **Deadline:** July 1

**Cost:** \$850-\$975 • **Scholarships:** No

**Languages:** English, Japanese

**Disciplines:** Chef

**Particularities:** Empower your gestures with precision and artistry. Rare opportunity to study with Morihiro Okabe and Wayne Toews. Limited enrollment

## ALBERTA

### 5<sup>th</sup> International Voice Symposium

The Banff Centre, Banff, Alberta

Tel 403-284-9590 • Fax 403-289-4988

www.canadianvoicecarefdn.com

cvcf@shaw.ca

**Camp:** August 9-13 • **Deadline:** May 1

**Cost:** \$180-\$695 • **Scholarships:** no

**Languages:** English

**Particularities:** This 5<sup>th</sup> International Care of the Professional & Occupational Voice Symposium is presented by the **Canadian Voice Care Foundation**. A variety of information sessions and lectures will prove informative to any professional voice user.

## BRITISH COLUMBIA

### CYMC International Summer Youth Music School & Festival

PO Box 3056 #204 580 Duncan Ave,

Courtenay, BC V9N 5N3

Tel 250-338-7456 • Fax 250-703-2251

www.cymc.ca • info@cymc.ca

**Camp:** July 1-30 • **Deadline:** June 15

**Cost:** \$630-\$830 • **Scholarships:** yes

**Languages:** English

**Disciplines:** Crd, WW, Cui, Hrp, Per, Jz, CM, Vo, Cho

**Particularities:** Pacific Coast setting, world-class instruction! Orchestra, Concert Band, Chamber Music, Hapr, Percussion, Jazz, Musical Theatre, Serious learning, serious fun.

## INTERNATIONAL

### Music @ Menlo Chamber Music Institute

50 Valparaiso Ave, Atherton, CA 94027

Tel 650-330-2030 • Fax 650-330-2016

www.musicatmenlo.org

institute@musicatmenlo.org

**Camp:** July 23-Aug. 11 • **Deadline:** Feb 25

**Cost:** \$1,500-\$2,000 • **Scholarships:** yes

**Languages:** English

**Disciplines:** Vln, Vla, Vcl, Pi

**Particularities:** The San Francisco Bay Area's premier chamber music festival and institute. An unparalleled opportunity to interact with world-renowned artist faculty. Artistic Directors: David Finckel and Wu Han.

### The Walden School

31 A 29th St, San Francisco, CA 94118

Tel 415-648-4710 • Fax 415-648-1561

www.waldenschool.org

info@waldenschool.org

**Camp:** June 24 - July 30 • **Deadline:** March 10

**Cost:** \$5,500 • **Scholarships:** yes

**Languages:** English

**Disciplines:** all

**Particularities:** A New Hampshire music camp and festival with an international reputation for providing creative theoretical training to young musicians.

### Valley of the Moon Scottish Fiddling School

1281 Fifth Ave, San Francisco, CA 94122

Tel 415-566-4355

www.valleyofthemoon.org • vom@sonic.net

**Camp:** August 25 - September 2

**Deadline:** March 4

**Cost:** \$600-\$700, free (under age 5)

**Scholarships:** yes • **Languages:** English

**Disciplines:** Fid, Vlc, Pi, Gui, Mdn, Per, Dn, Vo

**Particularities:** Scottish and related fiddle styles, and relevant accompaniment, dance and singing. Beginning to advanced fiddlers. All teaching by ear.

### Alasdair Fraser's Sierra Fiddle Camp

1281 Fifth Ave, San Francisco, CA 94122

Tel 415-566-4355

www.sierrafiddlecamp.org • vom@sonic.net

**Camp:** June 26 - July 1 • **Deadline:** March 4

**Cost:** \$600-\$700, free (under age 5)

**Scholarships:** yes • **Languages:** English

**Disciplines:** Fid, Vlc, Pi, Gui, Mdn, Per, Dn, Vo

**Particularities:** Scottish and related fiddle styles, and relevant accompaniment, dance and singing. Beginning to advanced fiddlers. All teaching by ear.

### Jazz Camp West 2006

765 61st St. Oakland, CA 94609

Tel 510-287-8880 • Fax 510-486-2785

www.jazzcampwest.com

info@jazzcampwest.com

**Camp:** June 24-July 1

**Deadline:** June 1 for \$50 discount

**Cost:** \$895-\$965 • **Scholarships:** yes

**Languages:** English

**Disciplines:** Vo, Dn, Jz, WM, MT, Per, Imp

**Particularities:** Eight day jazz immersion program for older teens and adults in the beautiful redwoods of northern California. Beginners through advanced levels.

### Amherst Early Music Festival at New London, CT

47 Prentiss St, Watertown, MA 02472

Tel 617-744-1324 • Fax 617-744-1327

www.amherstearlymusic.org

info@amherstearlymusic.org

**Camp:** July 9-23 • **Deadline:** April 15

**Cost:** \$475 • **Scholarships:** yes

**Languages:** English

**Disciplines:** Vo, Fl, Hb, Ba, F&B, VdG, Crn,

Skb, Lt, Hrp, Vln, Vla, Vcl

**Particularities:** Two weeks of classes for all levels in Medieval, Renaissance and Baroque Music. Intensive programs offered. Location: Connecticut College, New London, CT.

### Navarro River String Camp

PO Box 333 Navarro, CA 95463

Tel/Fax 707-895-3906

www.navarrorivermusic.com

pizzicato@pacific.net

**Camp:** August 6-10, 2006 • **Deadline:** April 30

**Cost:** \$354-\$486 • **Scholarships:** no

**Languages:** English

**Disciplines:** Vln, Vla, Vlc, OS, Imp, CM

**Particularities:** Musical retreat in the redwoods of northern California for 25 beginning/intermediate adult players who want to gain ensemble experience.

### Lark Camp World Music & Dance Camp

PO Box 1176 Mendocino, CA 95460

Tel 707-964-4826 • www.larkcamp.com

registration@larkcamp.com

**Camp:** July 28 - August 5

**Deadline:** Until full

**Cost:** \$480 + meals

**Scholarships:** many work scholarships

**Languages:** Mostly English

**Disciplines:** Dn, Per, WM

**Particularities:** Music, dance & song from all over the world. Over 100 instructors.

### Jamey Aebersold's Summer Jazz Workshops

PO Box 1244 New Albany, IN 47151-1244

Tel 800-546-1388x5 • Fax 812-949-2006

www.summerjazzworkshops.com

ben@jazzbooks.com

**Camp:** July 2-7 & 9-14 • **Deadline:** June 2

**Cost:** \$395-\$685 • **Scholarships:** no

**Languages:** English

**Disciplines:** All instruments and voice

**Particularities:** Held at University of Louisville. 2-day "Anyone Can Improvise" July 1-2. Bass-Drum Workshops July 1-2 & 8-9.



### French Woods Festival of the Performing Arts

PO Box 770100 Coral Springs, FL 33077-0100

Tel 800-634-1703 • Fax 954-346-7564

www.frenchwoodscamp.com

admin@frenchwoodscamp.com

**Camp:** June 9 - Aug 27

**Deadline:** until full • **Cost:** \$750-\$1,400/week

**Scholarships:** no • **Languages:** English

**Disciplines:** OS, Jz, Rk

**Particularities:** Specialty programs in music, theatre, dance, circus, art, magic, rock, video, tech theatre, sports, tennis, waterfront and horseback riding.

### Saint Paul Conservatory of Music High School Music Workshop

29 E Exchange St, St Paul, MN 55104

Tel 651-224-2205 • Fax 651-224-5725

www.thespcm.org • info@thespcm.org

**Camp:** June 19-29 • **Deadline:** May 26

**Cost:** \$525 • **Scholarships:** yes

**Languages:** English

**Disciplines:** Crd, Per, Rk, Pi, WW, Cui, Gui, Chef, Cho, CM

**Particularities:** This camp provides an opportunity for serious musicians to expand and develop musical skills within a stimulating musical community.

### Saint Paul Conservatory of Music Children's Music Workshop

29 E Exchange St, St Paul, MN 55104

Tel 651-224-2205 • Fax 651-224-5725

www.thespcm.org • info@thespcm.org

**Camp:** July 10-21 • **Deadline:** June 16

**Cost:** \$325-\$525 • **Scholarships:** yes

**Languages:** English

**Disciplines:** Crd, Per, Rk, Pi, WW, Cui, Gui, Chef, Cho, Comp, MT

**Particularities:** Aspiring young musicians can play instruments, sing and compose music in a positive learning environment.

### Summer String-In at Monmouth University, West Long Branch, NJ

c/o David Bakamjian 48-36 44th St, Apt 7B,

Woodside, NY 11377

Tel 718-482-9283 • Fax 206-984-4632

www.summerstringin.org • dbak@rcn.com

**Camp:** July 31-August 5 • **Deadline:** June 9

**Cost:** \$655 • **Scholarships:** possibly

**Languages:** English

**Disciplines:** Vln, Vla, Vcl, CB

**Particularities:** Intensive, non-competitive chamber music program for adults with the Simon Quartet. Individuals and pre-formed groups accepted. Repertoire assigned in advance. Performance opportunities, faculty concert.

### Princeton Chamber Music Play Week: Play Week West, Albuquerque, NM

c/o David Bakamjian 48-36 44th St, Apt 7B,

Woodside, NY 11377

Tel 718-482-9283 • Fax 206-984-4632

www.playweek.net • dbak@rcn.com

**Camp:** July 23-30 • **Deadline:** June 23

**Cost:** \$485 • **Scholarships:** possibly

**Languages:** English

**Disciplines:** Vln, Vla, Vcl, Cl, Fl

**Particularities:** Intensive, non-competitive chamber music program for adults with expert coaches. Individuals and pre-formed groups accepted. Most repertoire assigned in advance. Performance opportunities, faculty concert.

### Hartwick College Summer Music Festival & Institute

1 Hartwick dr, Oneonta, NY 13820

Tel 800-388-0337 • Fax 607-431-4245

www.hartwickmusicfestival.org

musicfestival@hartwick.edu

**Camp:** July 2-30 • **Deadline:** none

**Cost:** \$1,500-\$2,900 • **Scholarships:** yes

**Languages:** English

**Disciplines:** All, Vo, WM

**Particularities:** Summer Music Camp for ages 13-22. Activities include music classes, small and large ensembles, jazz, musical theatre, improvisation, guest artist series and much more.

Intensive training in classical music. Private lessons, chamber groups, choral singing, large ensembles, & full symphony performances.



### Eastern U.S. Music Camp at Colgate University

7 Brook Hollow Rd, Ballston Lake, NY 12019  
Tel 866-777-7841 • Fax 518-877-4943

www.easternusmusiccamp.com

**Camp:** June 25 to July 22

**Deadline:** Rolling • **Cost:** \$598-\$2512

**Scholarships:** Yes • **Languages:** English

**Disciplines:** Jz, Vo, OS, Pi, Gui, Hrp, Per, Wd, Crd, Cui, MT, Comp, Chef, Imp, WW

**Particularities:** Our well-balanced program offers young people between the ages of 10 and 19 the opportunity to pursue musical studies through individual, class, and group instruction; to perform a wide range of instrumental and choral works in ensemble and concert; and to participate in supervised sports and other informal recreational activities.

### Ithaca College Chamber Music Institute

201 Egbert Hall, Ithaca, NY 14850-7071

Tel 607-272-6006 • Fax 607-274-1867

www.ithaca.edu/cmi • chamber@ithaca.edu

**Camp:** July 2-22 • **Deadline:** March 10

**Cost:** \$2293 • **Scholarships:** Viola and cello

**Languages:** English

**Disciplines:** Vln, Vla, Vlc

**Particularities:** Three-week intense program of string quartet rehearsals, coaching, seminars, lessons, technique classes and performances.

### New York Summer Music Festival

PO Box 947 Oneonta State University, Oneonta, NY 13820

Tel 607-267-4024 • 607-436-2718

www.nysmf.org • info@nysmf.org

**Camp:** June 25 - August 5 • **Deadline:** June 1

**Cost:** \$900-\$4300 • **Scholarships:** yes

**Languages:** English

**Disciplines:** Pi, Vo, Crd, Cl, Sax, Cui, Per, Or, Gui, Jz, Imp, Cmp, CM

**Particularities:** Internationally known musicians will conduct Master Classes, clinics and concerts. Private lessons available.

### NYU Steinhardt Summer Music Programs

New York University, Steinhardt School 25 W 4th St, Suite 777, New York, NY 10012

Tel 212-992-9380

www.steinhardt.nyu.edu/music/summer

**Camp:** June - August • **Deadline:** varies

**Cost:** \$900-\$4300 • **Scholarships:** no

**Languages:** English

**Disciplines:** WW, Crd, Gui, Jz, CM

**Particularities:** Courses and special workshops in New York City, for precollege, undergraduate, and graduate students in performance, composition, music business, education.

### International Music Camp

1930 23rd Ave SE, Minot, ND 58701

Tel/Fax 701-838-8472

www.internationalmusiccamp.com

info@internationalmusiccamp.com

**Camp:** June 11 - Aug. 1 • **Deadline:** May 1

**Cost:** \$300/week • **Scholarships:** no

**Languages:** English

**Disciplines:** Jz, Cho, Gui, Pi, Or, Per, Dn, Fl, HB

**Particularities:** Located at the International

Peace Garden on the Manitoba-North Dakota border. Weekend sessions for students & adults.

### Summer Stars: Summer Programs at Oklahoma City University

2501 N. Blackwelder, Oklahoma City, OK 73106

Tel 405-208-5410 • 405-208-5971

www.okcu.edu/music/academy

jmoat@okcu.edu

**Camp:** various • **Deadline:** April 24

**Cost:** various • **Scholarships:** yes

**Languages:** English

**Disciplines:** Crd, Cui, Per, Vo, CM, Gui, Vcl

**Particularities:** Residence programs feature air-conditioned apartments and all meals. Special cello masterclass with cellist Kolwasaki. Download a brochure at www.okcu.edu/music/academy/classes.as

### Britt Institute Summer Camps

PO Box 1124, Medford, OR 97501

Tel 541-779-0847x112

Fax 541-776-3712

www.brittfest.org/summercamps.htm

education@brittfest.org

**Camp:** July-August

**Deadline:** March 1 & April 11

**Cost:** \$300-\$1,000 • **Scholarships:** yes

**Languages:** English

**Disciplines:** Jz, Sax, Crd, Vo, Pi

**Particularities:** Five camps, three co-sponsored by Southern Oregon University, all with top educators and all set in beautiful southern Oregon.

### The Performing Arts Institute

201 North Sprague Ave, Kingston, PA 18704

Tel 570-270-2188 • Fax 570-270-2198

www.wyomingseminary.org/pai

onstage@wyomingseminary.org

**Camp:** June 25 - Aug 5 • **Deadline:** May 1

**Cost:** \$783/week • **Scholarships:** yes

**Languages:** English

**Disciplines:** All, Jz, CM, Dn

**Particularities:** An intense international program for serious students of music, theatre or dance ages 12-18. Guest artists for 2006 include the Shanghai String Quartet. Very high performance standards.

### Princeton Chamber Music Play Week: Play Week Virginia, Lexington, VA.

c/o David Bakamjian 48-36 44th St, Apt 7B, Woodside, NY 11377

Tel 718-482-9283 • Fax 206-984-4632

www.playweek.net • dbak@rcn.com

**Camp:** July 9-16 • **Deadline:** June 23

**Cost:** \$675 • **Scholarships:** possibly

**Languages:** English

**Disciplines:** Vln, Vla, Vcl, Cl, Fl

**Particularities:** Intensive, non-competitive chamber music program for adults with expert coaches. Individuals and pre-formed groups accepted. Most repertoire assigned in advance. Performance opportunities, faculty concert.

### Princeton Chamber Music Play Week: Play Week East, Reading PA

c/o David Bakamjian 48-36 44th St, Apt 7B, Woodside, NY 11377

Tel 718-482-9283 • Fax 206-984-4632

www.playweek.net • dbak@rcn.com

**Camp:** June 11-18 • **Deadline:** June 9

**Cost:** \$650 • **Scholarships:** possibly

**Languages:** English

**Disciplines:** Vln, Vla, Vcl, Cl, Fl

**Particularities:** Intensive, non-competitive chamber music program for adults with expert coaches. Individuals and pre-formed groups accepted. Most repertoire assigned in advance. Performance opportunities, faculty concert.

### Point CounterPoint Chamber Music Camp for Strings and Piano

PO Box 3181, Terre Haute, IN 47803

Tel 812-877-3745 • Fax 812-877-2124

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**Languages:** English

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**Cost:** Sr: \$5,400, Jr: \$2,300

**Scholarships:** yes • **Languages:** English

**Disciplines:** Vln, Vla, Vcl, CB, WW, Cui, Per, Pi

**Particularities:** For young musicians, intensive training in classical music. Private lessons, chamber groups, choral singing, larger ensembles, & full symphony performances.

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info@kosamusic.com.com

**Camp:** August 7-13 • **Deadline:** July 7

**Cost:** \$900-\$975 • **Scholarships:** no

**Languages:** English • **Disciplines:** Per, Chef  
**Particularities:** An intensive, hands-on residency in drums and percussion for participants of all ages and levels. Participants 14 and under must come accompanied by an adult. Nightly concerts open to the public. Masterclasses and jam sessions.

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Tel/Fax 914-328-3479

www.internationalacademyofmusic.com

musicacad@aol.com

**Camp:** June 20-30 • **Deadline:** Mar 15

**Cost:** \$1,980 • **Languages:** English

**Scholarships:** no

**Disciplines:** Pi, Crd, WW

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Tel 914-328-3479 • Fax 914-328-3479

www.internationalacademyofmusic.com

musicacad@aol.com

**Camp:** June 20-30 • **Deadline:** Mar 15

**Cost:** \$1,980 • **Languages:** English

**Scholarships:** no

**Disciplines:** Pi, Crd, WW

**Particularities:** Sight-seeing tour.

## KEY

**Ba** • Bassoon

**Bl** • Blues

**CB** • Bass

**Cho** • Chorus

**CM** • Musical Theatre

**Chef** • Conducting

**Cl** • Clarinet

**Clv** • Harpsichord

**Cmp** • Composition

**Crd** • Strings

**Crn** • Cornetto

**Cui** • Brass

**Dn** • Dance

**FaB** • Recorder

**Fl** • Flute

**Fid** • Fiddle

**Gui** • Guitar

**Hrp** • Harp

**Hb** • Oboe

**HB** • Handbells

**Imp** • Improvisation

**Jz** • Jazz

**Lt** • Lute

**MA** • Period Music

**Mdn** • Mandolin

**MT** • Musical Theory

**Or** • Organ

**OS** • Symphony Orchestra

**Per** • Percussion

**Pi** • Piano

**Rk** • Rock

**Sax** • Saxophone

**Skb** • Sackbut

**Tec** • Engineering

**Tr** • Trombone

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**Trombone:** Evelin Auger, Ricardo Casero, Peter Sullivan  
**Tuba:** Roger Bobo, Lance Nagels

### WOODWINDS / JUNE 18 TO JULY 2

**Flute:** Marie-Andrée Benny, Denis Bluteau, Carolyn Christie, Camille Churchfield, Lise Daoust, Susan Hoepfner, Jeffrey Khaner, Emmanuel Pahud, André Papillon  
**Oboe:** Elaine Douvas, Normand Forget, Diane Lacelle, Hansjörg Schellenberger, Linda Strommen  
**Clarinet:** Larry Combs, Jean-François Normand, Marie Picard, Robert Riseling  
**Bassoon:** Daniele Damiano, Richard Gagnon, Christopher Millard  
**Baroque oboe and bassoon:** Zefiro Ensemble

### GUITAR / JULY 2 TO 15

Denis Azabagic, Paul-André Gagnon, Bruce Holzman, Peter McCutcheon, Denis Poliquin, Patrick Roux, Jean Yallières, Fabio Zanon  
NEM Program for students 12 years old and over.

### STRINGS / JULY 16 TO AUGUST 12

**Violin:** Jean Angers, Andrée Azar, Marie Bérard, Yehonatan Berick, Mark Fewer, Darren Lowe, Régis Pasquier, Oleg Pokhanovski, Claude Richard, David Stewart, Julie Tanguay, Gwen Thompson, Pinchas Zukerman  
**Viola:** Atar Arad, James Dunham, Martha Strongin Katz, François Paradis, Paul Silverthorne  
**Cello:** Richard Aaron, Amanda Forsyth, Yegor Dyachkov, Matt Haimovitz, Hans Jorgen Jensen, Monique Joachim, Blair Lofgren, Philippe Muller, Johanne Perron, Carole Sirois, Thomas Wiebe  
**Double Bass:** Paul Ellison, Étienne Lafrance, François Rabbath, Ali Yazdanfar  
**Chamber Music:** Quatuor Arthur-LeBlanc, Karine Rousseau, Marcel Saint-Cyr

### SINGING / AUGUST 11 TO 20

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**Voice coaching:** Hélène Fortin

### NEW MUSIC / AUGUST 13 TO 26

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**Guest composer:** Michael Denhoff

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### JAZZ SINGING / SEPTEMBER 1 TO 4

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Le  
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Forget

# UP IN THE OLDHOTEL



ONCE YOU FIND LOST RIVER YOU KNOW YOU ARE CLOSE TO YOUR DESTINATION. ANOTHER 10 MINUTES WINDING THROUGH THE FOREST NORTHWEST OF MONTREAL, THEN TURN LEFT AT THE CAMMAC SIGN, BUMP DOWN THE DIRT ROAD, AND PARK BY THE SHORE OF LAKE MACDONALD.

Here, almost 40 years ago, CAMMAC (Canadian Amateur Musicians/Musiciens amateurs du Canada) bought an old hotel to use for its summer music camp.

Typically, a summer camp is where you send the kids so they can spend time with other kids doing fun things together. At Lake MacDonald it's not just kids who get together but whole families, and what they do together is make music.

When I first came here with my wife and son some more than 10 years ago we settled into a rustic room and a whirlwind of activity.

To appreciate what is so addictively enjoyable about the CAMMAC experience you should know about a typical day.

It begins with everyone still in bed except for the kitchen staff, the handful of hardy swimmers – babes, biddies, and geezers but, curiously, no hunks – crossing the lake, the quiet few who like to watch for wildlife and the morning mist, and the giggling band playing or singing to wake everybody else up.

Even before breakfast, you check the bulletin board for that days classes.

At breakfast, as at every other meal,

you get to know many of the more than 100 people, both the professionals who teach and the amateurs who learn, at a CAMMAC week.

The kids, meanwhile, leave their parents to go and eat with their friends. They spend most of the day amongst themselves, at their scheduled activities, or running in packs. They'll breathlessly acknowledge their parents when they bump into them during the day, then run on.

The bell rings at 8:30 for a short early-morning concert. The amateurs who play get a performance-induced adrenaline buzz at an unusually early hour.

The morning hours that follow are for coached sessions: blowing, bowing, plucking, and singing, becoming familiar with all kinds of new composers, teachers, and players. The atmosphere is supportive and free of compulsion, commitment, or competitiveness.

After lunch there is a quiet hour during which most, sensibly, nap.

If you want to play more, then you just get together with people and reserve one of the practice huts for some time in the afternoon.



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The author and his wife, Sally Campbell, at Lake MacDonald, summer 2005.



PHOTO: TAKAYO SHIMODA

**M**usic making starts again at 3 and continues until well after sunset. If you were to stroll around the camp during, say, early music week, you would hear the sounds of snatches of madrigals, recorder ensembles, and consorts of viols mixed with the voices of dancers counting time for their steps, tennis players calling out the score, kids splashing in the lake, smokers chatting on the verandah, and the sound of readers in wooden armchairs turning pages.

The whirlwind keeps on whirling after dinner. Maybe you're rehearsing with the orchestra or the choir for the big Saturday night concert. Then, at 9, the teachers give a concert at which you may

hear something really interesting played well.

After the post-concert snack and chat most people go to bed. But down in the old hotel's basement, which is where the kids and adolescents hang out during the day and early evening, the teachers gather to gossip and to fortify themselves with Scotch.

The old hotel was a fire inspector's nightmare. This winter it was finally torn down and, thanks to a successful fund-raising campaign, CAMMAC is putting up a new main building.

The accommodation may be less rustic and more expensive, but the lake and the forest have not changed and you can still enjoy their beauty from the old boat-house built on stilts over the water, with its windows on all three sides letting in light and the sight of the cliffs on the far shore.

It's the activity and the place and the people rather than the architecture that make the CAMMAC experience enjoyable. Maybe you too will drive up past Lost River to Lake MacDonald to play music with others, some of whom may be crazy but almost none of whom are boring. ■

SEAN MCCUTCHEON

*Sean McCutcheon lives in Montreal and plays flute.*



**W**hat began 40 years ago as a summer retreat for the Vancouver Youth Symphony Orchestra has since become a venue for thousands of young Canadian musicians to hone their skills and talents. The CYMC now plays host to a summer music school and festival that serve to bring together professional musicians, students, and music lovers. Notable camp alumni include jazz greats Diana Krall and Phil Nimmons. The CYMC has established the Comox Valley as an important force in the musical development of British Columbia.



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# CONCERT PICKS SPRING 2006

APRIL 1 - JUNE 10

## THE EDMONTON SCENE

**E**dmonton's spring-into-summer classical music lineup encompasses the return of old classics, the continuation of the Mozart celebration year, a musical accompaniment to a classic Charlie Chaplin movie—with a score by the Tramp himself—and the appearance of a pianist described in some quarters as “knuckle-busting”.

**SEMPRE LA MUSICA:** First appearing in January 2004, this chamber ensemble draws its musicians from the Calgary Philharmonic and the Edmonton Symphony Orchestra (ESO) and friends. Led by the ESO's principal viola, Stefan Jungkind, the concerts are split between the two cities. The May 5 concert at the First Mennonite Church features the quartet of Debra Belmonte (violin), Olenka Kilchyk (cello), Stefan Jungkind (viola), and John Robertson (piano), performing the Beethoven *String Trio in G Major, Op. 9, No. 1*, Mendelssohn's *Variations Concertantes in D Major, Op. 70*, and the Roussel *Piano Trio in E Flat Major, Op. 2*. Tickets are available from Tix on the Square, (780) 420-1757, [www.tixonthesquare.ca](http://www.tixonthesquare.ca), or The Gramophone (780) 428-2356.

**CHORAL WORKS:** Get ready for two big pieces by two dissimilarly sized choirs - Pro Coro Canada and the Richard Eaton Singers (RES). Pro Coro Canada, the 25-voice chamber choir, has carved out a niche for itself each year on Good Friday, usually filling the Francis Winspear Centre for Music. In this Mozart year, also the choir's 25<sup>th</sup> anniversary year, Pro Coro performs Bach's *B Minor Mass* on April 14 with the backing of the Pro Coro Chamber Orchestra, and concert master Martin Riseley.

In 1985 the RES welcomed Dr. Leonard Ratzlaff as their new music director. For his 25<sup>th</sup> anniversary performance on April 30, Dr. Ratzlaff chose “*The Dream of Gerontius*” by Edward Elgar. It has been 21 years since Elgar's massive, but seldom-performed, English and Latin text oratorio has been heard in Edmonton. Back in 1985, the piece was done by Edmonton's 140-voice symphonic choir, featuring a young Daniel Lichti in the role of The Priest. *Gerontius* makes its return to the Francis Winspear Centre for Music with the choir and the ESO. *Gerontius* will be sung by tenor Scot Weir, while mezzo-soprano Kimberley Barber and baritone Daniel Lichti sing other parts such as the angelic voices. (Call (780) 428-1414 or toll free at 1-800-563-5081 for tickets. For more information visit [www.procoro.ab.ca](http://www.procoro.ab.ca) and [www.richardeatonsingers.com](http://www.richardeatonsingers.com).)

**EDMONTON SYMPHONY ORCHESTRA:** On April 20 the ESO goes to the movies with a highly anticipated presentation of the 1931 Charlie Chaplin classic, *City Lights*. Music director Bill Eddins will conduct the original Chaplin score as the silent movie unspools on the stage of the Francis Winspear Centre. Marc-André Hamelin makes a stop on June 2 and 3 to perform the Beethoven *Piano Concerto No. 4 in G Major, Op. 58*. Hamelin last performed in Edmonton under the baton of Boston Pops conductor Keith Lockhart for a performance of Rachmaninov's *Second Piano Concerto*.

The final highlight on the ESO 2006 calendar is the third annual Mozart festival, officially known as the Enbridge Mozart Effect. Created for Eddins by the ESO, this year's edition runs June 6, 7 and 9, with two evenings devoted to instrumental works (concerts on the 6<sup>th</sup> and small-ensemble works on the 7<sup>th</sup>). On the final night, the festival goes choral with a performance of the Mozart *Requiem* with the Da Camera Singers and I Coristi, and soloists Kirsten Blaise (soprano), Susan Platts (mezzo-soprano), Michael Colvin (tenor), and Alain Coulombe (bass). For more information, contact the Edmonton Symphony Orchestra, (780) 428-1414 or 1-800-563-5081, [www.edmontonsymphony.com](http://www.edmontonsymphony.com).

**ALBERTA BAROQUE ENSEMBLE:** On April 2, the Alberta Baroque Ensemble (ABE) performs a concert featuring Russell White on trumpet and Lidia Khaner on oboe. Both soloists are players with the Edmonton Symphony Orchestra—as are many of the ABE's members—and Khaner has been the orchestra's principal oboe since 1996. The pieces for the concert include Albinoni's *Concerto for Two Oboes in F Major*, Torelli's *Trumpet Concerto in D Major*, Vivaldi's *Oboe Concerto in F Major*, and Corelli's *La Folia Hertel Concerto for Oboe and Trumpet in E Flat Major*. For tickets, contact the Alberta Baroque Ensemble, (780) 467-6531, [www.albertabaroque.com](http://www.albertabaroque.com)

**WEDNESDAYS AT WINSPEAR:** April generally means two things in Edmonton: the hopeful final appearance of snow, and the popular *Wednesdays at Winspear*, a series of free noon-hour concerts by Alberta musicians at the Francis Winspear Centre for Music. The concerts are recorded by CBC for later broadcast in May and June on Radio Two's *Our Music*, heard on Sundays at 12:10 p.m. While the dates for this year's series have been determined—April 5, 12, 19 and 26—by press time the artists have yet to be identified. The seats to this series fill up quickly. Visit [www.cbc.ca/edmonton](http://www.cbc.ca/edmonton) for more information.

GORDON MORASH

## THE CALGARY SCENE

**T**his is a busy season for music in Calgary. Land's End Chamber Music Ensemble have launched their new CD and are touring Alberta and Saskatchewan performing concerts and giving educational presentations. The CD, entitled *Rollin' Down No. 1*, is the culmination of a year of research into the history of composition in Alberta and Saskatchewan, featuring chamber pieces from the earliest days of settlement in the prairies through to two brand new commissions. *Rollin' Down No. 1* contains pieces by Vernon Barford, Jack Bullough, Clifford Higgin, Graham Morgan, Leonard Leacock, Violet Archer, Robert Flemming, Murray Adaskin, Thomas Schudel, Malcolm Forsyth, Allan Gordon Bell, William Jordan, Elizabeth Raum, Howard Bashaw, Hope Lee, David Eagle, Shane Fage, and Neil Currie.

Land's End's annual composer's competition is continuing this year, with young composers from across Alberta submitting works. The finalists will have their pieces workshopped at the Rozsa Centre on April 5, and the winner's piece will be included in the concert on April 23 in the Eckhardt-Gramatté Hall at the Rozsa Centre. The concert will also include works featured on the new CD from William Jordan, Allan Gordon Bell,



LAURA WHALEN IN *FILUMENA*

CALGARY



SCOT WEIR

EDMONTON

Howard Bashaw, and Murray Adaskin.

The Calgary Philharmonic has recently appointed Roberto Minczuk as Music Director. Minczuk is also Artistic Director of the Orquestra Sinfonica Brasileira in Rio de Janeiro and until recently, served as Principal Guest Conductor of the Sao Paulo State Symphony Orchestra. He has also appeared with the New York Philharmonic, the National Arts Centre Orchestra and the Toronto Symphony Orchestra to name a few. The post had been vacant since the departure of Hans Graf to the Houston Symphony. It will be interesting to see what changes Minczuk will bring to the orchestra.

The Philharmonic has a particularly exciting concert planned for March 31 and April 1. Guest conductor Junichi Hirokami will lead the orchestra at the Jack Singer Concert Hall.

The Philharmonic will also be repeating its successful concert "Beethoven in the Badlands" on June 10. This outdoor concert takes place in the dramatic and desertic landscape of Drumheller, Alberta. Rosemary Thomson will be conducting. Thomson has been Resident Conductor of both the Calgary Philharmonic and the Winnipeg Symphony, and is Assistant Conductor of the Canadian Opera Company. The first half of the concert will feature the music of Beethoven, while the second half includes music from other composers. Call (403) 571-0849 for tickets.

Early music is also being represented this spring at Pro Musica's concert of



ROBERTO MINCZUK

Baroque music on April 24. The German early music ensemble Il Dolcimelo will be performing sonatas by Telemann, Scarlatti, Vivaldi, Corelli, and Nicolas Chédeville. The ensemble for this tour consists of Katja Beisch (recorder), Marie Verwey (baroque violin), Doris Runge (baroque violoncello), and Christoph Lehmann (harpsichord). Il Dolcimelo advocates experimentation and freedom of interpretation, rather than museum-like recreations of early works on the basis that divisions between serious and more entertaining aspects were much more flexible than today.

The Classical Guitar Society has been keeping a lower profile this year, having had Elliot Fisk last year, but is nevertheless presenting excellent concerts in the beautiful Hillhurst United Church. Michael Nicoella performs there on April 22. This should prove to be their most exciting concert of the season. Nicoella performs standard classical guitar repertoire, while also incorporating electric guitar, his own compositions, and new works by other composers into the program. Although the audience at guitar society concerts is typically made up of other guitarists, Nicoella's concert should appeal to a much wider audience.

**C**algarians are still amazed by the new look of the Jubilee Auditorium, and the organizations using the space are happy to be back in their home. Standing in the stunning lobby and hall, one has difficulty believing this is still the same place. Sightlines and acoustics are much improved, although the latter still leaves a lot to be



desired. Many of the orchestral colours fail to reach the second balcony, resulting in a thin, weak sound for those unable to pay for the better seats on the main level.

Anyone interested in seeing and hearing the renovated Jubilee should go to Calgary Opera's presentation of *The Magic Flute* on April 22, 26, and 28. It has been a few years since Calgary Opera last staged this familiar favourite. The performance will feature soprano Laura Whalen as Pamina, tenor Benjamin Butterfield as Tamino, bass Matthew Bedard as Sarastro, tenor Joshua Hopkins as Papageno, and soprano Heather Buck aiming for the high notes as the Queen of the Night. It should be a fitting contribution to the celebrations of the 250<sup>th</sup> anniversary of Mozart's birth. Call (403) 262-7286 or visit [www.ticketmaster.ca](http://www.ticketmaster.ca) for tickets.

KAT HAMMER

## THE VANCOUVER SCENE

**V**ancouver's 2006-07 classical music season seems to be heading into the home stretch in relatively good shape. The major – and not so major – musical organizations survive intact even though not all budgets can be described as robust. Ah, what else is new in the current classical music climate? The main thing is that there is good music happening in town and numerous concerts to enjoy on any given day of the week.

Recent fatherhood, wonderful though it may be, limits my ability to roam the highways and byways of the Vancouver concert circuit with the wild abandon I once did. I now must pick and choose carefully in light of my limited opportunities. So, here in purely chronological order, are my four not-to-be-missed-except-for-total-catastrophe concerts for the latter third of the 2006-07 concert season. (Unless otherwise noted, all concert times are 8:00 p.m.)

Vancouver Opera last staged Gounod's *Faust* just over ten years ago in a production that exceeded my expectations for quality of music, performance, production values, sustained interest and pure enjoyment of the whole experience to such a degree that I have been curious to see it again.

It's not only the opera itself. Even though I like *Faust*, it's not one of my top ten. However, Nicholas Muni is a director whose take on



NICHOLAS MUNI

**“Nicholas Muni is a director whose take on any opera I almost invariably have found refreshing and esthetically true to the creator's intentions”**

any opera I almost invariably have found refreshing and esthetically true to the creator's intentions. Yannick Nézet-Séguin will be in the pit and, despite his relative youth, brings fresh but genuinely musical insights to all he conducts. It will also be a chance to hear young Canadian soprano Erin Marie Wall singing *Marguerite*, a role with which she has had much success since her debut with it at the Lyric Opera of Chicago. April 22-May 2 at the Queen Elizabeth Theatre at 7:30 p.m. ([www.vancouveropera.ca](http://www.vancouveropera.ca) or call (604) 683-0222)

**O**ne of the most potentially revitalizing possibilities for Western classical music is its interaction with the music of other cultures. In *Birdsong Persian Poetry of Rumi* at the Chan Centre on Friday, April 28, the Vancouver Chamber Choir does precisely that.

In this informative and astutely designed program, music director Jon Washburn will first conduct the choir singing from the Denis Stevens edition of the 13<sup>th</sup> century *Worcester Fragments* to convey what was going on in England's music world around the time Mowlana Jelaluddin Rumi was active in Persia (today's Iran). Rumi died in 1273 and the *Worcester Fragments* date from about 1291. Next, to acclimatize members of the audience unfamiliar with Persian music, Amir Koushkani

will play *Music for Tar* (Persian lute) with an ensemble of guitar, cello and tabla. Finally, the choir will premiere *Birdsong*, Edward Henderson's new setting of poems by Rumi for

choir and tar. Although Rumi's poetry is well-known enough in the West, Persian music has not enjoyed such widespread popularity. This is the kind of concert which could begin to change all that. For information visit [www.vancouverchamberchoir.com](http://www.vancouverchamberchoir.com) or call (604) 738-6822; for tickets [www.ticketmaster.ca](http://www.ticketmaster.ca) or call (604) 280-3311.

In an informative vein similar to the Chamber Choir's enterprising concert above (but dealing wholly with Western music), Early Music Vancouver, in collaboration with Vancouver's Turning Point Ensemble guest-conducted by American cellist and conductor Kenneth Slowik, presents a fascinating glimpse into early 20<sup>th</sup>-century performance practice and Mahler's style. It's at the University Chapel (Early Music Vancouver's website has clear directions for finding this venue) and there is also a pre-concert talk at 7:15 p.m.

Ensemble members first play Schönberg's 1902 *Verklärte*

and cello, and Bartók's *Contrasts*. Lastly, the Sunday afternoon concert features pieces by Chopin, Herzogenberg, and Schumann. Performers include Rivka Golani, Bernadene Blaha, Lise Boutin, James Campbell, Stephen Franse, Gerard Gibbs, David Hoyt, John Lowry, Graeme Mudd, Gil Sharon, and Ronelle Schaufele.

There will also be pre-concert chats by University of Lethbridge Professor of Music Brian Black, as well as a screening of the film *Taking Sides*, which tells the story of conductor Wilhelm Furtwängler. There will also be a buffet of Hungarian food on site to assuage the appetites of dedicated music-goers. More information is available at [www.windymountain.ca](http://www.windymountain.ca).

## WINDY MOUNTAIN FESTIVAL BLOWS INTO ALBERTA

**THERE'S A NEW MUSIC FESTIVAL IN ALBERTA.** The Windy Mountain Music Festival will take place in Fort Macleod from May 26 to 28 and will celebrate Hungarian music, dance, film, and food.

Four concerts are scheduled over three days. The first features early Beethoven chamber works and Dohnányi's Op. 10 *Serenade* for violin, viola, and cello. The second concert, features the Hungarian folk ensemble Cifra, together with the Csárdás Dancers. The Saturday evening concert features two of Martinů's *Serenades*, Farkas's *Maskaräk*, Kodály's *Gavotte for three violins*

*Nacht* in its original string sextet version but with gut-strung instruments. After the intermission, the ensemble will accompany mezzo-soprano Jennifer Lane and tenor Robert Craig in Mahler's *Das Lied von der Erde* (1910) in the arrangement for 15-member chamber ensemble begun by Schoenberg in 1921 and completed by Rainer Riehn in 1983. Although Mahler authority Henry-Louis de La Grange estimates Schoenberg's contribution to the arrangement was approximately three per cent, Riehn worked from Schoenberg's annotated scores and added harp and celesta to the ensemble. ([www.earlymusic.bc.ca](http://www.earlymusic.bc.ca) (604) 732-1610.)

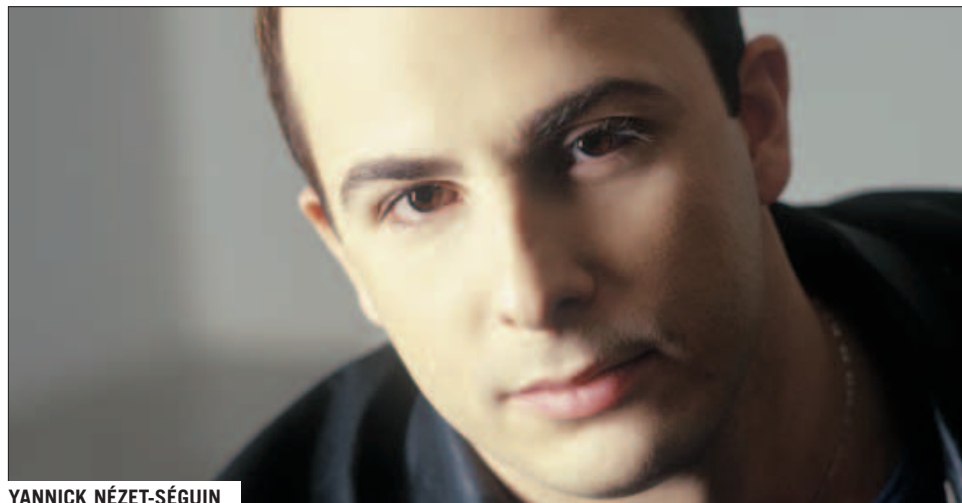
Finally, the Vancouver Symphony Orchestra, conducted by music director Bramwell Tovey, winds down the season in style on June 10 and 12 at the Orpheum Theatre. Gabriel Fauré's peaceful *Pavane, Op. 50* opens a concert in which the devout Roman Catholicism of Poulenc's *Gloria* rubs shoulders brazenly with the pagan delights of Ravel's sensuous ballet, *Daphnis et Chloé*. From Poulenc's punchy, angular style to Ravel's sultry, beguiling melodies, it's all gorgeous music with Canadian soprano Laura Whalen in the *Gloria* and the venerable Vancouver Bach Choir as provider of choral services.

For information visit [www.vancouver-symphony.ca](http://www.vancouver-symphony.ca) or call (604) 876-3434; For single tickets visit [www.ticketmaster.ca](http://www.ticketmaster.ca) or call (604) 280-3311). **ROBERT JORDAN**

## THE VICTORIA SCENE

**H**appy 65<sup>th</sup> birthday to the Victoria Symphony! May you have many more years of providing beautiful music for us. As Easter draws near, the Symphony performs St. Matthew's Passion with a choral group on April 1 and 3. Tania Miller conducts young Canadian pianist Ian Parker in pieces by Rachmaninov and Shostakovich (April 9 and 10). On the 23, the Symphony will accompany a projection of the classic silent film "Phantom of the Opera" with a score by Gabriel Thibaudeau. All concert times 8 p.m. ([victoriasymphony.bc.ca](http://victoriasymphony.bc.ca) or call (250) 385-6515).

The Victoria Conservatory puts on an afternoon faculty concert with music by Bruch, Jacob, Mozart and Reineke on



**YANNICK NÉZET-SÉGUIN**

April 2 (2 p.m. [vcm.bc.ca](http://vcm.bc.ca), admission by donation). That night the Celebration of Music group presents compositions by Adaskin, Dvořák and Mozart. The Pacific Opera's last of the season is Verdi's *Rigoletto* running from April 20 to 29 at 8 p.m. ([www.pov.bc.ca](http://www.pov.bc.ca), (250) 385-0222). The Victoria Operatic Society performs *Evita* at the McPherson Playhouse from April 28 to May 7 (8 p.m. (250) 386-6121). In Sidney, Via Choralis chamber choir joins the Sidney Classical Orchestra for an evening of popular opera pieces at 8 p.m. on April 28 ([sidneyclassicalorchestra.ca](http://sidneyclassicalorchestra.ca) (250) 656-7793).

The U Vic School of Music celebrates Mozart's 250<sup>th</sup> anniversary with a double-*Requiem* programme (Mozart and Fauré), on April 1 at 8 p.m. The U Vic Chorus and Orchestra will be led by Janos Sandor and Susan Young ([uvic.ca](http://uvic.ca), (250) 721-8480). The Lafayette String Quartet return after their sabbatical on April 7 with a programme including works by Greig, Mozart and Ravel (8 p.m.). The Prima Youth Choir with special guest Louise Rose present choral music with African roots on April 8 at St. Andrew's Cathedral (8 p.m.). The U Vic Philomena Women's choir, conducted by Mary Kennedy, concludes the semester April 9 at 2:30 p.m.

The Greater Victoria Performing Arts festival, however, will just be beginning, with Choral Honours on April 7 and Junior Piano the following day. Senior Piano is on the 28 and the Vocal Finals concert (Rose Bowl) is on the 29 ([gvpaf.org](http://gvpaf.org), (250) 386-9223). The 13<sup>th</sup> annual

Choirs in Concert charity event is being held in Cobble Hill on April 1 at 7:30 p.m. and will feature eight choirs from the region ((250) 743-8756). In most part of the country the May flowers are in bloom and in Victoria we look forward to a tea party with the Palm Court Orchestra at 2:30 p.m. on the 28 ([palmcourtorchestra.com](http://palmcourtorchestra.com), (250) 748-9964). The Victoria Symphony celebrates Mozart with six concerts from May 6 to 15. On April 13 the Aventa Ensemble will take over the Fisgard Lighthouse with five works of new music and on May 19, they present new music from Quebec at 8 p.m. ([aventa.ca](http://aventa.ca), (250) 592-9713). There is a faculty concert at the Victoria Conservatory with chamber works by Beaser, Castelnuovo-Tedesco and Forsyth, May 13 at 2 p.m. **JOHN DEFAYETTE**



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