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Photo: Marco Borggreve



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At 20

ST. LAWRENCE STRING QUARTET



Photo Christian Steiner

Hannah Rahimi

If you've ever seen the St. Lawrence String Quartet perform, you've witnessed firsthand the magic that can emerge when four distinct but complementary musical personalities collide. In contrast to some ensembles that manage to convey musical ideas while remaining stony-faced and motionless, the members of the SLSQ are so unabashedly passionate, so physically reactive, that watching them play is like watching an intimate and energized conversation. As violinist Scott St. John, the newest member of the quartet, observes, "Chris [Costanza] is an engaging, warm and grounded personality and his playing reflects these same traits. Geoff [Nuttall] can be wild, yet extremely committed and loyal. Lesley [Robertson] is strong, fiercely independent, and still charming. The connections between personality and musical interpretation are not always direct, but I think they are apparent in every performer."

Now celebrating its twentieth year, the quartet has come a long way from the basement of Toronto's Royal Conservatory of Music, where the members first rehearsed together. In 1992 it won both the Banff International String Quartet Competition and Young Concert Artists International Auditions, spurring an impressive performing and recording career that has included countless awards and critical recognition. Since 1998 it has held the position of Ensemble-in-Residence at Stanford University, as well as appearing regularly as visiting artists at the University of Toronto. This year it inaugurates a visiting chamber music residency at Arizona State University. It has performed everywhere from the great halls of Europe to the smallest elementary school classrooms across North America. At the same time, twenty years has dampened neither the youthful energy the musicians infuse in each performance, nor the down-to-earth attitude with which they approach their roles as performers and educators.

At Stanford University, the SLSQ has joyfully tackled the role of educating young quartets with impressive perseverance, introducing new initiatives almost every year. Rather than confining themselves to what can be the closed world of the music faculty, the members of the quartet are committed to involving the outside community in many of their projects. One such venture is their summer chamber music seminar, which takes place annually at the university. This ten-day intensive seminar includes coaching, rehearsal time, master classes, lectures and sight-reading. The SLSQ works tirelessly during the ten days, coaching with abounding energy and enthusiasm alongside invited guest musicians (Toronto's Gryphon Trio joins the seminar this summer).

One important aspect of this seminar is the varied makeup of its participants. Young talented music students study side by side with older amateur musicians from the greater community of Stanford as well as students from other faculties, such as law or science. This mixed demographic reinforces the idea of playing music for pure enjoyment. Serious music students find themselves in sight-reading sessions with passionate amateurs where the impetus to play music does not come from the desire to pursue a career but rather from a deep and energizing love for playing. This exemplifies one of the defining traits of the St. Lawrence String Quartet: the conviction that classical music is fluid and ever changing, that new life can appear in every performance, and that both audiences and performers can be found in every corner of a community, beyond the narrow fences of music schools.

Its approach to teaching is nurturing and encouraging. Violinist Nuttall explains, "The most important thing is to try to share a passion for discovering the possibilities in the music that the students are playing." In Tristan Cook's documentary of the SLSQ chamber music seminar, one sees the quartet members convey their passionate ideas with methods that are constantly evolving and always unique. Nuttall urges one string player to sound like an elephant running at full force; Robertson mimes the act of dragging someone through the dirt in order to convey the weight of the music. As Alex Ross of the *New Yorker* observes, "The four musicians of the St. Lawrence are remarkable not simply for the quality of their music-making, exalted as it is, but for the joy they take in the act of connection" (May 21, 2001).

The quartet is just as active in performance as in education. At home in California, it generally rehearses four hours a day, but when a new piece demands extra attention, such as the string quartet specially created for the group by American composer John Adams, it will increase rehearsal time to up to eight hours a day. "Rehearsals have no particular formula," explains St. John. "They are often very detailed. Sometimes we are working on intonation, sometimes discussing interpretation. Everybody talks, and it can get fairly chaotic!" For St. John, rehearsing helps to keep up the circulation of new ideas, which in turn keep the performances fresh.

In a quartet that thrives on constant flux, the turnover of two of its original members seems in keeping with the group's mandate to keep things fresh and evolving. Cellist Costanza joined the group in 2003, and St. John in 2006. While new players inevitably change the dynamic of the group, each bringing his or her own interpretations and personality to the table, Costanza and St. John appear to have integrated seamlessly into the St. Lawrence organism. As Nuttall says, "New people bring new approaches and attitudes, but when the new members are as gifted, experienced and passionate as Scott and Chris, the process of re-solidifying as a



Photo Anthony Parmelee

group isn't at all difficult." Scott observes, "One of the great things about SLSQ is its flexibility, so I think the personnel changes are part of its artistic evolution."

Another aspect of the quartet's artistic evolution lies in its determination to present contemporary works alongside the accepted greats of the quartet canon. Nearly every program the SLSQ performs contains a contemporary work, often placed just before the intermission to ensure that latecomers or early departers do not miss it. Despite the mixed reactions of its audiences ("My dad hates the contemporary works we perform!" quips Nuttall), the SLSQ continues to commission and perform a range of compositions with the same unbridled zeal and dedication it applies to performances of traditional works. "The audience may hate it, or love it—but they know that we are giving it our 100% commitment," says St. John.

The quartet invited a range of composers to submit samples of their compositions, from which it chose to create special works in honour of its twentieth anniversary. These composers represent BC, the Prairies, Ontario, Quebec and the Atlantic Provinces. When the quartet appears in concert on April 2 at Music Toronto, it will be performing a commission by the young Ontario composer Brian Current. St. John explains, "We look for engaging compositions with a special voice that will also be interesting to work on. We specify only the approximate length, and in this case, no electronics."

The quartet approaches learning a contemporary piece in the same manner as it does a traditional one. The only difference, says Nuttall, is that with a contemporary work the composer is available to explain his or her musical ideas. Perhaps this equality of approach is what makes the SLSQ's performances of quartet standards so fresh and enlivened, as it imbues its interpretation of, say, a Beethoven quartet with the same vital sense of exploration and discovery it would apply to a John Adams composition.

The next exciting step in the St. Lawrence's journey is its June 1 release of a new recording of Haydn and Dvorak string quartets. In keeping with its innovative nature, the ensemble recorded this album with the web company ArtistShare.com, a departure from its previous recordings with EMI/Angel. Founded in 2000 by Brian Camelio, Artist Share provides a fascinating new model for recording projects in which the public provides funding for upcoming choices of its own. Fans have the opportunity to fund projects at varying degrees, and are rewarded with an insider's look into the creative process of the recording. For Nuttall, however, live performances still hold more appeal than recording. Luckily, there is no shortage of upcoming concerts to keep Nuttall happy.

Toronto has been a constant beacon for the group since its inception. Nuttall can remember a time when he would be riddled with nerves playing on Toronto stages. Now, twenty years later, "it feels like playing at home." This anniversary marks the continued evolution and success of a quartet that thrives on passion and enthusiasm while maintaining at its core an unchanging purpose. As St. John

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Photo Anthony Parmelee

puts it, "Fundamentally, the mission of the SLSQ is to bring every piece of music to the audience in vivid colour, with pronounced communication and teamwork, and great respect to the composer." It sounds simple, but it is exactly what is needed to keep the music alive. n

St. Lawrence String Quartet performs concerts across Southern Ontario at the end of March and into early April:

March 29, presented by Port Hope Friends of Music, Port Hope, ON.
www.porthopefriendsofmusic.ca

April 1, presented by the Sarnia Concert Association, Sarnia, ON.
www.sarnia.com/groups/sca/

April 2, presented by Music Toronto, Toronto, ON.
www.music-toronto.com

April 3, presented by Music First St. Andrews, London, ON.
www.slsq.com

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In these tough economic times, music and the arts are not immune, especially when this sector relies so much on sponsorships and donations. The recent federal budget has been disappointing for the arts, although the \$100 million over two years for major festivals to increase tourism is welcome. This money should be spent wisely, in Canada, to motivate Canadians to spend their tourism dollars at home. Here, our annual national festivals issues (May and June) will be doing their part (see ad on page 2). Furthermore, we will follow the impact of the economic woes through our website SCENA.org.

As a family of non-profit charitable magazines relying largely on advertising, *The Music Scene Ontario* and its sister publications, *La Scena Musicale* and *La SCENA* and our website *SCENA.org* will also be affected by the uncertain advertising market. We are committed to our mission to make music and the arts accessible, breaking down economic and social barriers through the power of the written word. With current trends in mainstream media cutting arts and music coverage, we, through our magazines and website, are proud to have been vocal defenders of music and the arts.

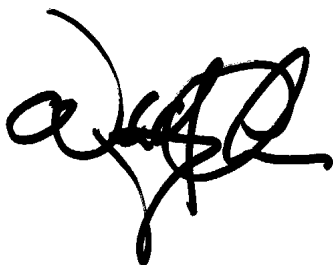
SUBSCRIPTION DRIVE – READ IT, HEAR IT

In February, we launched our 2009 subscription drive with the new Discovery CD Collection. In partnership with XXI Records, each issue of *La Scena Musicale* includes the new “Discovery CD Découverte,” a full-length CD of great Canadian musicians of the past and future, introduced by a full-page article on the artist or the recording. In all, 10 free CDs will be available per year ONLY to paying subscribers and newsstand copies. Thus far, we have featured Canadian organist Bernard Lagacé playing Buxtehude and the duo of baritone Marc Boucher and pianist Olivier Godin performing an award-winning disc of Dubois songs. As a bonus, this subscription will also include our two annual issues of *The Music Scene Ontario*. Another subscription privilege is access to the online Naxos Music Library with over 400,000 music tracks and 30,000 recordings (see article on p. 9). Since February 1, over 150 readers have already responded. We hope you will too (see subscription form on page 6). Finally, I am pleased to announce that the Canadian classical music recording industry is also lending their support with prizes for a Super Subscription Contest. So far, XXI Records, SRI Distribution and Analekta will be contributing large CD Collections. XXI Records and SRI will contribute respectively 300 and 200 individual recordings as prizes. What better way to start or complete your CD collection. This contest is open to current and new subscribers as of July 31, 2009.

This issue of *The Music Scene Ontario* features our annual Guide to Summer Music Camps, as well as our Guide to International Classical Music Festivals, both essential tools to organizing the summer. On the cover, The St. Lawrence String Quartet celebrates their 20th anniversary and looks back at their incredible career. Joseph So looks into the history behind Monteverdi's *L'incoronazione di Poppea* and its period production by Opera Atelier, and Jeanne Lamon talks about Tafelmusik's approach to Haydn with their upcoming performance of his *Creation*. Also, watch SCENA.org for Joseph So's regular column *This Week in Toronto*.

In closing, on behalf of our team of dedicated staff and volunteers, I would like to wish you a Spring time full of music.

WAH KEUNG CHAN
FOUNDING EDITOR
The Music Scene Ontario /
La Scena Musicale / La SCENA



CANADA COUNCIL DROPS SUPPORT FOR CONTROLLED-CIRCULATION MAGAZINES, THE MUSIC SCENE AND LA SCENA MUSICALE AFFECTED

The Canada Council of the Arts has dropped support for controlled-circulation print magazines in the Support for Arts and Literary Magazines component of its application process due on March 1, 2009. In an email, program officer Peter Schneider explained how the decision was reached, “Following this six-year period [actually 7 years –Ed], Council acted in 2008 to restore the previous guidelines, based upon its experience and the advice of peer assessment committees over the time period.” Schneider has yet to explain the reasons for restoring the previous guidelines, or say who was responsible for making the decision.

At issue is the “Lola” clause (after the now-defunct Toronto visual arts magazine) in the application guidelines, which stated that an eligible magazine must “maintain at least a 25 percent ratio of revenues earned from paid circulation or advertising.” In 2002, when the program was modified, the reason given by the then-program officer Joanne Laroque-Poirier was that the existing 25% autonomous revenues rule was adopted to ensure that a publication had readership. She said that the existing 50% paid circulation rule was instituted to ensure that a publication was read. The reason advertising revenues were added to eligibility was the understanding that advertisers would not support a magazine if it did not have an established readership. This reason is as valid today as it was then.

Furthermore, as the restoration to previous guidelines is a step backwards, it seems to be behind the times in magazine publishing. For instance, after an extensive study of the magazine industry, last summer, the Ontario Arts Council revised its eligibility criteria for arts magazines rendering controlled-circulation magazines eligible. Moreover, it established groundbreaking criteria (no more than 40% advertising, and a cap at 30,000 copies per issue). Recently, the new Canada Periodical Fund, announced on February 17, 2009, has suggested that the eligibility criteria of a minimum annual paid/requested circulation be instituted. Although the suggested 5000-copy limit is too high for most arts magazine, a variation should be considered to bring eligibility in line with other Canadian Heritage departments.

Magazines directly affected by this decision include *The Music Scene Ontario*, and its sister publication, the 13-year-old bilingual non-profit classical music publication *La Scena Musicale (LSM)*, one of Canada's most respected arts periodicals, which discovered the change from the Council's website only as it was preparing this year's application. Previously a recipient of Canada Council funding for 5 years as an electronic magazine, *LSM* has recently been trying to be funded by the print component. Vancouver-based *FRONT Magazine*, perhaps the only publication besides *Lola* to have received funding under this clause, was unaware of the rule's change when we first contacted them on February 23. However, according to *FRONT* editor Andreas Kahre, Schneider assured the publication it would continue to be eligible under a grandfather clause absent from the published 2010 guidelines.

For *La Scena Musicale*, the issue is a matter of principle and transparency. Although controlled-circulation arts magazines represent a minority, they have been innovators in outreach for the arts and should be eligible for funding. For instance, *La Scena Musicale* publishes 10 issues per year averaging 25,000 copies per issue reaching 500,000 Canadian readers per year, plus a world-wide audience on the internet. In 2007-08, the Canada Council funded 106 arts & literary magazines for a total of \$2,661,900.

La Scena Musicale has begun a campaign to reverse this policy change, including an online petition and a Facebook group. Visit scena.org for more info. Contact: info@scena.org. **WKC**

DESIRE AND MORALITY

OPERA ATELIER REVISITS

THE INCORONATION OF POPPEA

Joseph K. So

After two critically acclaimed productions of the classical period, Mozart's *Idomeneo* and *Abduction from the Seraglio*, Opera Atelier is returning to its Baroque roots this spring with a revival of *L'incoronazione di Poppea*. A composer very much ahead of his time, Monteverdi wrote this, his last opera, at the grand old age of 75, at the peak of his creativity. Premiered at Venice's Teatro Santi Giovanni e Paolo in 1642, it is one of the earliest operas to have entered the standard repertoire. Given its age, it is remarkable that the central themes of love, lust, ambition, power, collusion, and their primacy over morality and fidelity have so much contemporary resonance. Ellen Rosand in the *Grove Dictionary of Opera* puts this work in its proper historical context. The libretto by Busenello, Rosand points out, represents a libertine intellectual movement of that time centering on the struggle between religion and sensuality. In the hands of Monteverdi, the abstract intellectual discourse takes on strong emotional dimensions when framed against actual Roman history and with real people.

Indeed the most remarkable thing about *Coronation of Poppea* is how human the characters are. Instead of stock figures, we have finely drawn personalities made of flesh and blood, complete with virtues and foibles. When it comes to this opera, Marshall Pynkoski, OA's co-artistic director, waxes poetic, "The moment we hear the opening music, we are transported into another world emotionally. You feel the earth move under you. The psychological depth of the characters, and the way Monteverdi probes their emotions are fascinating. They are all compromised in some way, yet you care about them." Unusually text-driven, Monteverdi treats this work almost as spoken theatre in a surprisingly modern way. More than any opera in the baroque period, *Coronation of Poppea* gives the singers a great opportunity to explore the power of their storytelling.

With this revival, Pynkoski has assembled a superb cast of singing actors led by male soprano Michael Maniaci as Nerone, reprising the role he sang for OA seven years ago.



Photo: Bruce Zinger



Marshall Pynkoski



Kimberly Barber



Michael Maniaci

"Michael was only in his mid 20s when he sang it for us," explains Pynkoski. "He has grown as an artist and a person which I'm

sure he'll bring to the role." Maniaci was originally unavailable due to other commitments, but has since extricated himself

from a contract in the UK to come back to Toronto, where he is an audience favourite. When reached by phone in New York recently, Maniaci said he was looking forward to returning to OA and to Nerone, "Together with Xerxes and Idamante, Nerone is one of my favourite roles. I have done it with OA in Toronto and elsewhere. It is a wonderful challenge to come back to a piece so you can go deeper."

Another highlight of this revival is the long awaited company debut of Canadian mezzo Kimberly Barber, an estimable artist with a distinguished career and now also a professor of voice at Wilfrid Laurier University. Equally at home in Baroque and 21st century repertoires, Barber looks forward to tackling the dramatically challenging Ottavia. "She is such an interesting and complicated character!" Barber comments when reached by phone at the university. "Ottavia lived at a time in Roman history when women were powerless and beholden to their men. At the beginning of the opera her power is already diminished. Robbed of everything, she lashes out to preserve herself and her honour. I love parts that demand a lot of me as an actor." Although Barber has sung plenty of Handel, Monteverdi is new to her repertoire. "It's a very different vocal approach, not lyrical like Handel, Mozart and the later composers. The drama in Monteverdi is front and centre

— you get to focus on who these people are. The orchestration is very spare. You can take the time to linger over a word. It's essential to get the flavour of the music," she says. Ottavia's best moment is undoubtedly her great *scena* at the end of the opera, as she sings her poignant farewell to Rome. When considering whether to take on this challenge, Barber consulted with her friend and mentor, the great Frederica von Stade, who encouraged the mezzo to take it on. Von Stade herself had just sung her first Ottavia with LA Opera. "When I heard that, I thought 'Oh well — (Ottavia) is the right thing!'" Barber exclaims.

The dominant aesthetic of staging baroque operas today is decidedly revisionist — modern dress, mixed gender, outlandish mise-en-scène, and colloquial English translations bordering on the pedestrian. But you won't find this with Opera Atelier, a company that has remained true to its mission of staging works as they would have appeared in the composer's time. Rather than being slavishly accurate, OA aims to be "historically informed." Instead of using slangy English translations like other companies, the opera will be sung in Italian. It is often a matter of taste when it comes to which style is better, but there is something to be said for a well sung traditional production that is pleasing to the eye. The Toronto audience certainly

thinks so, as OA attendance figures are climbing, with shows like last year's *Idomeneo* virtually sold out.

An ensemble company, OA's roster has been increasingly augmented by guest artists the likes of Measha Brueggergosman and Michael Maniaci, high-profile stars that are sure to attract more media attention. It is safe to say their participation has taken OA to a new level. Great strides have also been made in fund raising. Since taking on the position of general manager, Jane Hargraft has managed to raise a million dollars in just seven months. In these troubled economic times, a solid financial footing is imperative in order to move forward. OA recently announced its 2009-10 season, which includes a new production of *Marriage of Figaro* and a revival of *Iphigénie en Tauride*. With its 25th anniversary season not far off, Pynkoski can be counted on to celebrate this milestone with a big splash. When pressed, he couldn't resist letting it slip that the company will mark the occasion with a revival of *Dido and Aeneas/Acteon* plus OA's first *La Clemenza di Tito*. Negotiations are also under way to bring back the wildly popular Measha Brueggergosman, as well as a major tour to Asia. Stay tuned! ■

Opera Atelier presents Monteverdi's *The Coronation of Poppea*, April 25-May 2, 2009 at the Elgin Theatre, Toronto, ON. 416-827-5555, www.operaatelier.com

QUARTETTO GELATO STROLLING INTO THE SPOTLIGHT

Laura Bates

Definitely not a stranger to the chamber music scene, Quartetto Gelato is back on tour with the recent release of its newest disc, *Musica Latina* on March 21. Reputed for their musical virtuosity and charismatic performances, the ensemble that melds the sounds of tenor, violin, cello, clarinet and accordion — among others — continues their tradition of delighting audiences with their uniquely theatrical take on music. The tragic passing of co-founder Cynthia Steljes in December 2006 left the group with an emotional and musical void, however QG has since reformed as Peter DeSotto stays true to his promise to keep the ensemble alive. With seven albums now under their belt, DeSotto discusses the group's art of performing.



TMS: How has your individual training facilitated such a collaborative career path?

PD: I think all of us in QG would agree that the most time and effort we have dedicated to any single musical discipline would have been classical. We all regularly perform as soloists, chamber musicians, and in orchestra. That said, our musical past also includes some very quirky side roads. My father is a strolling musician, which means he plays violin around tables and takes musical requests. His repertoire is definitely eclectic and includes classical, folk, opera, European, Eastern European, gypsy, and even some Broadway and pop. I personally put myself through school strolling with my father so it is only natural that QG's theme is Euro eclectic. Alex Sevastian (4 x world accordion champion) also comes from a strong strolling background and has also toured with the Russian folk orchestra so he brings a East Euro Folk influence to the mix. The intimacy involved in playing in such close quarters really shows up your chamber music skills while honing one's ability to tug at the emotional strings. I am also a tenor and have studied opera so it was essential that QG perform the great arias and art songs that bring audiences to tears. Our musical intention is to combine chamber music with world music and voice to create our own individual genre.

TMS: You have a variety of programs that feature the

group in various situations from recital, to orchestra, and even educational programs. Each formation requires a different kind of interaction with the audience. How do you explore and achieve a connection with your audiences?

PD: We memorize our music like a pop group so there are no music stands onstage and we stand throughout the performance and interact with the audience and ourselves freely. We have to be larger than life, but at the same time I still try to look at individuals in the audience and play to them the same way as I did when I was a young man serenading patrons while strolling between tables. A remark that we often hear is "I felt that you were playing for me personally." I also feel that speaking and joking with the audience breaks down barriers and allows your audience to get to know you. In these tough times, our job is to provide fantasy, and escape. We do this with personality, romance and virtuosity. Our reward comes in seeing the thousands of smiling faces. ■

Catch Quartetto Gelato in action:

April 19 in Alliston, ON at the Gibson Centre, www.gibsoncentre.com

July 11 in Collingwood, ON at the Collingwood Summer Music Festival, www.collingwoodmusicfestival.com



TAFELMUSIK TELLS US HOW IT ALL BEGAN HAYDN'S CREATION

Graham Lord

Extolling the virtues of an upcoming Tafelmusik concert to Toronto music lovers is somewhat like preaching to the choir. Nevertheless, it will be the ensemble's choir and orchestra preaching to the audience in their coming performances of Haydn's masterwork, *The Creation*. Principal guest conductor Bruno Weil will lead the group, and they will be joined by three soloists: Canadian soprano Nancy Argenta, German tenor Jan Kobow, and Korean baritone Locky Chung. The piece, considered by many to be Haydn's masterpiece, concludes Tafelmusik's 2008-09 season, which has already been rife with other large-scale works, most notably Handel's *Messiah* and *Water Music*, as well as Bach's *St. Matthew's Passion* and *Brandenburg Concerti* (NB: The two Bach programs are upcoming in April and May – see Tafelmusik's website for details).

The performance on the 31st coincides exactly with the 250th anniversary of the composer's death. As such, it is presented as part of the World Creation Project, an initiative taken up by numerous ensembles from around the globe that will also perform the work on this historic date. "Haydn had a huge output throughout his life, but it's one of the very best pieces he ever wrote," remarks Jeanne Lamon, the ensemble's illustrious music director since 1981. "This is why it was chosen for this particular event and for the anniversary of his death."

Though premiered in 1798, the impetus for *The Creation* came a few years earlier, when Haydn made two separate trips to England. Two main factors likely inspired him to write such a work: it is said that he saw performances of Handel's grand oratorios, such as *Messiah* and *Israel in Egypt*, and this surely must have contributed to his desire to write in a similar vein. *The Creation* was his first oratorio, and *The Seasons* would prove to be his second and final effort. Secondly, Haydn was presented with an anonymous libretto by impresario Johann Peter Salomon, the composer's promoter for his English concerts. The libretto, *The Creation of the World*, was supposedly destined for Handel's pen, but the Baroque master never got the chance to follow through on the project. These visits to England were also fruitful in terms of Haydn's instrumental output: Salomon's concert series also saw the premieres of the London symphonies (Nos. 93-104), which stand as the composer's last and arguably greatest compositions for orchestra.

When Haydn returned to Vienna, libretto in hand, he turned it over to Baron Gottfried von Swieten, a diplomat and music patron, who worked on translating it into German. Naturally, given Haydn's connections in Britain, as well as the nation's appetite for the

genre, the composition was seen as being potentially successful in both languages, so von Swieten set out to rework an English version that would line up with his original setting in German. Indeed, neither von Swieten nor Haydn had a particularly strong command of the English language, and some awkward passages have been criticized for their cumbersome character. The work is regularly performed in both languages, but Tafelmusik will be performing the work with its original German text. "I'd love to do it in English," Lamon comments. "People would obviously understand it a little better, but it feels somewhat stilted. I'm not against performing it English, the way some conductors are, but it's such a beautiful setting of the German language. Of course, the audience will be able to follow along with the English, which will be

quite a stir at the premiere. He writes, "The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes."

The sensation that the piece created over two centuries ago still resonates today, particularly for ensembles such as Tafelmusik that specialize in performing music from this era. "We've done this piece perhaps more than anything else...except, perhaps, *The Messiah*," says Lamon. She notes that the Klang und Raum festival, a summer event in Germany (about an hour outside of Munich), which the orchestra visits on a regular basis, has seen them perform it 7 or 8 times in its history. In addition, Tafelmusik has certainly presented *The Creation* in Toronto a number of times. "It's something we know really well. We've made 77 or 78 recordings in our history, and our



printed in the program."

The work was a huge success, prompting dozens of repeat performances during Haydn's lifetime, which was no small feat, and it had reached most of the other major Europe centres before the composer's death in 1809. Passages such as the striking dissonance of the opening instrumental number (the representation of Chaos prior to God's creation) or even the jarring, yet jubilant cadence in C major, which depicts the creation of Light, must have been quite spectacular to behold for an audience living in a world still blissfully unaware of Beethoven's symphonies. According to one of Haydn's friends, this latter example (the setting of the word "Licht", or "Light") created

Creation is perhaps my favourite, certainly at least one of my Top 3." With that kind of an endorsement, it's hard to imagine anything less than a spectacular conclusion to this outstanding ensemble's season. ■

Tafelmusik Baroque Orchestra presents:

Bach's *St. Matthew Passion*, April 2-8, 2009 at Trinity-St. Paul's Centre (April 7 at George Weston Recital Hall).

Bach's *Brandenburg Concertos*, May 9-15, 2009 at Trinity-St. Paul's Centre (May 12 at George Weston Recital Hall).

Haydn's *The Creation*, May 29&31, 2009, at Massey Hall.

All locations in Toronto, ON. 416-964-6337
www.tafelmusik.org

SOUTHERN ONTARIO VOCAL PREVIEW



Joseph K. So

With the long and arduous 2009 winter nearly consigned to history, the spring vocal season beckons with many tempting offers. We have a choice of six staged opera productions plus one in concert, several recitals and concerts by major singers, and a number of oratorios associated with the Easter season. Heading the list are the three productions from the CANADIAN OPERA COMPANY. It opens with Verdi's *SIMON BOCCANEGRA*, last staged by the company 30 years ago. It stars the superb Italian baritone Paolo Gavanelli in the title role and American soprano Tamara Wilson as Amelia in their COC debut. Tenor Mikhail Agafonov, who was a terrific Bezukov in the COC *War and Peace* last fall, returns as Gabriele, and Canadian bass Phillip Ens is Fiesco. Making his company debut is Marco Guidarini, music director of Opera de Nice (eight performances Apr. 11-May 7). Also on offer is the perennial favourite *LA BOHÈME*, with a nearly all-Canadian cast of tenor David Pomeroy (Rodolfo), soprano Frédérique Vézina (Mimi), baritone Peter Barrett (Marcello) and bass Robert Gleadow (Colline). The lone guest is New Zealand soprano Anna Leese (Musetta), making her North American debut. I seem to recall that when the 2008-2009 season was announced last year, this *Bohème* was to be a new production, but alas we are getting yet another revival of the ancient Skalici production with three intermissions. Julian Kovatchev returns to conduct (12 performances Apr. 17-May 24). The third mainstage production is Britten's whimsical *A MIDSUMMER NIGHT'S DREAM*. It stars countertenor Lawrence Zazzo in a belated debut as Oberon. (I say belated because I believe he



Laura Claycomb as Titania and the Houston Grand Opera Children's Chorus in the Canadian Opera Company's production Britten's *A Midsummer Night's Dream*

was originally announced to debut a couple of seasons ago in *Rodelinda*). Also of interest is the appearance of German baritone Wolfgang

Holzmaier as Demetrius. Holzmaier made an unscheduled appearance three seasons ago in *Così fan tutte* as Alfonso, replacing an ailing Pavlo Hunka. It is good to have Holzmaier back. Also returning to the COC are sopranos Laura Claycomb and Giselle Allen. This rarely staged Britten opera is not to be missed (eight performances May 5-23). All shows are at the Four Seasons Centre. The final COC offering this season is *Così fan tutte* featuring the COC Ensemble Studio artists, to take place at the Imperial Oil Opera Theatre (four performances June 15-21). Unfortunately all shows are currently sold out, but there might be returns. Go to the COC website for updates, or subscribe to their e-Opera newsletter. www.coc.ca

OPERA ATELIER, Canada's premiere baroque opera company, presents Monteverdi's *CORONATION OF POPPEA* (six performances Apr. 25-May 2, Elgin Theatre). This is a revival of the very successful 2002 production that took the company to Houston and Cleveland, besides playing in Toronto. Returning to OA is male soprano sensation Michael Maniaci, who wowed audience as Idamante in last season's *Idomeneo*. Canadian mezzo Kimberly Barber makes her long awaited OA debut as Ottavia. David Fallis leads the Tafelmusik Baroque Orchestra forces. www.operaatelier.com

Meanwhile, forty-five minutes down the QEW, the newly resurrected OPERA HAMILTON stages the Puccini favourite *MADAMA BUTTERFLY*, with Chinese soprano Ai-Lan Zhu in the title role (two performances Apr. 2 and 3 at 8 pm Hamilton Place). Pinkerton is tenor Gordon Gietz and baritone Gaetan Laperrière is Sharpless. Former COC Ensemble Studio member, mezzo Lauren Segal, sings Suzuki. Requiring the singers to perform two nights in a row is difficult for the singers, especially for the soprano as Butterfly is a very heavy sing. Let's hope the cast will hold up to such a vigorous schedule. Long-time Opera Hamilton stalwart Daniel Lipton conducts. www.operahamilton.ca/905-527-7627 x221 or x236

The final opera offering of the spring season, by OPERA IN CONCERT is a rarity, Canadian composer Charles Wilson's *KAMOURASKA*. Composed in 1974-75, it received a first reading in Toronto several years later. In 2006, Wilson rewrote the piece, and it received an

Opera in Concert workshop production in May 2008. Now it will receive a fully staged world premiere. The principals are former COC Ensemble Studio soprano Miriam Khalil, tenor James McLennan, and baritone Alexander Dobson. Alex Pauk conducts the Esprit Orchestra. Two performances: March 28 at 8 pm and 29 at 2:30 pm, at the St. Lawrence Centre for the Arts. 416-366-7723/1-800-708-6754

There are a number of delectable choices on the concert/recital stage. American superstar soprano



Renée Fleming

Renée Fleming returns to Toronto in a recital on April 17, 8 pm, as part of the Roy Thomson Hall Vocal Series. On the program are Handel, Dutilleux, Messiaen, John Kander, and Strauss. Any Fleming appearance is an event not to be missed. www.roythomson.com. Canadian soprano Measha Bruggersgosman brings her unique mix of striking vocalism and high voltage personality to town in Richard Strauss's Four Last Songs, with Peter Oundjian conducting the Toronto Symphony Orchestra (June, 10, 11, 13, Roy Thomson Hall – the last concert is a “casual” evening, with a truncated program and lobby entertainment). Also on the program are Bartok's Divertimento for Strings and his Concerto for Orchestra.

If you prefer a more intimate concert-going experience, I can recommend ALDEBURGH CONNECTION'S ANNUAL GRETA KRAUS SCHUBERTIAD, featuring baritone Brett Polegato in the great song cycle *WINTERREISE* (March 25, 8 pm, Glenn Gould Studio). At the piano is Stephen Ralls. www.roythomson.com. The hall seats only a little over 360 people, perfect for a lieder recital. On



Ai-Lan Zhu



Russell Braun

May 3, OFF CENTRE MUSIC SALON presents the GERMAN-SPANISH SALON. The wonderful Canadian baritone Russell Braun, who had such a triumph as Prince Andrei in the COC *War and Peace*, is joined by sopranos Monica Whicher and Lucia Cesaroni for an afternoon of songs from Granados to Brahms, with Inna and Boris

Zarankin at the piano. 416-205-5555 ■



SOUTHERN ONTARIO INSTRUMENTAL PREVIEW

Hannah Rahimi

TORONTO

For an inspiring mix of old and new, don't miss Gabriela Montero performing April 1 and 2 at Toronto's Glenn Gould Studio. The gifted Venezuelan pianist has carved a niche for herself between the worlds of classical music and improvisation, with fascinating and compelling results. With technical deftness and a fine-tuned ear, Montero is able to spin fan-



Gabriela Montero

tastical and unforgettable improvisations stemming from such classical standards as Bach's "Italian" Concerto or Liszt's Mephisto Waltz. She is the recent subject of great critical acclaim, appearing as a soloist with venerable orchestras like the New York Philharmonic and the Vienna Symphony Orchestra. For her Toronto concert, Montero will be performing baroque-inspired interpretations, as well as asking the audience for suggestions on which she will proceed to improvise. www.gabrielamontero.com

On April 28 audiences can experience the authentic flavours of Russia and witness the Canadian debut of the National Philharmonic of Russia. Founded in 2003, the 120-member ensemble is a new name on the orchestral scene, repre-

senting a flourish of musical life in post-reconstruction Russia.



Vladimir Spivakov

Denis Matsuev joins the orchestra to perform Rachmaninoff's dazzling *Piano Concerto No.1*. A rising star on the international music scene, Matsuev has become known for his brilliant technique and musical sensitivity, particularly in the realm of Romantic piano repertoire. In an entirely Russian program, the orchestra will also perform Liadov's *The Enchanted Lake*, Tchaikovsky's *Romeo and Juliet*, and four pieces from Prokofiev's *Romeo and Juliet Suite*. It should be fascinating to hear a uniquely Russian interpretation from an orchestra of such magnitude and caliber.

OTTAWA

For audiences seeking a lively mix to enhance their evening, Thirteen Strings has just the program. Founded in 1975 by conductor Brian Law and thirteen members of the National Arts Centre Orchestra, Thirteen Strings began as a baroque chamber orchestra. Since its inception, it has departed from those roots to develop an eclectic and always entertaining range, perform-

ing everything from the 1700s to modern-day compositions. The ensemble often features exciting guest soloists. On April 3, percussionist Anne-Julie Caron joins the orchestra to perform Concerto for Marimba and String Orchestra by the French composer/percussionist Emmanuel Sejourne. As well, the program features an exhilarating three-violin concerto by Vivaldi, and a variety of other works ranging from Durante to Saint-Saëns. Thomas Annand, a member of the ensemble, will step to the podium as guest conductor. www.thirteenstrings.ca



Anne-Julie Caron

Now in its seventh season, the Ottawa Bach Choir is a staple in the Ottawa musical lineup for any choral music lover. Founded in 2002 by Lisette Canon, the small choir is made up of exquisite voices from Ottawa and beyond. Its repertoire is often rooted in Bach but ranges through the centuries. April 25 is your last chance to catch the choir before it leaves on its third European tour to London, Paris and Leipzig. Under the beautiful resonating arches of St. Matthew's Anglican Church, the choir will perform works by Bach, Buxtehude, Scheidt, Schütz, Purcell, Monteverdi, Rheinberger, Raminsh and Hogan. www.ottawabachchoir.ca ■

NAXOS MUSIC LIBRARY A TREASURE TROVE FOR STUDENTS AND CONNOISSEURS

Paul E. Robinson

In the 1950s, when I was a teenager in Toronto, I suddenly discovered classical music: from Segovia playing Sor's *Variations on a Theme of Mozart* to Mozart symphonies, from Casals and Stern playing a Brahms String Sextet to all of Brahms's chamber music. After hearing Bruckner's Fourth Symphony played by Steinberg and the Pittsburgh Symphony I had to hear all the Bruckner symphonies. It was like Lewis and Clark discovering the West. I not only wanted to learn more; I needed to know everything.

The quickest way to discover music in those days was through recordings. I would sit for hours at a turntable in the Toronto Music Library, earphones on my head, hunched over the score of whatever LP I was listening to. Today when young people find they are hopelessly addicted to music, all they need to do is hook up to the internet.

Naxos has revolutionized the way recordings are made and sold, and in the process it has now become the giant of the industry. While other companies feared the internet, Naxos has embraced it. Its most breathtaking concept to date is surely the Naxos Music Library (NML), a vast musical resource.

As the name suggests, the Naxos Music Library is basically the entire Naxos catalogue. But it is much more. Hundreds (112) of other record companies have joined with Naxos to make the library even bigger. Although Universal (DG, Decca and Philips) has not yet joined, the constantly growing collection (30,433 discs and 432,719 tracks as we go to press) is impressive.

NML consists primarily of classical music but there is a lot of jazz from Scandinavian labels and from Naxos' own series, Naxos Jazz Legends. You'll find dozens of albums by Louis Armstrong, Duke Ellington, Django Reinhardt, Thelonius Monk and all the other jazz greats. Naxos also has a wonderful Nostalgia series with albums by Bing Crosby, Fred Astaire, Noel Coward and many others. One of my personal favorites is Spike Jones' *Spiking the Classics*; his version of *Flight of the Bumble-Bee* is a must.

The Finnish label Ondine is part of the NML, meaning that all the current Philadelphia Orchestra/Christoph Eschenbach CDs are available. You'll also find many of Karajan's Philharmonia albums originally released by EMI and lots of Furtwängler. Some of Sir Colin Davis'

finest recordings with the Dresden Staatskapelle are here too, including a sublime Elgar Symphony No. 1 and a blazing Sibelius Symphony No. 2.

And this is only the music. NML also provides most of the liner notes for these recordings, as well as opera libretti, a glossary of musical terms and a pronunciation guide. The NML is a wonderful resource for beginners and connoisseurs.

NML has the latest new releases, usually even before they are in the stores. Best of all, if you simply want to discover new pieces I can't think of a better place. I recently heard a live performance of Anton Arensky's String Quartet No. 2 in A minor Op. 35, and I was struck by its beauty and structure. After I got home, I listened to it again at the NML and enjoyed it even more.

The Naxos Music Library is available on subscription for \$189 per year. But it is free with a subscription to *La Scena Musicale* (\$40/yr), and you also get ten issues of *La Scena Musicale* including the monthly Discovery CD of great Canadian musicians (in partnership with XXI Records, 10 CDs per year), plus two issues of *The Music Scene*. www.scena.org/LaSCENACard ■



ARTS TRAVEL

INTERNATIONAL FESTIVAL PREVIEW

Joseph K. So

With a difficult winter mostly behind us, music lovers can look forward to a spring and summer of great music. With the huge numbers of music festivals worldwide, one can literally go from festival to festival between now and October. How's this for an itinerary: DRESDEN FESTTAG (March), SALZBURG EASTER FESTIVAL (April), PRAGUE SPRING FESTIVAL (May), HOLLAND FESTIVAL (June), MUNICH FESTIVAL (July), SALZBURG FESTIVAL (Aug.), BBC PROMS (Sept.) and WEXFORD FESTIVAL (Oct.)? A music lover's idea of heaven, to be sure – if only I had the time, stamina, and deep pockets! For a more modest agenda, my 2009 summer festivals of choice are Prague (May 12-June 3), Munich (June 27-July 31), and Santa Fe (July 3-Aug. 29).

PRAGUE SPRING FESTIVAL: In May, Prague comes alive with the sound of music, and when you have musicians the caliber of Anne-Sophie Mutter, Juan Diego Flórez, Thomas Hampson, Christoph von Dohnányi, and Jiří Bělohlávek, it is definitely the place to be! Highlights include the opening concert which features Smetana's *Má Vlast* with Neeme Järvi conducting the Prague Radio Symphony Orchestra (May 12), Juan Diego

Flórez sings opera arias with the Prague Philharmonia (May 15), and mezzo soprano Susan Graham in recital with pianist Malcolm Martineau (May 30). Operas include *Eugene Onegin* (May 14), *Rinaldo* (May 15), *La bohème* (May 17), *Bartered Bride* (May 19), *Don Giovanni* (May 23) and *Orfeo ed Euridice* (May 28). www.festival.cz

MUNICH OPERA FESTIVAL: The centrepiece this year is undoubtedly star tenor Jonas Kaufmann's first *Lohengrin* (July 5), with Greek-German soprano Anja Harteros as Elsa and Kent Nagano leading the superb Bavarian State Orchestra – it doesn't get better than this! I am hoping and praying that Rolando Villazón will be healthy and in good voice for *Werther* (July 4), with Vesselina Kasarova as Charlotte. Last year's fabulous Robert Carsen *Ariadne auf Naxos* (July 13) will be repeated, with Adrienne Pieczonka (Ariadne) and Diana Damrau (Zerbinetta) reprising their roles. The show is to be taped for later DVD release. Pieczonka will also sing Desdemona to Johan Botha's Otello in *Otello* (July 25). Other exciting news concerns the appearance of the great Edita Gruberova in *Lucrezia Borgia* (July 1) and *Norma* (July 13). The premiere of *Lucrezia* took place

recently in Munich and the reception for Gruberova was nothing short of delirious. www.muenchner-opern-festspiele.de/g89-bD1bg-karten-ihre_bestellung-vorverkauf_festspiele.html

SANTA FE OPERA: If you prefer your opera *al fresco*, consider Santa Fe. The magnificent setting of its theatre surrounded by the spectacular New Mexican desert landscape is hard to beat. The highlight this summer is definitely *La traviata*, with soprano Natalie Dessay assaying her first ever Violetta, opposite her husband Laurent Naouri as Germont. Young Albanian tenor Saimir Pirgu is Alfredo and Frederic Chaslin conducts (opens July 3). Another interesting offering is the great American soprano Christine Brewer taking on the title role of Gluck's *Alceste*. Brewer has just been cast as Brunnhilde in two of the Met Ring cycles this April. The world premiere this year will be *The Letter*, composed by Pulitzer Prize winner Paul Moravec. It stars soprano Patricia Racette and Canadian tenor Roger Honeywell. Racette, the deeply moving Butterfly in the recent Met in HD transmission, belongs to the new generation of singing actors who combine voice with dramatic verisimilitude. www.santafeopera.org ■



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USA

ANCHORAGE FESTIVAL OF MUSIC

Anchorage, AK, from April 19 to April 19.
907-276-2465. anchoragefestivalmusic.com/

SITKA SUMMER MUSIC FESTIVAL

Sitka, AK, from June 5 to June 26.
907-277-4852. sitkamusicfestival.org

SEDONA CHAMBER MUSIC FESTIVAL

Sedona, AZ, from May 3 to May 24.
928.204.2415. chambermusicqedona.org

MAINLY MOZART FESTIVAL

San Diego, CA, from June 6 to June 20.
619-239-0100. mainlymozart.org

MONTALVO'S CLASSICAL MUSIC SERIES

Saratoga, CA, from April 5 to June 7.
408.961.5800. villamontalvo.org

MUSIC ACADEMY OF THE WEST FESTIVAL

Santa Barbara, CA, June 22 to August 15.
805-969-4726. musicacademy.org

NAPA VALLEY CHAMBER MUSIC FESTIVAL

Napa, CA, from August 6 to August 24.
707-258-5559. napavalleymusic.org

SUMMER MUSIC WEST

San Francisco, CA, from June 15 to July 31.
sfcm.edu/summer

SUMMERFEST LA JOLLA

San Diego, CA, from August 1 to August 24.
858-459-3728. ljcms.org

ASPEN MUSIC FESTIVAL AND SCHOOL

Aspen, CO, from June 25 to August 23.
970-925-9042. aspenmusicfestival.com

BRAVO VAIL VALLEY MUSIC FESTIVAL

Vail, CO, from July 1 to August 4.
877-812-5700. vailmusicfestival.org

CENTRAL CITY OPERA

Denver, CO, from June 27 to August 2.
303-292-6700. centralcityopera.org/

COLORADO MUSIC FESTIVAL

Boulder, CO, from June 27 to August 7.
303-449-1397. coloradomusicfest.org

CRESTED BUTTE MUSIC FESTIVAL

Crested Butte, CO, from July 4 to July 26.
970-349-0619. crestedbuttemusicfestival.com

ROCKY RIDGE MUSIC CENTER

Estes Park, CO, from June 12 to August 30.
970-586-4031. rockyridge.org

STRINGS IN THE MOUNTAINS

Steamboat Springs, CO, June 27 to July 18.
970-879-5056. stringsinthemountains.org

THE QUARTET PROGRAM AT U

COLORADO BOULDER

Boulder, CO, from July 5 to August 2.
585-274-1592. quartetprogram.com

NORFOLK CHAMBER MUSIC FESTIVAL

Norfolk, CT, from July 10 to August 22.
203.432.1966. yale.edu/norfolk

CENTRAL FLORIDA CULTURAL ENDEAVORS, INC

Daytona Beach, FL, from April 16 to May 2.
386 257 7790. fif-iso.org

SARASOTA MUSIC FESTIVAL

Sarasota, FL, from April 2 to June 29.
941-953-4252. sarasotaorchestra.org/sarasota-musicfestival/festival.cfm

SALISBURY HOUSE CHAMBER MUSIC

Des Moines, IA, from April 17 to .
515.274.1777. salisburyhouse.org

MUSIC BY THE LAKE

Williams Bay, IL, from June 28 to August 16.
262-245-8501. aurora.edu/mbtl

STEANS INSTITUTE FOR YOUNG ARTISTS AT THE RAVINIA FESTIVAL

Ravinia, IL, from July 7 to July 25.
847.266.5100. ravinia.org

ASTON MAGNA FESTIVAL

Great Barrington, MA, from June 26 to July 19.
413-528-3595. astonmagna.org/astonfes.html

BANG ON A CAN SUMMER MUSIC FESTIVAL

North Adams, MA, from July 16 to August 2.
718-852-7755. bangonacan.org/

BERKSHIRE CHORAL FESTIVAL

Sheffield, MA, from July 18 to August 15.
413-229-8526. chorus.org/

BOSTON EARLY MUSIC FESTIVAL

Boston, MA, from June 6 to June 14.
617-661-1812. bemf.org

CAPE AND ISLANDS CHAMBER MUSIC FESTIVAL

North Chatham, MA, August 2 to August 21.
508.945.8060. capecodchambermusic.org

MARTHA'S VINEYARD CHAMBER MUSIC SOCIETY

Vineyard Haven, MA, from July 7 to August 12.
508-696-8055. mvcms.vineyard.net

MOHAWK TRAIL CONCERTS SUMMER FESTIVAL

Charlemont, MA, from June 26 to July 25.
888-682-6873. mohawktrailconcerts.org

ROCKPORT CHAMBER MUSIC FESTIVAL

Rockport, MA, from June 4 to July 2.
978-546-7391. rcmf.org

TANGLEWOOD

Boston, MA, from June 26 to September 6.
888-266-1200. bso.org

BOWDOIN INTERNATIONAL MUSIC FESTIVAL

Brunswick, ME, from June 27 to August 8.
207.373.1400. summermusic.org/

KNEISEL HALL CHAMBER MUSIC FESTIVAL

Blue Hill, ME, from June 19 to August 23.
207-374-2811. kneisel.org/

PORTLAND CHAMBER MUSIC FESTIVAL

Portland, ME, from August 13 to August 27.
800-320-0257. pcmf.org

PORTLAND STRING QUARTET WORKSHOP AT ST. JOSEPH'S COLLEGE

Standish, ME, from July 19 to August 2.
207-774-5144. portlandstringquartet.org/workshop.htm

PORTOPERA

Portland, ME, from July 30 to July 30.
207-879-7678. portopera.org

SALT BAY CHAMBERFEST

Damariscotta, ME, from August 11 to August 21.
207-522-3749. saltbaychamberfest.org/

KANSAS CITY STRING QUARTET PROGRAM

Kansas City, MO, from July 27 to August 8.
816-926-9438. kcstringquartet.org

SUMMERFEST CHAMBER MUSIC FESTIVAL

Kansas City, MO, from July 12 to August 3.
816-235-6222. summerfestkc.org

BREVARD MUSIC CENTER

Brevard, NC, from June 26 to August 9.
828-862-2100. brevardmusic.org

DAKOTA CHAMBER MUSIC

Minot, ND, from June 8 to June 14.
701-858-3576. luminustrio.com

MEADOWLARK MUSIC FESTIVAL

Lincoln, NE, from July 12 to .
402-488-9555. meadowlarkmusicfestival.com

WATERVILLE VALLEY MUSIC CENTER SUMMER CAMP

Waterville Valley, NH, July 26 to August 9.
603-236-8688. wvmusiccenter.org

20TH ANNUAL CAPE MAY MUSIC FESTIVAL

Cape May, NJ, from May 17 to June 11.
609-884-5404. capemaymac.org

RARITAN RIVER MUSIC FESTIVAL

Oldwick, NJ, from May 2 to May 30.
908-213-1100. raritanrivermusic.org/

CHAMBER MUSIC ALBUQUERQUE-JUNE MUSIC FESTIVAL

Albuquerque, NM, from June 12 to June 21.

505-268-1990. cma-abq.org

MUSIC FROM ANGEL FIRE

Angel Fire, NM, August 21 to September 6.
575-377-3233. musicfromangelfire.org

SANTA FE CHAMBER MUSIC FESTIVAL

Santa Fe, NM, from July 19 to August 24.
505-982-1890. sfcmf.org

SANTA FE OPERA

Santa Fe, NM, from July 3 to August 29.
505-986-5955. santafeopera.org/

TAOS SCHOOL OF CHAMBER MUSIC PROGRAM

Taos, NM, from June 21 to August 9.
575-776-2388. taoschoolofmusic.com/

BARD MUSIC FESTIVAL

Annapondale-on-Hudson, NY, from August 14 to August 23.
845-758-7900. fishercenter.bard.edu/bmf/

CHAUTAUQUA INSTITUTION

Chautauqua, NY, from June 28 to August 29.
716-357-6250, 800-821-ARTS. ciweb.org

GLIMMERGLASS OPERA

Cooperstown, NY, from July 18 to August 25.
607-547-2255. glimmerglass.org

JUNE IN BUFFALO

Buffalo, NY, from June 1 to June 7.
716-645-0624. music.buffalo.edu/juneinbuffalo

LINCOLN CENTER FESTIVAL

New York, NY, from July 7 to July 26.
212.875.5000. lincolncenter.org

LUZERNE CHAMBER MUSIC FESTIVAL

Lake Luzerne, NY, from June 23 to August 23.
518-696-2771. luzernemusic.org

MAVERICK CONCERTS FESTIVAL

Woodstock, NY, from July 4 to September 6.
845-679-8348. MaverickConcerts.org

MOSTLY MOZART FESTIVAL

New York, NY, from July 29 to August 23.
212-721-6500. lincolncenter.org

MUSIC FROM SALEM

Cambridge, NY, from July 11 to August 16.
518-677-2495. musicfromsaalem.org

SARATOGA CHAMBER MUSIC FESTIVAL

Saratoga Springs, NY, August 5 to August 23.
518-587-3330. spac.org

SKANEATELES FESTIVAL

Skaneateles, NY, from August 12 to September 5.
315-685-7418. skanfest.org

THE QUARTET PROGRAM AT SUNY FREDONIA

Fredonia, NY, from June 14 to August 2.
585-274-1592. quartetprogram.com

WINDHAM CHAMBER MUSIC

FESTIVAL

Windham, NY, from July 11 to .
518-734-3868. windhammusic.com

BLOSSOM FESTIVAL

Cuyahoga Falls, OH, July 3 to September 6.
888-225-6776.
clevelandorch.com/html/Blossom/blossomin-dex.asp

OREGON BACH FESTIVAL

Eugene, OR, from June 23 to July 12.
541-682-5000.
oregonbachfestival.com

GRETNAMUSIC

Mt. Gretna, PA, from July 31 to September 6.
717-361-1508. gretnamusic.org/

KINGSTON CHAMBER MUSIC FESTIVAL

Kingston, RI, from July 21 to July 31.
401-789-0665. kingstonchambermusic.org/

NEWPORT MUSIC FESTIVAL

Newport, RI, from July 11 to July 27.
401-849-0700. newportmusic.org/

SPOLETO FESTIVAL USA

Charleston, SC, from May 22 to June 7.
843-579-3100. spoletousa.org/

AMERICAN FESTIVAL FOR THE ARTS

Houston, TX, from June 18 to July 18.
713-522-9699.

AUSTIN CHAMBER MUSIC FESTIVAL & WORKSHOP

Austin, TX, from May 10 to May 17.
512.454.0026. austinchambermusic.org

FESTIVAL-INSTITUTE AT ROUND TOP

Round Top, TX, from June 6 to July 11.
1 979-249-3129. festivalhiil.org

MIMIR CHAMBER MUSIC FESTIVAL

Fort Worth, TX, from July 6 to July 17.
800-TCU-FR06. mimirfestival.org/

VICTORIA BACH FESTIVAL

Victoria, TX, from June 9 to June 13.
361-570-5788. victoriabachfestival.org

MOAB MUSIC FESTIVAL

Moab, UT, from September 3 to 14.
435-259-7003. moabmusicfest.org

UTAH OPERA FESTIVAL

Cache Valley, UT, from July 6 to August 8.
800-262-0074. ufoc.org/

ASH LAWN OPERA FESTIVAL

Charlottesville, VA, from July 3 to August 9.
434-293-4500. ashlawnopera.org/

GREEN MOUNTAIN OPERA FESTIVAL

Waitsfield, VT, from May 28 to June 21.
802-496-7722.
greenmountainoperafestival.com

KILLINGTON MUSIC FESTIVAL

Rutland, VT, from July 11 to August 8.
802-773-4003. killingtonmusicfestival.org/

MANCHESTER MUSIC FESTIVAL

Manchester, VT, from July 6 to August 10.
800-639-5868. mmfvt.org

MARLBORO MUSIC FESTIVAL

Marlboro, VT, from July 18 to August 16.
215-569-4690. marlbormusic.org

ROCHESTER CHAMBER MUSIC SOCIETY

Rochester, VT, from April 18 to .
507-269-7299. rochesterchambermusic.org/

VERMONT FESTIVAL OF THE ARTS

Mad River Valley, VT, August 1 to August 31.
802-496-6682. vermontartfest.com/

VERMONT INTERNATIONAL OPERA FESTIVAL

Warren, VT, from July 8 to July 16.
613-233-8222, 613-946-0707.
homestead.com/vermontoperafestival

VERMONT MOZART FESTIVAL

Burlington, VT, from July 19 to August 9.
802-862-7352. vtmozart.com

YELLOW BARN MUSIC SCHOOL AND FESTIVAL

Putney, VT, from June 29 to August 3.
800-639-3819. yellowbarn.org

SEATTLE RING 2009

Seattle, WA, from August 9 to August 30.
206-389-7676. seattleopera.org

SUMMER FESTIVAL AT LAKESIDE SCHOOL

Seattle, WA, from July 6 to July 31.
206-283-8710. seattlechambermusic.org

SUMMER FESTIVAL AT OVERLAKE SCHOOL

Redmond, WA, from August 5 to August 14.
206-283-8710.
seattlechambermusic.org/index.html

BACH DANCING & DYNAMITE SOCIETY CHAMBER FESTIVAL

Madison, WI, from June 12 to June 28.
608-255-9866. bachdancinganddynamite.org

GREEN LAKE FESTIVAL OF MUSIC

Green Lake, WI, from June 12 to July 26.
920-748-9398. greenlakefestival.org

MIDWEST YOUNG ARTISTS SUMMER CHAMBER MUSIC

Kenosha, WI, from June 22 to June 26.
847-926-9898. mya.org/summer/

TOKEN CREEK CHAMBER MUSIC FESTIVAL

DeForest, WI, from August 29 to September 6.
608-241-2525. tokencreekfestival.org

AUSTRALIA

BRISBANE FESTIVAL

Brisbane, from September 12 to October 3.
07 3833 5400. brisbanefestival.com.au

AMERICAN INSTITUTE OF MUSICAL STUDIES

Graz, from July 6 to August 16.
816-268-3657. aimsgraz.com

BREGENZ FESTIVAL

Bregenz, from July 6 to August 23.
43 05574 407 6. bregenzfestspiele.com

INNSBRUCK FESTIVAL OF EARLY MUSIC

Innsbruck, from July 7 to August 29.
43 0 512 57 10 32. altemusik.at

SALZBURG FESTIVAL

Salzburg, from July 25 to August 30.
43 662 8045 500. salzburgfestival.com

WIENER FESTWOCHE

Vienna, from May 8 to June 14.
43 1 589 22 11. festwochen.at

BELGIUM

QUEEN ELIZABETH COMPETITION

Brussels, from May 4 to May 30.
32 2 213 40 50. concours-reine-elisabeth.be

CROATIA

DUBROVNIK SUMMER FESTIVAL

Dubrovnik, from July 10 to August 25.
385 0 20 326 100. dubrovnik-festival.hr

CZECH REPUBLIC

PRAGUE SPRING INTERNATIONAL MUSIC FESTIVAL

Prague, from May 12 to June 3.
420 257 312 547. festival.cz

FINLAND

SAVONLINNA OPERA FESTIVAL

Savonlinna, from July 3 to August 1.
358 15 476 750. operafestival.fi/

SYSMA SUMMER SOUNDS

Sysma, from June 26 to July 4.
+358 03 843 1239.
sysmansuvisoitto.com

FRANCE

60E FESTIVAL D'AIX-EN-PROVENCE

Aix-en-Provence, from June 27 to July 31.
08 20 922 923. festival-aix.com

ACADÉMIE-FESTIVAL DES ARCS

Les Arcs, du 19 juillet au 7 août.
33 0 1 40 07 11 48. festivaldesarcs.com

LES FLORAISSONS MUSICALES

Bollène, du 21 juin au 21 octobre.
04 90 303 600. floraisonsmusicales.com/

PLACIDO DOMINGO'S OPERALIA, THE WORLD OPERA COMPETITION

Paris, du 25 juillet au 1 août.
+33 1 53 75 00 82. operalia.org

GERMANY

BEETHOVENFEST BONN

Bonn, from September 3 to October 4.
49 0 228 201 0342. beethovenfest.de

DRESDEN MUSIC FESTIVAL

Dresden, from May 20 to June 7.
49 (0)351- 486 66 66. musikfestspiele.com

INTERNATIONAL HANDEL FESTIVAL GÖTTINGEN

Göttingen, from May 22 to June 3.
+49 (0) 551 / 38 48 13-0. haendel.org

MUNICH OPERA FESTIVAL

Munich, from April 1 to July 31.
+49.(0)89.21 85 10 25. staatsoper.de

MUSIKFEST BERLIN

Berlin, from March 20 to March 29.
49 0 30 254 89 0. berlinerfestspiele.de

RICHARD WAGNER FESTIVAL, BAYREUTH

Bayreuth, from July 25 to August 28.
0921 78 78 0. worldwideticketing.com/festivals/bayreuth-wagner-festival.htm

SCHLESWIG-HOLSTEIN MUSIK FESTIVAL

Schleswig, from July 11 to August 30.
49 451 38 95 70. shmf.de

IRELAND

WEST CORK CHAMBER MUSIC FESTIVAL

Bantry, from June 27 to July 5.
353 0 27 52788 1850 788 789.
westcorkmusic.ie/

ISRAEL

10TH FELICJA BLUMENTAL INTERNATIONAL MUSIC FESTIVAL

Tel Aviv, from May 18 to May 23.
972 3 620 1185. blumental-festival.org

ITALY

FESTIVAL PUCCINI

Torre del Lago Puccini, July 4 to August 13.
39 0584 359322. puccinifestival.it

RAVENNA FESTIVAL

Ravenna, from June 14 to July 18.
39 0544 249244. ravennafestival.org

ROSSINI OPERA FESTIVAL

Pesaro, from August 9 to August 20.
072 13 8001. rossinioperafestival.it

JAPAN

PACIFIC MUSIC FESTIVAL SAPPORO

Sapporo, from July 11 to July 29.
81 11 242 2211. pmf.or.jp/index_en.html

NORWAY

BERGEN INTERNATIONAL FESTIVAL

Bergen, from May 20 to June 3.
47 55 21 06 30. fib.no

SLOVENIA

LJUBLJANA FESTIVAL

Ljubljana, from July 6 to August 27.
386 1 241 60 00. ljubljanafestival.si

SWITZERLAND

LUCERNE FESTIVAL

Lucerne, from August 12 to September 19.
+41 (0)41 226 44 00. lucernefestival.ch/

VERBIER FESTIVAL

Verbier, from July 17 to August 2.
41 0 848 771 882. verbierrfestival.com

THE NETHERLANDS

HOLLAND FESTIVAL

Amsterdam, from June 4 to June 28.
31 0 20 7882 100. hollandfestival.nl

UK

ALDEBURGH FESTIVAL

Snape, from June 12 to June 28.
01728 687110. aldeburgh.co.uk

BATH INTERNATIONAL MUSIC FESTIVAL

Bath, from May 22 to June 6.
01225 463362. bathmusicfest.org.uk

BBC PROMS

London, from July 17 to September 12.
020 7589 8212. bbc.co.uk/proms

BRIGHTON FESTIVAL

Brighton, from May 2 to May 24.
01273 709709. brightonfestival.org/

EDINBURGH INTERNATIONAL FESTIVAL

Edinburgh, from August 14 to September 6.
44 0 131 473 2099. eif.co.uk

GLYNDEBOURNE FESTIVAL OPERA

East Sussex, from May 21 to August 30.
44 0 1273 815000. glyndebourne.com

HENLEY FESTIVAL

Henley-on-Thames, from July 8 to July 12.
44 0 1491 843404. henley-festival.co.uk

LAKE DISTRICT SUMMER MUSIC INTERNATIONAL FESTIVAL

Kendal, from July 31 to August 16.
44 0845 6 44 21 44. ldsm.org.uk

LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD

Llangollen, from July 7 to July 12.
01978 862001. international-eisteddfod.co.uk

LUFTHANSA FESTIVAL OF BAROQUE MUSIC

London, from May 14 to May 23.
020 7222 1061. lufthansafestival.org.uk

MOSTLY MOZART

London, from July 10 to August 2.
020 7638 8891.
barbican.org.uk/mostlymozart08

OPERA HOLLAND PARK

London, from June 2 to August 15.
0845 230 9769.
viewlondon.co.uk/tickets/opera-holland-park-tickets-feature-1035.html

ST. MAGNUS FESTIVAL

Kirkwall, from June 19 to June 20.
44 0 1856 871445. stmagnusfestival.com

THREE CHOIRS FESTIVAL

Worcester, from August 8 to August 15.
01905 616200. 3choirs.org

WELSH PROMS

Cardiff, from July 1 to July 31.
029 2087 8444. welshproms.co.uk

YORK EARLY MUSIC FESTIVAL

York, from July 10 to August 18.
01904 658338. ncem.co.uk/yemf.shtml



SUMMER CAMP DIRECTORY

Key

Accd • Accordion
Acp • Accompaniment
Bas • Bass
Bl • Blues
Bsn • Bassoon
Br • Brass
Cel • Cello
Chef • Conducting
ChM • Chamber Music
Cho • Chorus
Cl • Clarinet
CM • Contemporary Music
Cmp • Composition
Cr • Crafts
Dn • Dance
Dr • Drawing
EM • Early Music
Ens • Ensembles
FH • French Horn
Fl • Flute
Fid • Fiddle
Gui • Guitar
Gos • Gospel
Hpc • Harpsichord
Hrp • Harp
Imp • Improvisation
Jz • Jazz
LS • Listeners Studies
Lt • Lute
MT • Musical Theatre
Ob • Oboe
Orch • Orchestra
Org • Organ
Opr • Opera
Ped • Pedagogy
Per • Percussion
Pi • Piano
Pnt • Painting
PS • Performance Studies
Rec • Recorder
Sax • Saxophone
Sc • Sculpture
Song • French & English Language Song
SO • Symphony Orchestra
Str • Strings
Tec • Sound tech
Th • Musical Theory
Thre • Theatre
Tr • Trumpet
Tro • Trombone
Vla • Viola
Vln • Violin
Vo • Voice
WM • World Music
Ww • Woodwinds
 Rates are in \$CAN.

BRITISH COLUMBIA

Strings The Thing

220 Manor Park Avenue, Penticton
 Tel.: 250-493-7977
pentictonacademyofmusic.ca

Camp: July 6–10

Languages: English

An inspiring program of Chamber Music, String Orchestra, One-on-One Instruction and Master Classes. Learning and fun in beautiful Penticton

Langley Community Music School Suzuki Summer Workshop

4899 207 St., Langley
 Tel.: 604-534-2848 • langleymusic.com
Camp: July 20–23 • **Limit:** June 30

Cost: \$185 – \$240 • **Scholarships:** No

Languages: English

Disciplines: Pi, Vln, Cel

Unique opportunity for students and parents to be immersed in a nurturing and musical environment. Fiddling, paper crafts, drumming, ensemble classes and more.

Pulse Creative and Innovative Music Program and Festival

4899 207 St., Langley
 Tel.: 604-534-2848 • langleymusic.com
Camp: July 24– August 2 • **Limit:** June 30
Cost: \$45– \$575 • **Scholarships:** No
Language: English • **Disciplines:** Pi, Vln, Vla, Cel, Ww, ChM, Imp, Cmp.

Ten exciting days of creative music making with an emphasis on chamber music. Includes improvisation, composition and performance.

Victoria Conservatory of Music Summer Music Academies

900 Johnson St., Victoria
 Tel.: 250-386-5311, 866-386-5311
vcm.bc.ca/summer.htm

Camp: July 2 – Aug. 21

Limit: June 8 (most Academies)

Costs: \$90–\$1,200 • **Scholarships:** Yes

Languages: English

Disciplines: Vo, Fl, Pi, Rec, Br, Crd, Gui, Sax, Cl, Ww, Per, Orch, Cho, ChM, Jz, Bl, EM, Th, Imp, Cmp, MT, Dn, Fife.

Brass, Flute, Guitar, Jazz, Junior Jazz, Piano, String, Theory and Vocal Academies and Music Discovery Camp. Designed for beginning to advanced students and professionals with special components for young children.

Comox Valley Youth Music Centre

Courtenay • Tel.: 250-338-7463 • cymc.ca

ALBERTA

Music Creative Residencies

107 Tunnel Mountain Dr., Box 1020, Banff
 Tel.: 800-565-9989
banffcentre.ca/music

Camp: Sept. 21– Dec. 11, Jan. 6– Mar. 26, 2010

Limit: April 10 and Aug. 11, 2009

Cost: From \$54/day • **Scholarships:** Yes

Languages: English

Disciplines: Pi, Crd, Br, Ww, Per, ChM, Jz, WM. These self-directed residencies at the Banff

Centre allow emerging and professional musicians time to focus on personal artistic development within Banff National Park.

Sherwood Park Music Camps

Sherwood Park • Tel.: 780-464-1829
harmonymusic.ca

SASKATCHEWAN

2009 International SAITO Conducting Workshop

1610 Morgan Ave., Saskatoon
 Tel.: 306-373-6408 • conductorschool.com

Camp: July 20–26 • **Limit:** June 1

Cost: \$925 – \$1,075 • **Scholarships:** No

Languages: English

Empower your gestures with precision and artistry with instruction from Wayne Toews, acclaimed teacher of the method. Inexpensive accommodation available. Limited enrollment.

Honey Bee Music and Dance Camp

Tisdale • vopnimusic.com

ONTARIO

Music at Port Milford

Summer: Milford / Winter: 288 Washington Ave, Pleasantville, N.Y. • Tel.: 914-439-5039
mpmcamp.org

Camp: July 18– August 15 • **Limit:** Ongoing

Costs: \$1,400 – \$2,600 • **Scholarships:** Yes

Languages: English

Disciplines: Vln, Vla, Cel, Bas, Orch, Cho, ChM

Intimate chamber music program in beautiful Prince Edward County. Outstanding Faculty. Focused, cooperative atmosphere shape the Port Milford experience. Est. 1987

JVL Summer School for Performing Arts

North Bay, Ontario
 Tel.: 416-882-7499, 905-882-7499
musicinsummer.com

Camp: July 9–19 • **Limit:** May 18

Cost: \$1,725 • **Scholarships:** Yes

Languages: English

Disciplines: Vo, Pi, Vln, Vla, Cel, Bas, Crd, Orch, ChM, Th, MT.

The course offers young musicians of all ages an intensive, highly professional training under the tutelage of a distinguished faculty.

Ontario Music Centre

P.O. Box 1406, Peterborough
 Tel.: 866-273-7697 • cammaclakefield.ca

Camp: August 2 – 16 (2 one-week sessions)

Limit: July 30 • **Cost:** \$1,245 (music fees plus adult double occupancy)

Scholarships: Yes • **Languages:** English

Disciplines: Vo, Str, Fl, Rec, Cl, Ob, Bsn, Gui, Br, Pi, Per, Ens, Ww, Sax, Cho, Orch, ChM, MT, Fid, Dn, Cmp, Th, WM, Jz.

Musicians of all ages and abilities are welcome! Each week presents a variety of jazz and classical music along with world and folk traditions. Special programming for children aged 5–12 years. Recreation: swimming, canoeing, hiking, tennis.

Kincardine Summer Music Festival

P.O. Box 251, Kincardine

Tel.: 519-396-9716 • ksmf.ca

Camp: August 2 – 15 • **Limit:** August 3

Cost: \$110 – \$495 • **Scholarships:** Yes

Language: English

Disciplines: Vo, Fl, Pi, Rec, Tr, Tro, Cor, Br, Crd, Gui, Fid, Sax, Cl, Bsn, Hb, Ww, Per, Orch, Cho, ChM, Jz, Blu.

20 music programs for adults, families and children combined with a world-class concert series. The beautiful Lake Huron location and the finest quality musical opportunities make this event unbeatable

Tafelmusik Baroque Summer Institute

427 Bloor Street West, Toronto
 Tel.: 416-964-9562 x.241 • tafelmusik.org
Camp: June 4 – 17 • **Limit:** March 20

Cost: \$825 – \$1,195

Scholarships: Yes • **Languages:** English

Disciplines: Vo, Fl, Vln, Vla, Cel, Bas, Gui, Bsn, Hb, Ww, Lt, Hpc, Orch, Cho, ChM, EM, Opr, Chef, Dn, PS.

An intensive 14-day residency in baroque period performance with a focus on orchestral and choral performance.

National Music Camp of Canada

P.O. Box 850, Orillia
 Tel.: 800-701-3132, 705-325-2285
nationalmusiccamp.com

Camp: Junior– Aug. 16–22,

Senior– Aug. 23–30

Cost: \$725–\$775 • **Scholarships:** Yes

Disciplines: Str, Gui, Jz, MT, Orch, Band, Beginning instrument.

Young musicians come from across Ontario and Canada to enjoy a challenging music experience balanced with a wide range of recreational activities.

Algoma Music Camp

St. Joseph Island, near Sault Ste. Marie
 Tel.: 705-254-5300, 705-246-1607
algomamusiccamp.org

Arts Integra Summer Programs

Toronto • Tel.: 905-471-3001
artsintegra.com

Bravo Academy for the Performing Arts

Toronto • Tel.: 647-350-7464
bravoacademy.ca

Canadian Opera Company Summer Opera Camp

Toronto • Tel.: 416-306-2377 • coc.ca

Celtic College & Kids Day Camp

Goderich • celticfestival.ca

Ontario Youth Choir

University of Ottawa • Tel.: 866-935-1144
choirsontario.org

Elora Festival Kids' Camp

Elora • Tel.: 519-846-0331
elorafestival.com

Guelph Youth Music Centre

Guelph • 519-837-1119 • gymc.ca

Guitar Workshop Plus

Toronto • Tel.: 905-567-8000
guitarworkshopplus.com

Humber College Summer Jazz Workshop

Toronto • Tel.: 416-675-6622 x. 3361

Interprovincial Music Camp, Camp Rock, and "THE" Jazz Camp
Camp Manitou, Parry Sound
Tel.: 416-488-3316
interprovincialmusiccamp.ca

Kingsway Conservatory Summer Camps
Toronto • Tel.: 416-234-0121
kingswayconservatory.ca

Music By The Lake
Camp Wahanowin, Lake Couchiching
Tel.: 416-482-2600 • mbtl.ca

**National Arts Centre
11th Summer Music Institute**
Ottawa • Tel.: 613-947-7000
nac-cna.ca/smi

No Strings Theatre
Toronto • Tel.: 416-588-5845
nostringstheatre.com

North Toronto Institute of Music
Toronto • Tel.: 416-488-2588
ntimusic.com

Oakville Suzuki Performing Arts Camp
Oakville • Tel.: 905-338-7128
oakvillesuzuki.org

Ontario Mennonite Music Camp
Waterloo • Tel.: 905-642-7070
grebel.uwaterloo.ca/OMMC

**Queen of Puddings Music Theatre:
Songs & Scenes for Classical Singers
and Collaborative Pianists**
Toronto • Tel.: 416-203-4149
queenofpuddingsmusictheatre.com

**The Royal Conservatory of Music
Summer 2009**
Toronto • Tel.: 416-408-2825
rcmusic.ca/communityschool

Southern Ontario Chamber Music Institute
Oakville • Tel.: 888-886-4604 • socmi.org

Summer Camp at Singing Brook
Ingersoll • Tel.: 519-423-9669
singingbrookfarm.ca

**Summer Opera Lyric Theatre
2009 Opera Workshop**
Toronto • Tel.: 416-922-2912 • solt.ca

Theatre Ontario
Tel.: 416-408-4556 • theatreontario.org

Toronto School for Strings
Toronto • Tel.: 416-968-0303
torontoschoolforstrings.com

Toronto School of Music Canada
North York • Tel.: 416-260-1882
torontoschoolofmusic.com

Toronto Summer Music Academy
Toronto • Tel.: 647-430-5699
torontosummermusic.com
**University of Toronto Wind
Conducting Symposium**
Toronto • Tel.: 416-946-5301
www.music.utoronto.ca/events/summer/wind
conducting.htm
Yamaha Music School
Toronto • Tel.: 416-224-5590
yamahamusicsschool.ca

QUEBEC

Creative Video Day Camp
6405 Terrebonne, NDG, Montréal
Tel.: 514-998-5889 • collectivevision.ca
Camp: July 6 – August 28
Cost: \$350/ two week session
Scholarship: Possibly
Languages: English, French
Disciplines: Acting for Film, Film, Photo, Graphic Design, Animation, Script writing. At Creative Video Day Camp 6-14 year olds become movie directors, sound designers, camera operators, digital editors, graphic artists, and actors. In other words, they become movie stars!

International Voices 09
Professional Workshop For Singers
Tel.: 514-841-2642 • chantslibres.org
Camp: May 25 – 29 • **Limit:** May 15
Cost: \$400 (\$350 before April 15)
Languages: English, French
Disciplines: Vo, Extended Voice
Explore the contemporary repertoire and its related tools with, among others, Richard Armstrong and Pauline Vaillancourt.

Visual Arts Centre
350 Victoria Ave, Westmount
Tel.: 514-488-9558 • centredesartsvisuels.ca
Camp: June 29 – August 21
Limit: According to availability
Cost: \$180 / week (day camp)
Scholarship: No • **Languages:** French, English
Disciplines: Dr, Pnt, Sc, Cr, Printmaking. Full-time and part-time programs held on a weekly basis (3 times/week, for 2 weeks). Learn techniques for painting, drawing, sculpture and mixed media.

**Horizon Academy Multi Language
Music Camp**
Concordia University, Montréal
Tel.: 514-716-9632, 450-466-9183,
514-967-4668 • ahorizon.org

Camp: June 23 – August 21 (2-3 weeks)
Limit: June 10 (pre-registration discounts)
Cost: \$85 – \$200 / week
Scholarship: Yes • **Languages:** English, French, Chinese and Spanish
Disciplines: Vo, Br, Str, Ww, Gui, Th, Cho, Guzheng, Erhu, Dn, Pnt, Dr, Cr, Thtre. Campers can enrich their English and French skills while exploring new languages: Chinese and Spanish in a fun filled musical environment.

Sunny Acres Day Camp
John Abbott College, Sainte-Anne-de-Bellevue
Tel.: 514-369-6364 • sunnyacresdaycamp.com
Camp: June 29 – August 21 • **Limit:** May 1
Cost: Varied • **Scholarship:** No
Languages: English, French
Disciplines: Pnt, Dr, Br, Thtre, Dn. Daily swim instruction, bus service, lunch program, extended hours, speciality camp

Camp Musical Tutti
3440 Patricia Ave., Montreal
Tel.: 514-486-8727 • camptutti.com
Camp: June 28 – July 5
Cost: \$260–\$790 • **Scholarship:** Yes
Languages: English, French, Russian
Disciplines: Vo, Fl, Pi, Rec, Br, Str, Gui, Sax, Ww, Per, Orch, Cho, ChM, Jz, Bl, Th, Chef, Imp, Cmp, MT, Dn, Pnt, Dr, Thtre. All instruments, all ages, all levels, choir, orchestra, percussion orchestra, chamber music, theatre, art, yoga, swimming, recreational activities, private lessons, gala concert.

Vanier Supercamp
821 St. Croix Ave., Saint-Laurent, Montréal
Tel.: 514-744-7611 • supercamp.ca
Camp: June 22 – August 14 • **Limit:** June 22
Cost: \$180 (first child), \$165 (other siblings)
Scholarship: Yes
Languages: English, French
Disciplines: General music, Cho, Pnt, Dr, Cr, Sc, Thtre, Dn, Journalism. Supercamp was started by Whorn Roy – a physical education teacher at Vanier College – who envisioned a camp where children could be physically active and discover their artistic talents. For over 15 years, this vision has been a reality – we are Supercamp.

Lambda 2009 Summer Day Camp
4989, blvd. des Sources, Pierrefonds
Tel.: 514-697-9991 • LambdaArts.ca
Camp: June 29 – July 11, July 13 – July 24
Limit: June 1 • **Cost:** \$650 – \$750

Languages: English, French
Disciplines: Pi, Vln, Gui, Sax, Cl, Th, Cmp, Dn, MT, Pnt. Summer day camp for 6-13 year olds in music, dance, painting, musical theatre, immersion in music and fine arts. Learn piano and violin (for beginners and experienced students).

Camp Chanson
43, rue Principale, Petite-Vallée
Tél.: 418-393-2592 • festivalenchanson.com
Camp: 12 juillet-15 août
Coût: 550 \$ (jeunes), 525 \$-625 \$ (adultes)
Bourses: secondaire en spectacle pour les ados : www.secondaireenspectacle.qc.ca
Langues: français
Disciplines: Vo, Pi, Gui, Cho, Th, Cmp
Formations pour adultes : interprétation, écriture et camp *slam*. Pour les jeunes : chant et création de spectacles.

Camp Musical St-Alexandre
267, rang St-Gérard Est, St-Alexandre
Tél.: 418-495-2898 • campmusical.com
Camp: 15 juin – 30 août • **Limite:** 15 juin
Coût: 400 \$ – 930 \$ • **Bourses:** non
Langues: français
Disciplines: Vo, Pi, Rec, Br, Str, Gui, Sax, Ww, Per, Orch, Cho, ChM, Jz, Bl, Th, MT, Tec, Studio. Camps de formation musicale pour les jeunes de 7 à 17 ans. Nouveau : camp adulte (chant) cordistes de 13 à 17 ans. Karkwa Symphonique!

**Domaine Forget Music and
Dance Academy**
5, rue Saint-Antoine, Saint-Irénée
Tel.: 418-452-8111 • domaineforget.com
Camp: May 19 – September 7
Limit: See Website
Cost: \$625 / week • **Scholarship:** Yes
Languages: English, French
Instruments: Vo, Br, Ww, Gui, Str, Cho, ChM, Jz, Dn. Private lessons, masterclasses, chamber music, specialized studios, student concerts, and admission to the International Festival concerts. A unique experience in a majestic setting!

**Camp Musical du
Saguenay-Lac-St-Jean**
1589 route 169,
Métabetchouan-Lac-à-la-Croix
Tél.: 418-349-2085, 888-349-2085
campmusical-slsj.qc.ca
Camp: 20 juin- 15 août
Coût: 354 \$ – 932 \$ • **Bourses:** oui

Lake MacDonald Music Centre

June 28th – August 16th, 2009

A unique opportunity to share a musical holiday with family and friends on Lake MacDonald, in the beautiful Laurentians north of Montreal! Welcome to beginner and experienced amateur musicians! Programs for adults, for children 4-II years old and for adolescents. All minors must be accompanied by a parent or guardian.

Information at 888-622-8755, #1
national@cammac.ca
http://www.cammac.ca/english/TabLM/Summer.shtml



Centre Musical du lac MacDonald

28 juin – 16 août 2009

Voici une occasion privilégiée de partager des vacances en musique avec famille et amis! Le Centre Musical accueille les musiciens amateurs de tous niveaux au bord du lac MacDonald dans les belles Laurentides au nord de Montréal. Programme pour adultes, pour enfants (4-II ans) et pour adolescents. Tous les mineurs doivent être accompagnés d'un parent ou d'un tuteur.

Renseignements à 888-622-8755, #1
national@cammac.ca
http://www.cammac.ca/francais/TabLM/Summer.shtml

Langues : français

Disciplines : Vo, Fl, Pi, Rec, Br, Str, Gui, Sax, Cl, Bsn, Hb, Ww, Per, Orch, Cho, ChM, Jz, MT
Classes de maîtres, musique de chambre, concerts : professeurs, stagiaires, artistes de grande renommée, brunches, etc...

Camp Musical des Laurentides

60, place Mozart, Saint-Adolphe-d'Howard
Tel.: 450-227-0909 • cmlaurentides.qc.ca
Camp: June 21 - August 16 • **Limit:** May 15
Cost: \$50/ course fee; \$390 - \$830 \$
Scholarships: Yes

Languages: French, English

Disciplines: Vo, Pi, Str, Gui, Harmony.

The camp is aimed at musicians who already have a solid grounding in their discipline, and who wish to benefit from intensive courses with a team of well known professors.

Camp Musical d'Asbestos

100, rue Mésanges C.P.6, Asbestos
Tel.: 819-875-4342 • campmusicalinc.com

Camp: 12 juin - 17 août • **Limit:** 10 juin
Langues : français, anglais

Disciplines : Fl, Br, Sax, Ww, Per, Bas, ChM, Jz, Chef.

Different types de session: jazz, pop académie, instruments à vents, initiation aux arts.

Lanaudière Music Camp

100, Rg Petit Beloeil, St-Côme
Tel.: 450-755-2496, 450-883-6024 (camp)
campmusicalanaudiere.com

Camp: June 28 - August 22 (4 ses./ 2 wks.)
August 26 - 30 (adults)

Limit: June 1 • **Scholarships:** Yes

Cost: \$100 registration, \$870 sojourn

Langues: French, English

Disciplines: Vo, Fl, Pi, Rec, Br, Str, Gui, Sax, Cl, Bsn, Hb, Per, Orch, Cho, ChM, EM, Th, MT, Dn.
The Lanaudière Music Camp offers 2-week sessions for youths 9 - 17 years old, who

want to make music professionally in a festive atmosphere

Université de Sherbrooke - École d'été de chant choral 2009

2500, boulevard de l'Université, Sherbrooke
Tel.: 800-267-8337, 819-821-8040

Camp : 27 juin - 5 juillet • **Limite :** 16 avril
Coût : 300 \$-400 \$ • **Langues :** français
Semaine de chant choral, PURCELL ET CIE, sous la direction du chef invité, Christopher Jackson. Concerts de musique chorale baroque, classes de maîtres, cours de direction, conférences.

Orford Arts Centre

3165, chemin du Parc, Orford
Tel.: 819-843-3981 x 251

arts-orford.org

Camp: June 13 - August 15

Limit: April 3 (without scholarship)

Cost: \$40 - \$60 application fee

Scholarships: Yes

Langues: French, English

Disciplines : Vo, Fl, Pi, FH, Str, Org, Cl, Bsn, Hb, ChM, CM, Jz, Imp, Cmp, Tec.

More than 50 renowned professors in a stimulating environment. Private lessons, masterclasses, chamber music, sound art, contemporary music, Mozart Project and Oliver Jones Workshop. Performance opportunity.

Lake MacDonald Music Centre

85 CAMMAC road, Harrington
Tel.: 888-622-8755 • cammac.ca

Camp: June 28 - August 16

Cost: from \$965 • **Scholarships:** Yes

Langues: French, English

Disciplines: Vo, Fl, Pi, Rec, Tr, Tro, FH, Br, Str, Gui, Hrp, Cl, Bsn, Ww, Orch, Cho, ChM, Jz, Blu, EM, MM, The, Chef, Imp, MT, Dn, Viola da gamba.

Amateur musicians: a unique opportunity for music making beside a lake, with family

and friends, led by excellent professional musicians.

JazzWorks Summer Jazz Workshop

MacDonald Lake, CAMMAC
Tel.: 613-523-0316 • jazzworkscanada.com

ATLANTIC PROVINCES

Vinland Music Camp

Box 40, Ladle Cove, NL
Tel.: 709-670-3377 • vinlandmusic.ca

Dates: August 16-23, August 24-30

Limit: June 1 or when full

Cost: \$300 / tuition (\$350 after May 1)

Scholarships: No • **Languages:** English

Disciplines: Vo, Fl, Cel, Gui, Fid, Hrp, Per, Cmp, Dn, Accd.

A traditional music workshop for all ages (8 years up) and levels. Improve instrumental skills, write songs, and learn folk dancing in beautiful Gros Morne National Park.

UNB Music Camp

University of New Brunswick, P.O. Box 4400,
Fredericton, NB
Tel.: 506-453-4697 • cel.unb.ca/music

Camp: Aug. 14 - 22 • **Limit:** June 30

Cost: \$375 - \$695 • **Scholarships:** Yes

Langues: English

Disciplines: Vo, Pi, Gui, Br, Str, Ww, Sax, Per, Orch, Cho, ChM, Band.

Strings, winds and choral camp, ages 10 and up, day and residential. See website for additional programs including staff-in-training, fiddle and young children.

Creative Music Workshop

JazzEast's Summer Music Camp
P.O. Box 33043, Halifax, Nova Scotia

Tel.: 902-492-0812 • jazeast.com

Camp: July. 5 - 18

The Creative Music Workshop is a two week intensive music program for aspiring improvisers of all musical backgrounds. Run by world renowned percussionist/educator Jerry Granelli.

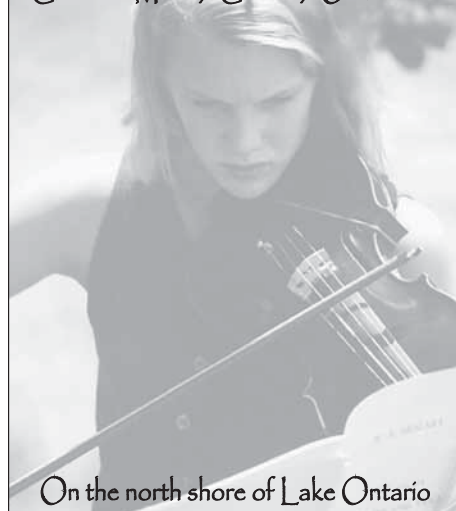
USA

Litchfield Jazz Camp

Kent School, 1 Macedonia Road, Kent, CT
Tel.: 860-567-4162 • litchfieldjazzcamp.com

International
Saito Conducting Method Workshop
Empower your gestures with precision and artistry
Wayne Toews, instructor
July 20 - 26, 2009
Saskatoon, SK Canada
www.conductorschool.com
info@conductorschool.com
306.373.6408

MUSIC AT PORT MILFORD
Chamber Music/Chorus/Orchestra



On the north shore of Lake Ontario

Outstanding faculty ~ Family atmosphere
Tokai Quartet in Residence

Full Season: July 18 - August 15

Session I: July 18 - August 2

Session II: August 3 - August 15

Meg Hill, Director Tel. 914-439-5039

Established 1987
www.mpmcamp.org

SUMMER CAMP PICKS

Laura Bates

Southern Ontario bustles with a multitude of summer music activities for children to explore. Whether staying close to home in a city day camps or discovering new territories at an overnight camp, your children will greatly benefit from the experiences and friendships they make.

For overnight music camps there are two standard choices for the young musician: National Music Camp and Interprovincial Music Camp. Both of these programs offer two, one-week sessions that concentrate on different age groups and levels or different styles of music.

NATIONAL MUSIC CAMP is located at beautiful Lake Couchiching, north of Orillia. Its 40 year history has provided young musicians with a fun and challenging program that balances musical intensity with outdoor activities including swimming, sailing, water-skiing, canoeing, basketball, archery and arts and crafts. The program is divided into two sessions: Junior Camp for musicians from Grades 3 to 8, which includes Band and Orchestra, Beginning Instruments, Suzuki Strings, Classical/Acoustic Guitar, Music Theatre and Junior Jazz Band. Senior Camp, for Grades 8 to 12, also offers Band and Orchestra, Music Theatre, and Classical/Acoustic Guitar, plus Instrumental and Vocal Jazz. The music faculty includes freelance musicians and orchestral players, as well as both private, high school and elementary music teachers from across the country. Junior Camp: Aug. 16-22; Senior Camp: Aug. 23-30. www.nationalmusiccamp.com

INTERPROVINCIAL MUSIC CAMP is located at Camp Manitou near Parry Sound, Ontario. Its programs are directed at young musicians of the Intermediate and High School levels (Grades 7 through 12). From the most proficient to the less

experienced players, the program offers different levels of ensembles to maximize each camper's experience, determined by auditions taken on the first day. Along with the symphonic and concert ensembles, musicians can explore other formations, including chamber music and jazz. The camp boasts an impressive faculty including music director and cellist David Hetherington, conductor Alain Trudel, violinists Etsuko Kimura and Young-Dae Park and oboist Sarah Jeffrey. Daily activities include choral workshop, masterclasses, not to mention free time for swimming, sailing, water-skiing, canoeing, tennis and soccer. IMC takes place from Aug. 29 to Sept. 6, 2009. Not for your kids? Also check out their Jazz Camp or Camp Rock (Aug. 23-28, 2009) or Musical Theatre Camp (Aug. 29-Sept. 6). www.interprovincialmusiccamp.ca

For something uniquely different, Torontonians should consider the Canadian Opera's SUMMER OPERA CAMP. Run as a day camp from 9 a.m. to 3:30 p.m., it provides an exciting opportunity for children ages 7 to 13 to discover classic opera. Through music and drama activities, and workshops in prop and set design, movement, costume and makeup, professional artists guide young musicians as they rewrite and present their own versions of an opera. Dates: July 13-17 (ages 7 to 10); July 20-24 (ages 11 to 13). 416-306-2377; community@coc.ca

Finally, amateur musicians can rely on CAMMAC (Canadian Amateur Musicians) to provide week-long family musical excursions in northern Ontario (Lakefield) and northern Quebec (Lake MacDonald). Lakefield runs two weeks: Aug. 2-9 (Jazz, World & Folk) and Aug. 9-16 (Classical, World & Folk). www.cammac.ca ■

REVIEWS

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

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

\$ < 10 \$
 \$\$ 10–15 \$
 \$\$\$ 15–20 \$
 \$\$\$\$ > 20 \$

Reviewers

DC	Dawna Coleman
WSH	Stephen Habington
NL	Norman Lebrecht
MG	Morgan Gregory
PER	Paul E. Robinson
JKS	Joseph K. So

VOCAL MUSIC

Bach Cantatas BWV 51, 82a & 199

Natalie Dessay, soprano; Neil Brough, trumpet; Le Concert d'Astrée/Emmanuelle Haïm

Virgin Classics 50999 519314 2 1 (63 min 35 s)

★★★★☆ \$\$\$

Soprano Natalie Dessay is a fabulous Zerbinetta, Queen of the Night, Olympia, Manon, Marie, Amina, Pamina, and any of the dozens of roles she brings alive on the opera stages of the world – I count her as one of my very favorites. But a Bach singer? Judging by this disc of three Bach Cantatas, I must reluctantly conclude that I would rather hear her in something else. Of course the voice is beautiful, but stylistically it is not suited to early music. The vocal mannerisms that make her so endearing and distinctive in other repertoire appear rather odd – even arch and cloying – here, as when she accentuates a note just before singing it. Perhaps it is because we are so used to the instrumental sounds of *echt* baroque voices in Bach that Dessay's soft-grained soprano, with its *bel canto* and operatic sensibilities, doesn't blend so well with the period instruments. Emmanuelle Haïm's work is exemplary as always, but don't look to this disc as a model of authenticity. Dessay also has problems with the low tessitura of a few passages. The soprano dedicates this album to the memory of Martin Luther King, but doesn't tell us why. The recorded sound is lovely. To be sure, Dessay fans will want it, but likely not the baroque purists. **JKS**



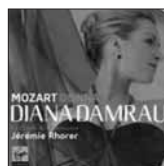
Mozart: Opera & Concert Arias

Diana Damrau, soprano; Le Cercle de l'harmonie/Jeremie Rhorer

Virgin Classics 50999 212023 2 2 (73 min 21 s)

★★★★☆ \$\$\$

German soprano Diana Damrau is arguably the best coloratura today, combining sparkling voice, stunning agility, and high voltage stage magnetism. I saw her Zerbinetta in Munich last summer and was completely bowled over. On this Mozart disc she eschews the stratosphere for lower roles the likes of Susanna, Contessa, Donna Anna, Donna Elvira and Vitellia. She still has her high Es and Fs, thank you very much, but this selection likely indicates that these roles figure in her future. Considering that she debuted as Barbarina in 1995, her vocal development is amazing. Her voice is a little reminiscent of the great Edda Moser, who had volume and temperament, unlike other coloratura sopranos. Like Moser, Damrau has a pretty solid lower register that gives her singing more dramatic impact. But she doesn't forsake delicacy – her “Deh vieni non tardar” is as exquisite as her “Martern aller Arten” is fiery. That said, the tessitura of Vitellia's “Non più di fiori” is too low for her, and she has a penchant for adding alternate fioritura to a few of the arias, which may not be to everyone's taste. Le Cercle de l'harmonie, under conductor Jérémie Rhorer, plays with energy and precision, but his tempo is sometimes idiosyncratic. The recorded sound has great clarity. All in all, this is one of the very best Mozart soprano arias discs in recent memory. **JKS**



Handel: Arias

Rolando Villazón, tenor; Gabrieli Players/Paul McCreesh

Deutsche Grammophon 477 8056 (59 min 26 s)

★★★★☆ \$\$

The downhill slalom that is Rolando Villazón's career hits another obstacle in this off-piste adventure. The Mexican tenor, who last week cancelled a Werther in Paris after an underpowered opening, can't get much right at the moment. Whatever the problems that forced him to take a long break in 2007, the freshness and fearlessness have not returned and the voice sounds brittle at the top.

Singing Handel relieves him of romantic stress and exploits a knack for the baroque that he showed in a Monteverdi project with Emmanuelle Haïm and her gutsy strings. That, however, was before the break. Here, with Paul McCreesh and the Gabrieli Players in a cold church in Tooting, he delivers more spills than thrills. Set pieces from Tamerlano and Rodelinda lack much by way of expression while “Ombra mai fu,” the roof-raiser from *Serse*, is so subdued it hardly happens.

This, along with three other arias, is not written for tenor at all but for mezzo-soprano. Why bother to raid the girls' dressing-room, you wonder, when Rolando has so little to bring to the party? **NL**



INSTRUMENTAL MUSIC

Bruckner: Symphony No 8; WA Mozart: Symphony No 38 'Prague'

Staatskapelle Dresden/Bernard Haitink

Hänssler Profil PH07057 (2CD 114 min 04 s)

★★★★☆ \$\$\$\$

In 1996, DG published a stunning recording of Bruckner's Eighth Symphony with this orchestra under the direction of Giuseppe Sinopoli. It was a performance (of the Nowak edition) to rank with those of Karajan and Boulez with the VPO (also for DG). Until the Sinopoli account is restored to the catalogue, the present issue will serve as a very acceptable substitute. Haitink has always favoured the slightly more revisionist Haas edition of 1939 for this symphony, which he recorded it in Amsterdam twice and again in Vienna. The 2002 Dresden interpretation is arguably his finest achievement in the work, with the orchestra yielding a uniquely rich and opulent sound. By a quirk in the engineering, the strings enjoy a slight edge in the recording balance, which is typically cued to the avalanches of brass. Thus, we can enjoy a more lyrical variation in the symphonic narrative. This is a performance to cherish. Sinopoli coupled his performance with the Strauss *Metamorphosen*, which complemented the emotional impact of the symphony. In Mozart's *Prager*, Haitink serves up the perfect anodyne.

This set is Volume 24 in the Hänssler Edition Staatskapelle. Previous issues have preserved a host of remarkable performances. Volume 30 in the series should not be missed by collectors of vintage recordings, as it includes the complete recordings of Fritz Busch with the Staatskapelle on three CDs with a DVD supplement and lavish documentation (PH07032). **WSH**



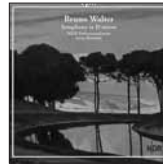
Bruno Walter: Symphony in D minor

NDR Sinfonieorchester/Leon Botstein

Cpo 777 163-2 (59 min 30 s)

★★★★☆ \$\$\$\$

The best way to enjoy this disc is to approach it without inflated expectations. In 1907, young Bruno Walter made a decent first of a symphony, which compares well with the efforts of a host of lesser-known contemporaries. It is by no means a negligible composition: not great music, but music created by a great musician. The symphony is given a strong opening in a 20-minute *moderato* movement. The slightly shorter *adagio* is placed second and this presents an inward and rather maudlin aspect. Throughout the work there are examples of brilliant instrumental effects and ensemble scoring. At the end, in terms of structure and symphonic logic, the whole cannot equal the sum of the parts. It is deserving of sympathetic attention as a link to a crucial period in German music and not least because of Walter's modernist embroidery of the Romantic idiom. American conductor Leon Botstein secures an exemplary performance from Günter Wand's old orchestra. Collectors pleased with the results are also urged to hear Symphony No 1



'Tragic' by Emil Nikolaus von Reznicek (CPO 777223-2) and performed by the Brandenburg State Orchestra Frankfurt under Frank Beermann. **WSH**

El Dorado

Caroline Léonardelli, harp; Penderecki String Quartet; Joel Quarrington, bass

Centaur Classics CEN1021 (60 min o8 s)

★★★★★ \$\$\$

Perhaps an unconscious reflection of Ottawa harpist Caroline Léonardelli's early training in both France and Canada, this recording bookends works by Canadian composer Marjan Mozetich with pieces by Debussy, Tournier, and Damase. The one departure is the well-known harp showpiece *Viejo Zortzico* by Basque composer Jesús Gurundi.

This is smart programming, amply displaying Léonardelli's strengths as both a technician and a melodist. The title track, a Mozetich composition, is accompanied by the Penderecki String Quartet and Joel Quarrington on bass, giving Léonardelli freedom to take a melodic role, a capacity she handles with ease; the harp never loses its sense of linear motion, no matter how dense the underlying texture. Léonardelli's sensitive voicing and phrasing in *Song of Nymphs* (also a Mozetich composition) sets the interpretive standard.

Léonardelli's tremendous interpretive ability is matched by astonishing engineering and production. Harp recording has come a long way in the past 10 years, but too many harpists with wonderful, rich-sounding instruments have churned out tinny, unsatisfying records. Here, producer Anton Kwakowski could trick you into believing you're sitting next to a \$24,000 Lyon and Healy, not your \$240 Sony stereo system. It doesn't get much better than this for solo musicianship or recorded sound. **DC**

Per Nørgård: Symphonies Nos 3 & 7

Ulla Much, alto; Danish National Vocal Ensemble and Symphony Orchestra/Thomas Dausgaard

Dacapo 6220547 (69 min 23 s)

★★★★☆ \$\$\$

After a long winter of bingeing on Beethoven and Mahler, the shock of the new and original can have a salutary effect on the capacity for musical appreciation. This disc is ideal for the purpose. Per Nørgård (b. 1932) composes challenging music. His Seventh Symphony was first performed in public in January 2009 and this is the first recording of the work (cunningly recorded in 2008).

Symphony No 3, dating from 1975, runs to 43 minutes in two movements. The first nine minutes are like an attack of acute tinnitus with every instrument in the orchestra which can be plinked, plucked or struck operated at high volume. This must be even more difficult to compose than to play. The turbulence is quelled by subtle wordless voices. These soon break down into conflict, setting the stage for a melodious second movement with choral settings of a medieval Marian hymn, Rainer Maria Rilke and Friedrich Rückert. The cumulative impact is extraordinary.

Dausgaard and the Danish National Symphony Orchestra recorded Nørgård's Sixth Symphony for Chandos in 2002. It was entitled, *At the End of the Day*, which implied a valedictory of sorts. With the Seventh, the composer serves notice that he shall continue as

he began. It is a communication of strident intensity in three movements lasting 27 minutes. Like the great Swedish symphonist Allan Pettersson (1911-1980), Nørgård produces music of virtually prophetic dimensions reflecting the violent temper of our times. Hearing it puts the fear of these days in perspective: enlightenment and comfort through confrontation (but thank goodness we have Beethoven and Mahler as periodic means of escape). **WSH**

Pierre Monteux in Boston 1951-1958

Haydn: Symphony No 94, Schubert: Symphony No 9, Mendelssohn: *Hebrides Overture*, Schumann: Symphony No 3, Wagner: *Parsifal* Prelude, *Götterdämmerung*: Dawn and Rhine Journey, Funeral Music, Tchaikovsky: Symphonies Nos 4, 5, 6, *Hamlet Fantasy Overture*, Suite No 4 'Mozartiana', Concert Fantasy for Piano and Orchestra, D'Indy: *Istar Variations Symphoniques*, Elgar: *Enigma Variations*, Debussy: *Le Martyre de Saint Sébastien* (extract), Gliges from *Images*, Stravinsky: *Le Sacre du Printemps*, *Petrushka* Suite, *Petrushka*, Bartok: Violin Concerto No 2, Szymanowski: Violin Concerto No 1, Prokofiev: Classical Symphony

Soloists; Boston Symphony Orchestra/Pierre Monteux
West Hill Radio Archives WHRA 6022 (8CD: 554 min 14 s)

★★★★☆ \$\$\$

In the words of an Ottawa Valley collector of rustic disposition: "Them West Hill Radio Archivists outta Tarana (*Ed*: this means Toronto) have gone and dunnit agin." After three sensational, previously unissued collections dedicated to Charles Munch in Boston, WHRA has put together a box of Monteux live performances in the same venue. Compared to much of the same repertory offered in a seven-disc Decca 'Original Masters' collection of studio recordings, these performances come out on top for spontaneity and sparkling wit. And the reason: this is Pierre Monteux on holiday. Munch had been music director of the BSO for five years, until 1924, prior to the quarter-century Koussevitsky regime. In all of that time, Monteux was not invited back to Boston. The situation was rectified when Charles Munch took command of the orchestra and Monteux was a guest conductor for eight seasons.

Two things are necessary to make a collector of vintage recordings ecstatically happy: performances that they have never heard before and a decently annotated booklet. WHRA delivers in fine style on both criteria plus first class restoration of the sound. Highly recommended to vintage collectors, whether or not they may be rustics. **WSH**

Rued Langgaard: Symphonies 15 and 16/Orchestral Works

John Reuter, bass; Danish National Vocal Ensemble and Choir; Danish National Symphony Orchestra/Thomas Dausgaard

Dacapo 6220519 Hybrid SACD (61 min 43 s)

★★★★☆ \$\$\$

The story of the life and works of Rued Langgaard (1893-1952) is instructive in matters of musical inspiration and evolving musical taste. He went from being an internationally recognized compositional prodigy to the despised outcast of the Danish musical establishment. Over the past forty years his 431 brazenly Romantic works have gone

through a revival in esteem and frequency of performance, most likely because the music fulfills a broad-based and genuine need. This is the seventh and concluding disc in the Dacapo recorded cycle of Langgaard's symphonies. The five orchestral miniatures which open the programme are an ideal introduction to the composer, revealing a consistency of utterance from 1907 to 1948. Spanning a total of 22 minutes, the pieces form a virtual suite featuring muscular orchestral scores, organ *obbligato*, and full-blooded choral contributions. The symphonies are studies in contrast. Number 15 for bass-baritone, male chorus and orchestra, displays uncharacteristic hints of modernism. This must be another teasing example of the composer's sarcasm (*viz* his six-minute Eleventh and the opera, *Antikrist*). With the sixteenth and final symphony, Langgaard is back in customary form in the purely orchestral mode. Rival recordings from the Danacord label were not available for comparison but finer interpretations than those of Dausgaard would be hard to imagine. Audio quality is outstanding, especially in SACD surround sound.

Dacapo followed up this recording by issuing the cycle in a boxed set. The three discs produced early in this decade have been re-mastered in Hybrid superaudio to conform to the format adopted for the last four. In its role as a national label, Dacapo issues recordings of worthy but unknown music. Recent releases of second volumes in the orchestral cycles of the works of Peder Gram and Leif Kayser are highly commended to collectors of the symphony. **WSH**

Walton: Cello Concerto

Pieter Wispelwey, cello; Sydney Symphony Orchestra/Jeffrey Tate

Onyx 4042 (66 min 22 s)

★★★★☆ \$\$\$

The Walton orphan has a new champion. Not as catchy as his violin concerto, the cello piece is delivered with pensive beauty by a daring Dutchman, Pieter Wispelwey, and the excellent Sydney Symphony Orchestra under Jeffrey Tate. The companion works – by Bloch, Ligeti and Britten – provide an altogether novel context, one that will oblige you to rethink Walton's known qualities. **NL**

WA Mozart: Symphonies Nos 31 'Paris', 39, 40, 41 'Jupiter'

Ensemble orchestral de Paris/John Nelson

Ambrosie/naïve AM 182 (2CD: 116 min)

★★★★☆ \$\$\$

When the American conductor John Nelson stepped down as the music director of the Ensemble orchestral de Paris in 2008 he programmed the last three Mozart symphonies for their final concert and recording. In a decade with the orchestra, Nelson won renown for his interpretations of Berlioz and recorded a pedal-to-the-metal Beethoven symphony cycle (AM 128). His approach to Mozart is similar: swift and sure with the mannerisms of period performance. These accounts are enormously enjoyable. On the subject of 'period' equivalency, Nelson's rendering of the Jupiter Symphony makes Claudio Abbado's recent recording with Orchestra Mozart (DG Archiv) seem dowdy in comparison although the timings are almost identical. Compared to Sir Charles Mackerras



and the Scottish Chamber Orchestra (Linn Hybrid SACD), again with very similar timings movement by movement, the Parisians must take second place on stylistic points and recording quality.

Symphony No 31 'Paris' is included as a bonus. It is a very satisfying performance, but would it have killed them to include the alternative *andante*? The set is recommended if the selection of works suits personal requirements.

WSH

DVD

Bach for Brass

German Brass

Medici Arts 2050338 (60 min)

★★★★☆ \$\$\$\$

A is for apples; B is for Bach and – brass! Traditionally, Bach has been known for his string and keyboard compositions, so brass players have felt left out, until now. The German Brass Ensemble includes brass players of the highest calibre from across Germany, who have taken to the challenge of playing transcriptions of Bach's works and performing them live in his church in Leipzig. Thanks to modern instruments, and especially the virtuoso musicians involved, the musical limitations that one might expect brass players to encounter while interpreting Bach's complicated works are, well, not a problem. In fact, their playing is quite impeccable. This DVD is excellent from start to finish, both musically and cinematographically. The musicians are filmed close up and in groups in the celebrated St. Thomas Church. Although Image Entertainment distributed this recording first, in 2000, Medici Arts has significantly improved the packaging and especially the sound quality.

MG



Robert Schumann: Genoveva

Juliane Banse (Genoveva), Shawn Mathey (Golo), Martin Gantner (Siegfried), Cornelia Kallisch (Margaretha), Alfred Muff (Drago), Orchestra and Chorus of the Zurich Opera House/Nikolaus Harnoncourt

Stage Director: Martin Kušej

Video Director: Felix Breisach

Arthaus Musik 101327 (146 min)

★★☆☆☆ \$\$\$\$

Franz Schubert: Alfonso und Estrella

Olaf Bär (Mauregato), Luba Orgonasova (Estrella), Alfred Muff (Adolfo), Thomas Hampson (Froila), Endrik Wottirch (Alfonso), Arnold Schoenberg Choir, Chamber Orchestra of Europe/Nikolaus Harnoncourt

Stage Director: Jürgen Flimm

Video Director: Brian Large

Naxos 2110260 (139 min 44 s)

★★★★☆ \$\$\$\$

Genoveva, Schumann's only opera, was written off as a failure at the premiere in 1850. However, according to Nikolaus Harnoncourt, "*Genoveva* is a work of art for which one should be prepared to go to the barricades." And so he does, to great effect in the cause of good music. Schumann employed no dialogue and a minimum of recitative, which puts a premium on the orchestral score. In truth, *Genoveva* is a cut above most German opera between Weber and Wagner and it is fully deserving of revival. Sadly, stage direc-

tor Martin Kušej approaches it as damaged goods, updating the setting to the composer's own time and squeezing

the action into Schumann's ultimate destination: a room (a white room with a single chair and a sink) in an asylum for the insane. Under collective psychosis, the untended inmates reenact an obscure drama. When the servants burst in to slaughter one of the characters, it is as if they've escaped from some lower, filthier order of Bedlam. There is much semi-comatose posturing and Kušej seems to be dicing



with parody. They loved it last year in Zurich, though, and it might appeal to some as an alternative to regular group therapy.

Alfonso und Estrella was staged at the Theater an der Wien in May 1997 to mark the Schubert bicentennial. It is altogether a happier revival, strongly cast in an audience-friendly staging. The composer regarded *Alfonso und Estrella* as his finest composition for the stage. It was never performed during his lifetime. The plot revolves around a dynastic clash in medieval Spain, but the presentation is advanced to the 19th century. The opera displays Schubert's musical mastery at the expense of dramatic development. He just cannot let the tension build without deploying another glorious aria, tender duet or rousing chorus. Outstanding performances by Orgonasova and Hampson inspire enthusiasm and dedication from all who tread the

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stage. Naxos gives us another evening of great entertainment from an unexpected source. **WSH**

Richard Wagner: *Tristan und Isolde*

Richard Decker (Tristan), Iordanka Derilova (Isolde), Marek Wojciechowski (King Marke), Ulf Paulsen (Kurwenal), Alexandra Petersamer (Brangäne), Kostadin Arguirov (Melot), Anhaltische Philharmonie Dessau / Golo Berg

Stage Director: Johannes Felsenstein

Video Director: Brooks Riley

Arthaus Musik 101 325 (2DVD 224 min)

★★★★☆ \$\$\$

Ian Storey (Tristan), Waltraud Meier (Isolde), Matti Salminen (King Marke), Gerd Grochowski (Kurwenal), Michelle DeYoung (Brangäne), Will Hartman (Melot), Orchestra and Chorus of Teatro de la Scala / Daniel Barenboim

Stage Director: Patrice Chéreau

Video Director: Dante Meneghel

Virgin Classics 51931599 (3DVD 257 min)

★★★★☆ \$\$\$

In 1999, Pierre Audi created a sensation at the Netherlands Opera by situating the orchestra pit within the playing area of the stage for a boldly innovative *Ring* cycle (Opus Arte). Last year in Dessau, Johannes Felsenstein (offspring of the famous Walter) trumped Amsterdam by placing a flexible stage in front of the orchestra. Will this ever-forward trend ultimately see the operas march out of the theatre into all-Wagner karaoke bars? Felsenstein's stage rocks with tidal motion shipboard and tilts and whirls at the emotional nexus of all three acts. The staging is novel but this is a dedicated performance. As an interpretation of Wagner it makes the Stéphane Brunschweig production (Rattle conducting) of *Die Walküre* from the 2007 Aix-en-Provence Festival (BelAir Classiques) look like a train wreck in comparison. Golo Berg's handling of the score is impressive and the soloists exert themselves with admirable energy. The portrayal of Kurwenal by Ulf Paulsen is particularly striking. But can a provincial German house really compete with Scala? From the first note to the last gasp of his seasoned Wagnerian singers Barenboim takes the palm... again.

This is the third DVD of Daniel Barenboim conducting *Tristan und Isolde* released in little over a year. And is there any chance that his recent Met debut with the work can possibly escape the medium by next year? Let us hope for it because every production reveals varied aspects of the conductor's genius with this score and the extraordinary care he takes to support the singers.

The singers are sublime. There have been rumors about Waltraud Meier being past her prime. She holds nothing back here and it is a performance to rival her 1995 Bayreuth appearance in the role opposite Siegfried Jerusalem (DG). Ian Storey is a resolute Tristan and Salminen a hardy perennial in the role of Marke. Likewise, the characters of Brangäne and Kurwenal are in thrall to the artistic inspiration of Patrice Chéreau. He had been the director of Barenboim's choice in Bayreuth but declined both productions, saying, "*Tristan* is a radio play..." And his solution to a perception of visual stasis is to dominate

the setting with towering battlements (whose drawbridge does double duty as the ship) and to flood the stage at every opportunity with people. Chéreau's notes on the opera inspired Virgin to attempt a booklet note instead of their standard promo leaflet. It would have been jolly nice if they had thought to include a track list with timings as well. **WSH**

Schubert: *Die schöne Müllerin*

Christoph Prégardien, tenor; Michael Gees, piano

Medici Arts 2057308 (104 min)

★★★★☆ \$\$\$

German tenor Christoph Prégardien seems to have stopped singing opera, focusing his energies on the concert stage (lieder and oratorio), for which he is highly esteemed. He is also a noted pedagogue and among the most prolific of recording artists, with over 130 albums to his credit. In this live performance, the tenor revisits this Schubert cycle which he had previously recorded to critical acclaim. At 52, the voice has lost some of its youthful bloom, but there is still plenty of its inherently ingratiating quality remaining, a requisite for this cycle that tells the story of a young man. He lightens his bari-tenor and sings with sweetness and delicacy. Unlike the eccentric stage mannerisms of fellow song specialists Matthias Goerne, Ian Bostridge and Wolfgang Holzmair, Prégardien is a model of stillness. Occasionally he gesticulates with his hands; otherwise he prefers to act with his voice. Invaluable is the 26-minute interview in which Prégardien gives us his take on singing Schubert, and his own evolution of singing this cycle for the last thirty years. Taped live at the Stuttgart Mozartsaal, the audience is absolutely quiet and attentive, only showing its appreciation by applauding vociferously at the end. Long time collaborative pianist Michael Gees started a little heavy-handedly, but soon hit his stride. Prégardien gave us three wonderful encores – including a dramatic "Aufenthalt" and a mellifluous "Die Taubenpost", all from *Schwanengesang*. The two artists each received a long stemmed red rose at the end – much deserved! **JKS**

Wagner's Mastersinger, Hitler's Siegfried: The life and times of Max Lorenz

A documentary film by Eric Schulz and Claus Wischmann

With Dietrich Fischer-Dieskau, baritone; Klaus Geitel, writer on music; Walter Hermann, Lorenz's biographer; Waldermar Kmentt, René Kollo, tenor; Lieselott Tietjen, dancer; Michael Wessolowski, expert on Max Lorenz; Hilde Zadek, soprano

Medici Arts 2056928 (DVD: 54 min/CD: 74 min)

★★★★☆ \$\$\$

Max Lorenz (1901-1975) was the archetypal heldentenor, combining Teutonic good looks, a sturdy physique and a ringing voice, thought to be ideal in Wagnerian roles such as Siegfried and Walther von Stolzing. This fascinating documentary traces his humble beginnings as the son of a butcher from Düsseldorf, taking singing lessons in Cologne and Berlin in secret against his father's wishes, to his debut in Dresden in 1927, and his subsequent rise to fame as the Wagnerian of



choice in the great opera houses in Berlin, Bayreuth, the Met, Covent Garden, and Vienna. Lorenz was reputed to be Hitler's favourite Siegfried, and was given special privileges. With his connections in high places – he didn't mind hobnobbing with the Nazi elite in Bayreuth – Lorenz was labeled the "Nazi Singer". Yet he was not the archetypal Nazi artist, with a Jewish wife whom he managed to protect throughout the war. Lorenz was also gay – an offense punishable by death, yet Winifred Wagner managed to get him off when he stood trial for a homosexual affair in Bayreuth. The documentary goes into some detail of his later years: his transition to character roles, his unheralded retirement from Vienna State Opera, and his final commitment to teaching. Among his students was the great American tenor James King. The picture one gets is that the elderly Lorenz was a sad and lonely man, living in the past. A number of celebrated artists, Dietrich Fischer-Dieskau, René Kollo, Waldermar Kmentt, and Hilde Zadek, reminisce mostly about Lorenz the public singer, with Kmentt offering some particularly acute insights into Lorenz the private man. There is plenty of archival footage, including very rare films of Lorenz in performance. A CD of previously unreleased material – Acts One and Two of a 1938 *Siegfried* from Buenos Aires, is included. If there's a fault in this documentary, it is the failure of Schulz and Wischmann to really probe into the singer's life, given the political climate of the time, especially immediately after the war. What happened to him around the time of 1945 and thereafter? Did he undergo denazification? This part of his life is omitted in the documentary. Despite its limitations, this DVD is a must-see for anyone interested in Lorenz and the arts during the Nazi era. **JKS**

Walter Felsenstein Edition: Mozart: *Don Giovanni* (1966), *Die Hochzeit des Figaro* (1976), *Beethoven: Fidelio* (1956), *Offenbach: Hoffmanns Erzählungen* (1970), *Ritter Blaubart* (1973), *Verdi: Otello* (1969), *Janáček: Das schlaue Fuchslein* (1965)

Various soloists; Vienna Symphony Orchestra (Fidelio); Chorus and Orchestra of the Komische Oper Berlin

Stage Director: Walter Felsenstein

Arthaus Musik 101 345 (10 DVD – 911 min)

★★★★☆ \$\$\$\$

What a difference a year can make. The deluxe version of this box was released early in 2008 at a suggested retail price in excess of \$500. The bargain version reviewed here may be had for as little as \$200. It offers essentially the same exquisitely restored contents as the original and is worth every penny. A cornucopia of supporting documentary material has been retained. Interviews with Felsenstein, production notes and film clips from other performances during the period 1945-1961 enrich the experience of a 'festival in a box'.

As LP Hartley noted, "The past is a foreign country; they do things differently there." Arthaus has served the cause of proto-historical opera on film admirably with vintage collections from the Glyndebourne Festival and Hamburg State Opera. The Walter Felsenstein Edition is doubly foreign because Felsenstein plied his trade from 1947 in the other Berlin: the Soviet zone of occupation. Communists exploited and manipulated the arts, and opera was no exception. Felsenstein toiled away for the



greater glory of socialism despite the wretched living conditions of East Germany, the bloody suppression of the workers' revolt of 1953 and the subsequent erection of the Berlin Wall. Violent enforcement of confinement made the place a mockery of the last scene of *Fidelio*. Felsenstein's opera house would have been infested with KGB and Stasi informers. That said, the productions on view here reflect a high standard of artistic integrity – at what personal cost to the director, we can only guess.

The Felsenstein Edition bookends the Hamburg State Opera collection (Arthaus 101261) to yield a theatrical 'Tale of Two Cities'. From the perpetual post-war squalor of East Berlin to the industrial and creative powerhouse of Hamburg in the 1960s was quite a stretch. Felsenstein produced superb interpretations of established fare while Hamburg (under the artistic leadership of Rolf Liebermann) experimented with world premieres of Menotti and Penderick and may even have produced the definitive *Wozzeck* on film. The two houses meet head-on with *Figaro* and it must be said that Hamburg in 1967 prevails, with better singers and a superior conductor (Hans Schmitt-Isserstedt). The Hamburg gaiety comes across as genuine while Felsenstein's principals are less forthcoming (or perhaps over-rehearsed). It is nevertheless worth watching. The drama of *Don Giovanni* seems to be intensified by the director's discomfort with the subject. At 85 minutes, Felsenstein's treatment of *Fidelio* may be more like a 'film based on' Beethoven's opera, with plenty of thundering hooves for emphasis but it reveals the roots of his cinematic inspiration. *Otello* was the first production in colour made by Felsenstein, and it succeeds in no small part thanks to the alert conducting of Kurt Masur. The real gems of the set are the Janáček and the brace of Offenbachs. *Cunning Little Vixen* receives an ultra-naturalistic approach. The spell-binding score is superbly executed by Václav Neumann in the pit. *Tales of Hoffmann* and *Bluebeard* show that the operetta troupe of the Komische Oper included some brilliant comic actors. Names such as Hanns Nocker, Werner Enders and Melitta Muszely may be unknown to us but they were unbeatable in their specialty.

Arthaus lavished extraordinary care on the set and all items were provided with PCM stereo soundtracks. Felsenstein followed the quaint custom of rendering French and Italian librettos into German for the stage. To give him credit, he personally prepared every translation.

The set provides an overview of the life's work of a legendary stage director. It demonstrates that the past is worth revisiting and reminds us of how Felsenstein inspired the following generation of directors on both sides of the inner border. **WSH**

William Walton: At the Haunted End of the Day

Lady Susan Walton, Laurence Olivier, Sacheverell Sitwell, Yehudi Menuhin, Julian Bream, Iona Brown, Ralph Kirshbaum, Yvonne Kenny, John Shirley-Quirk, Carmen de Sautoy; Philharmonia Orchestra/Simon Rattle; Grimethorpe Colliery Band/Elgar Howarth; Christ Church Cathedral Choir, Oxford/Simon Preston; Goldsmith Choral Union & Highgate Choral Society; Los Paraguayos

Directed by Tony Palmer

TP-DVD113 (99 min)

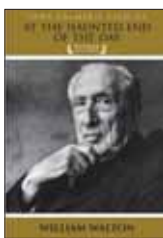
★★★★☆ \$\$\$\$

Tony Palmer has made more than one hundred films about prominent musicians including Britten, Stravinsky, Wagner, Callas and Menuhin. He is undoubtedly the leading director in this field, and his work on living musicians has enduring historic value. The Walton film was made in 1981, just two years before the celebrated British composer passed away. We see a somewhat unhappy man, his life's work behind him, living out his final days with his wife Susana on the island of Ischia, just off Naples. We catch glimpses of Walton during his days of triumph but we are left with the impression that while proud of his achievements he rather suspects that they don't amount to much in the great scheme of things.

Unfortunately, there are plenty of critics who agree with this rather harsh self-assessment, and find him clearly inferior to his contemporaries Britten and Tippett. *Façade*, the result of his famous collaboration with Edith Sitwell, seemed terribly avant-garde in 1922 but is apt to sound merely precious and contrived today. The orchestral music was once played by the likes of Karajan, Szell, Stokowski and Solti but has now almost disappeared from the international repertoire. And while Walton began his career as something of an anti-establishment figure he had polished enough apples to be chosen to write official marches for the coronation of both King George VI and Queen Elizabeth II. Walton's music was appropriate to the circumstances while cut from the same cloth as Elgar's similar works in the genre.

The film shows the young Simon Rattle conducting *Belshazzar's Feast* with passion and captures the incomparable John Shirley-Quirk in his prime singing the baritone solos. We also have a memorable *al fresco* performance of the *Five Bagatelles* for solo guitar played by Julian Bream in the garden at Ischia in the presence of the composer.

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