

the music Scene

La **Scena** Musicale
English Canada Special Edition

September - October 2002

Issue 01

Classical Music & Jazz
Season Previews
& Calendar
Southern Ontario
& Western Canada

A photograph of Michael Schade, a man with dark curly hair, wearing a red zip-up jacket with "CANADA" and a crest on the front. He is holding a black bag and a stack of papers, standing in a doorway with a metal grate to the left.

Michael Schade
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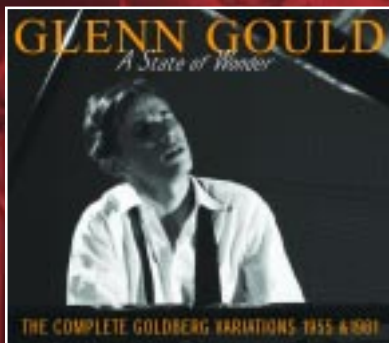
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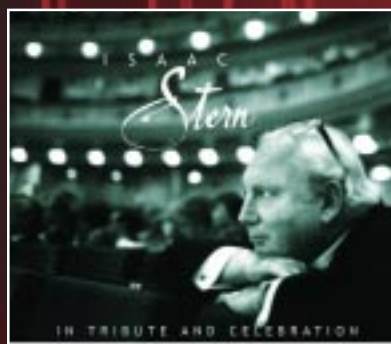
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photo: Russell Proulx

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Next Issue

December 2002-February 2003


Yo-Yo Ma

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ECONOMIC CRISES IN ORCHESTRAS AND IN THE RECORDING INDUSTRY DOMINATED THE NEWS LAST YEAR. The events of September 11 had an impact on the industry worldwide. However, a look at our online database of classical music events (from across Canada) and the list of new recordings show that music making is still alive.

Editorial



Some highlights from last year stand out. A concert featuring Tan Dun conducting the Montreal Symphony Orchestra as part of McGill's MusiMars at a sold-out 600-seat Pollack Hall proved that contemporary music can sell. It also showed what is good and bad about today's music. While I cannot hum any parts of Tan Dun's cello concerto, I found the work riveting. Like finely crafted writing, the enticing opening was sustained throughout with a continuous stream of ideas that caressed my sensibilities. Great compositions in the past had a vision of the whole, which in the hands of a skilled conductor is shape in a sustained musical line. The key lies in the linking of the sections of the composition, an element that is true for music as well as for the literary and performing arts. It is a simple concept that was, alas, forgotten by twentieth-century composers in their rush to create the next new musical idea.

The first Jeunesses Musicales Montreal International Music Competition in voice was a success. Canada did particularly well with three of the top four prizes, showing that our singers are developing into excellent musicians. Musicianship won out as Measha Brueggergosman took home the top honours with the most intelligent and musically convincing interpretation. Vocally, singers could learn a lot from the South Korean contingent; they had the most refined technique, with four of their five singers among the best voices in the competition. Indeed, three Koreans made it to the final ten, but in the end did not place high because their singing seemed to lack emotion.

Have the three tenors sung their swan song? This was the question after this summer's *World Cup of Soccer*. If we could present a Canadian Three Tenors, we would see onstage Ben Heppner, Richard Margison and Michael Schade. This September, Schade is the featured cover artist in this first issue of *The Music Scene*, a special English-language issue of *La Scena Musicale*, serving southern Ontario and western Canada.

Both *The Music Scene* and *La Scena Musicale* are brought to you by the dedicated team of staff and volunteers of La Scène Musicale / The Music Scene, a nonprofit organization dedicated to promoting classical music. Our other activities include the award-winning free classical music website *LSM Online* <scena.org>, The Student Writing Contest, and the "Bring a Teen" outreach program.

When we introduced the bilingual magazine *La Scena Musicale* six years ago, our aim was to create a national magazine that would do its part to unify the music community and bring a new public to classical music. Our method was to be available and the focus was at once local, national and international. *La Scena Musicale* has always been available in the province of Quebec and in Ottawa, and in music schools and record stores across Canada. Our national summer festival issue (June) has twice been distributed in the major cities in Canada. The yearly growth of LSM from a 2-page newsletter to a 24-page magazine in its second year to the latest 80-page magazine shows that there is a continuing interest in our cultural vision.

Like *La Scena Musicale*, *The Music Scene* is distributed free of charge, and the hybrid glossy/newsprint format was chosen as a cost-effective way of reaching the largest possible audience. We are proud to present a magazine that has something for all readers, from novices to experts. Furthermore, our calendar is one of the most detailed resources in print and on the Internet. Among our new features, we present an "Introduction to Music" column (on clapping) and a column "Maestro's Choice" (Yannick Nézet-Séguin tells us why Mahler's *Third* turns him on).

We hope that you will enjoy this first issue of *The Music Scene*, and that we will keep contact with you as a regular reader. We continue to work to improve every aspect of our features and services. Our readers' feedback is crucial, and we invite you to fill out the readers' survey at the back of the magazine, which will earn you a chance to win a collection of CDs and an espresso machine.

Have a great 2002–2003 season!

Wah Keung Chan

To Clap Or Not To Clap



THE CONCERT IS EAGERLY AWAITED. The musicians have been rehearsing for months. The hall is an acoustic gem. The music lover is seated comfortably, completely absorbed in the performance. But now what happens? Between two sections of Debussy's *Images* a patter of clapping breaks out. The pianist doesn't move, focuses on the next section, then begins to play. The music lover pulls a face in the dark. Two hands clapping are enough to break his concentration and the expected pleasure of the next movement. Not everyone is aware of the convention, and one wonders why clapping between movements has become a forbidden act.

The de rigueur decorum of today's classical music concerts wasn't always so respected. In the first half of the eighteenth century, music was still a background feature of court banquets and church services. It wasn't until the advent of Philidor's *Concerts spirituels*, inaugurated during the French regency period in 1725, that the change gradually began and instrumental music took on the role familiar to us. The sonatas and concertos of Corelli and Vivaldi began to be appreciated by the French, and the fanatic admiration of vocalists faded away, to the benefit of composers and instrumentalists. Audiences quietened down, behaving as though they were in chapel, and only clapped once the performance was over.

It wasn't until Beethoven that the sonata acquired a revolutionary form and depth of expression that profoundly affected the public's reaction. Now the sonata was a seamless composition, with interdependent movements, not isolated themes, as in dance suites. Above all, the great Viennese master demanded more of his audience than any previous composer. His music struck a universal chord, transcending simple harmony to become a profound internal language. Beethoven demanded the greatest attention from audiences, asking for a concentration that was exceptional for the period. In this way, music became a high art with new meaning in the minds of the public.

Along with the need for audiences to concentrate more, silence became necessary in order to appreciate the music's continual flow. Every note was important, harmony had to be fully heard, and the audience was invited to feel the more complex emotions inherent in Romanticism. "The pause between movements is a link between them," says conductor and composer Steward Grant. "It underlines the cohesion between their signature keys. Brahms used this pause with particular care. In his work it emphasizes the relationship between the key at the end of a movement and the key at the beginning of the next in a way that is just as important the music itself."

A moment for reflection

Silence is a moment for reflection, as much for the composer as for the performer. It takes months of practice, embarking on this moment of silence and mentally preparing for the music to come, assuming that there is a special relationship between sound and its absence that is shared by the audience. The pause is an invitation to the listener to follow what is to come and sharpens awareness of the differences between parts of the sonata or symphony. Between two movements, this silence becomes a moment of meditation on the conclusion just heard and on its foreshadowing of the next.

To clap between movements can mean many things. The audience may be moved to the point of wanting the performer to know it, something that doesn't displease the musician, nor the composer who is attending the first performance of his or her music. "I'm already very grateful to people who take the trouble to come and hear my music," says composer Denis Gougeon. He isn't bothered by people clapping between movements. "In fact, I'm filled with joy when they applaud in the middle of a piece. It means that my composition has pleased them so much that they want to express their feelings right away. It's a rare occurrence."

Composer Jacques Desjardins feels the same. "The current form of contemporary music is to have pieces lasting from about ten to fifteen minutes. Some composers don't do this, but in general movements that follow one another are much more rare than in the eighteenth or nineteenth centuries. However, silence has a special function in contemporary music, and is an element of expression just like the music itself. Some audiences may have a different perception of what seems obvious to us as composers and may applaud between movements or think the piece is finished when it isn't. It depends: audiences are never made up of the same people. The venue, the style of music, the performers, the country, and the cultural background of audiences are all variables in how an audience reacts. But you learn a lot from experiencing different audiences. My work wouldn't be the same without them."

Audiences vary mainly on the basis of their nationality and cultural background. Myriam Pellerin, first violin for the Montreal Symphony Orchestra, has toured widely and can testify to the differences from one country to another. "In Japan people are very respectful and clap endlessly. I remember a concert where Maestro Charles Dutoit took eighteen bows. The applause was very rhythmic, not wildly enthusiastic. In Europe, audiences are generally more musically educated than in North America. Classical music is more part of daily life and schooling, and many people love it. The audience has a more critical approach and listens attentively. However, Latin countries have numerous venues where the audience often has its say before the end of the performance. In South America, for example, people don't wait to show their disapproval or, on the other hand, applaud spontaneously and generously when they are touched."

Quebecers are also quick to clap, but musicians are very clear about how they feel. Rosaline Blain, founding member of the Lamalgame Ensemble, says that performers must behave in a way that shows when clapping is out of place, and that it's up to them to preserve an attitude of concentration during a pause equal to that while playing. Excessive stiffness, however, can discourage some music lovers who may fear feeling uncomfortable. One has to remember the importance of the audience's role. The aim is not to ask more of audiences, but to guide their concentration so that they may appreciate the work and find, in silence, a new music.

Guide for the perfect clapper

Clapping can be distinctive, just as much as the timbre of a voice or the colour of a pair of eyes. No two people have exactly the same hands. However, there is an appropriate way of clapping that can allow music lovers to communicate their appreciation much more effectively. It is important to arch the palm of the right hand and curve the fingers of the left (or the reverse for left-handed people). This space created by the right hand allows for greater resonance generated by the fingers and upper left palm, resulting in a rich sound.

Happy clapping! ■

[Translated by Jane Brierley]



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Joseph So

Have Voice, Will Travel Mirela Tafaj

Opera Ontario's Musetta sings from the heart

FOR SOPRANO MIRELA TAFAJ, HER BEAUTIFUL VOICE IS HER CALLING CARD. New to Canada and a total unknown, she stepped onto the stage of Opera Ontario last fall for her audition. She opened with Musetta's Waltz from *La Bohème*, followed by a 'knock 'em dead' "È strano, è strano... Sempre libera" from *La Traviata*. It was immediately clear to everyone present hers was no ordinary voice. "When she opened her mouth, you could immediately tell that she was a real find," explained an enthusiastic Daniel Lipton, artistic director of Opera Ontario. "When she sang, our jaws dropped," recalled Peter Phoa, director of marketing for the company and a voice aficionado. Lipton was so impressed by the young unknown soprano that he immediately engaged her as the Company's newest Musetta, in *La Bohème*, which opens the 2002-3 season.

A native of Albania, Mirela Tafaj (pronounced 'Tafai') follows a long line of exciting new voices introduced to the Canadian public by Opera Ontario, formerly Opera Hamilton. This company has the enviable reputation of spotting new talents that puts the bigger and richer companies to shame. Who can forget the Countess of Renée Fleming before she became the reigning American diva? Or Canadian sopranos the likes of Anna Shafajinskaya, who is now making her Covent Garden debut as Turandot, or Isabel Bayrakdarian, who has the Paris Opera and the Met on her date-book this season

Gifted with a lovely natural voice and a talent for imitation, young Mirela grew up singing at weekly family gatherings.

Without having had a single voice lesson and fresh out of high school, she learned a couple of arias by rote, auditioned, and was accepted at the conservatory in Tirana. Her talent was recognized early and after graduation she rose quickly through the ranks, singing Violetta, Gilda, Micaëla, Nedda, Despina, Donna Anna and Tosca for the National Opera. A high point early in her career was winning first prize at the 1998 Umberto Giordano International Vocal Competition in Italy.

The latest in a long list of former East Bloc singers who have found new lives and careers in the West, Mirela Tafaj now calls Toronto home, where she lives with Jim, her violinist husband and their young son. The political

changes in Albania from the highly regulated communist system to a fledgling but chaotic democracy were not easy for her. "The normally busy opera season was reduced to two or three shows a year, and we just couldn't make a living," explained Tafaj, in her accented but quite serviceable English. Like so many from communist countries, Tafaj craves the artistic freedom not yet possible in her home country. "If you are an artist, you can go only so far; you don't have many opportunities..." Tafaj chose her words carefully, reluctant to talk politics: "We have a system of exit visas, so unless you are invited at the highest level, you can't leave. Here in Canada, I can move and sing anywhere."

Except for a few Violettas and Toscas for Giuseppe Macina's school-based Toronto Opera Repertoire, Tafaj's Musetta in Opera Ontario's *La Bohème* will be her official Canadian debut. Though decidedly a seconda donna role, Tafaj looks forward to the challenge: "It's a good role for me to introduce myself to Canadian audiences who don't know me." The willful and glamorous bohemian will allow Tafaj to show off her dramatic flair. An attractive woman with luminous eyes, a warm personality and a ready smile, Tafaj grew up in a typically middle class family in Tirana, where her father was an engineer and her mother a government bureaucrat – a world light-years away from Café Momus. But Musetta is tailor-made for her dramatic talents. With a twinkle in her eye, she quipped, only half-jokingly, "As an only child, everything was done for me. I was a little spoiled, no? So playing Musetta won't be a problem!"

These days, Mirela Tafaj is busy auditioning in Canada and south of the border. Things are moving, but not having signed on the dotted line, she is understandably reluctant to talk. Her timbre is distinctive, with an impressive range, from luscious mezzo-like lows to ringing high E-flats. With temperament to spare, Tafaj brings a strong sense of drama to her singing. Her Tosca – despite an essentially lyric sound – is a spitfire, yet the Vissi d'arte is full of pathos. "My sound is (that of) a lyric soprano, but my spirit is more dramatic soprano!" Tafaj confessed amid gales of laughter. Turning serious, she explained, "I love to laugh and cry on stage, to move myself and my audience. If you feel the emotions, it really shows in the voice."

Changing country and culture is never easy, and in her case, coming from a small communist country means exploring unfamiliar repertoire. German and English works are rarely performed, and oratorios are just about nonexistent in atheist Albania. Opera programming is heavily Italian. Albanian pieces – "we have some wonderful operettas!" – are practically unknown outside its borders. To make herself more marketable, Tafaj is adding new audition pieces such as the soprano part in



Handel's *Messiah* and the saucy Adele from *Die Fledermaus*. Down the road, she would like to explore Leonora in *Il Trovatore* and Rosina in *Barbiere*. Is there a dream role? "I would just love to do Carmen someday – many, many years from now!"

When not auditioning and learning new repertoire, Tafaj teaches. She finds substantial stylistic differences in singing here, which takes some adjustment on her part as a teacher. An analytical singer and



eager to express her ideas, Tafaj is enthusiastic about teaching. "Yes, I enjoy it very much – it is wonderful when students understand what you are trying to say and they improve." Alone in Canada and separated from her family until very recently, Tafaj had to rely on her inner voice to stay focused, vocally and otherwise. Her husband, a former first violinist with the symphony orchestra in Albania, has always been a source of strength and inspiration: "He has a good ear and I trust him – he always tells me when he hears something that is not so good!"

The beginning of their romance has a charm befitting a comic opera plot. While part of the opera company touring small Albanian towns, Jim Tafaj found a tiny ring on the sidewalk one day. A practical joker, he announced to all the single ladies on the opera bus that whoever the ring fit would be his wife. The giggling young women – ballerinas and choristers – were all eager to oblige, but alas the ring was just too small. Until Mirela stepped on the bus, that is, and her small fingers were – well, you get the idea. "It was like Cenerentola, except with a ring, not a shoe!" laughed Mirela Tafaj. Partners in life and in art, Mirela and Jim Tafaj look forward to making music together in Canada. ■

Upcoming Engagements:

Classical Cabaret Mirela Tafaj, soprano; Jim Tafaj, violin; Ruth Morawetz, piano. Arts and Letters Club, 14 Elm Street, Toronto, September 23. Dinner and performance: \$15
Phone: (416) 925-0284

La Bohème Opera Ontario. October 19, 24, 26 (Hamilton); November 1 (Kitchener-Waterloo) Phone: (800) 575-1381 (Hamilton); (800) 265-8977 (Kitchener-Waterloo)

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The Resurgence of Classical FM Radio in Canada

Classical radio seems to be in crisis. Visitors to La Scena Musicale's website news section <http://en.scena.org> in the last year will note the frequent announcements of starts and stops in classical music radio around the world. In Canada, looking over the last 20 years, there has been an obvious growth in the appetite for classical programming, as well as jazz, on FM radio. Several private broadcasters have applied for and received CRTC permission to establish such outlets. At the same time, the CBC has followed the CRTC's requests to expand its English and French cultural networks (Radio Two and Chaîne Culturelle).

Originally, the CBC scheduled extensive classical music programming on both of its AM radio networks, Radio One and Première Chaîne. Today's Radio Two originally started in the mid-1970s with only five FM Stations (Montreal, Ottawa, Toronto, Winnipeg, and Vancouver) while La Chaîne Culturelle began with just two stations (Montreal and Ottawa).

However, in the mid-1980s the program director of English CBC Radio, Margaret Lyons, announced a profound change in the traditional methods and practices of carrying classical music on its airwaves, decreeing: "There's too much classical music on CBC radio." This angered long-time staffers and listeners alike. Nevertheless, today CBC Radio One is now mostly talk; classical music is only heard from 10:00 pm to 1:00 am. While most areas of Canada can receive Radio Two or La Chaîne Culturelle, there are still large sections of the country where neither of these networks is available. The impending restructuring of the CBC radio programming under new program director Adrian Mills may see a change in classical music on Radio One. The CRTC has recently authorized the Société Radio-Canada to establish new stations for La Chaîne Culturelle across the country.

On the private front

Meanwhile, several privately owned classical FM stations have begun operations in the last 20 years. In Toronto, CFMX-FM Classical 96 has two transmitters, at 96.3 and 103.1, while in Montreal, CJPX-FM Radio-classique-Montréal has been operating at 99.5 with remarkable success. According to Claude Dufault, an executive with Radio-Nord, CHLX-FM at 97.1 on the Ottawa dial will commence operation around 15 September 2002 with a library of 30,000 classical CDs. Approval of Radio-Nord's application for another classical license in Quebec City is expected shortly (CJJX-FM at 91.9 could open in early 2003). Furthermore, Radio-Nord is preparing, in partnership with an executive of the Montreal Jazz Festival, an application to the CRTC for a 24-hour smooth jazz station on an unused FM frequency previously allocated to the Montreal area. In competition is Canwest Global who has just received permission from the CRTC for a smooth jazz station in Winnipeg in 2003. Meanwhile, the hours of 9:00 pm to midnight will be allotted to a smooth jazz program on the new CHLX-FM in Ottawa, joining perhaps the only other operating smooth jazz station in Canada, one in the Hamilton, Ontario area, at 94.7 FM.

The commercial pull

Commercial radio broadcasters have always been driven to attract advertising revenue for owners and shareholders. This has led to the demise of several good American classical FM stations in favour of more lucrative popular formats, in such cities as Detroit, Albuquerque, Atlanta, Syracuse, and Chicago. In comparison, the state of classical FM commercial radio in Canada looks very bright. Classical 96 in

Toronto over the last two years has seemingly adopted Radio-classique's "easy classical listening" mode—by reducing talk.

Conclusion

Audiences for classical music are everywhere, not just in the bigger urban centres. The CRTC should allow both the CBC and private broadcasters to expand their operations as rapidly as possible. In the days before television, all major American and Canadian radio stations had network transmissions available if they wished to broadcast an affiliated program. The CBC still makes use of this method of broadcasting, as do NPR (National Public Radio) and PRI (Public Radio International) in the United States. It is also a good method for private broadcasters to save on program production expenses yet still offer programs featuring symphony orchestras and opera companies. For example, the Metropolitan Opera Company in New York continues to be heard as the "Saturday Afternoon at the Opera" on the CBC.

Major concert fixtures such as the Festival de Lanaudière and the Montreal International Jazz Festival feature performances that would fill the requirements of network radio admirably. Toronto's CFMX and Montreal's CJPX each have a listenership of over 440,000 people, a number that continues to grow. In the United Kingdom, Classic FM has overtaken the BBC's Radio Three in listenership.

So the substantial audience for classical FM radio can no longer be denied. Further, broadcast wavelengths are public property in Canada. Thus classical and jazz listeners may rightfully demand that the broadcasting industry serve their requirements better than is done now—and not just serve those who listen to popular and country formats. ■

Some privately owned classical FM radio stations in the USA and Canada

WCRB-FM	102.5	Boston, MA
WBOQ-FM	104.9	Boston, MA
WQXR-FM	96.3	New York City, NY
WGMS-FM	103.5	Washington, DC
WTMI-FM	93.1	Miami, FL
WCLV-FM	95.9	Cleveland, OH
WFMT-FM	98.7	Chicago, IL
WFMR-FM	98.3	Milwaukee, WI
KFUO-FM	99.1	St. Louis, MO
KXTR-FM	96.5	Kansas City, MO
WRR-FM	101.1	Dallas-Fort Worth, TX
KRTS-FM	92.1	Houston, TX
KKHI-FM	100.7	San Francisco, CA
KDFC-FM	102.1	San Francisco, CA
KBOQ-FM	95.5	Monterey, CA
KZMT-FM	105.1	Los Angeles, CA
KFSD-FM	92.1	San Diego, CA
KING-FM	98.1	Seattle, WA
KLEF-FM	98.1	Anchorage, AK
CKMX-FM	96.3	Toronto, ON
CFMX-FM ₁	103.1	Cobourg, ON (fed from main studios in Toronto)
CHLX-FM	97.1	Ottawa-Hull, ON (French-language)
CJPX-FM	99.5	Montreal, QC (French-language)
CJJX-FM	91.9	Quebec City, QC (French-language)

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LA CHAÎNE CULTURELLE, THE FRENCH COUNTERPART OF CBC RADIO TWO, WILL FINALLY HIT THE VANCOUVER AIRWAVES ON SEPTEMBER 22. Hitherto, except for devotees able to listen to the Chaîne Culturelle on the Internet, this luxury has been reserved for listeners from Quebec—and not even all of them—and those from Toronto and Moncton. By December 2003, however, this situation will have been rectified. Classical music lovers from Vancouver to St. John's will be able to tune in to Debussy and Dvorak, broadcast *en français*, s'il vous plaît.



Andrée Girard

"The coast-to-coast expansion project had always been planned," explains Sylvain Lafrance, vice-president of CBC's French-language radio network. "In 1978 the process stopped because broadcasting stations were no longer available. Of course it was not normal for La Chaîne Culturelle not to be national. It is a public service and, as such, should have been accessible to all Canadians."

Lafrance recaps the somewhat hazardous journey. "The CRTC had been nagging us for years to complete our expansion, but every time we tried to get a broadcasting frequency it never worked out. At the Vancouver hearings two years ago we finally succeeded in getting one, not the strongest one, but still, it was acceptable."

This partial victory nonetheless so upset Mr. Jean-Marc Demers, one of the CRTC's commissioners, that he wrote a 16-page letter of

complaint arguing that because of the official languages laws and the fact that Radio-Canada was a public service, La Chaîne Culturelle should have been allowed a more powerful frequency. He convinced the CRTC, and a window of opportunity opened. Deciding to press its advantage, Radio-Canada asked, then and there, for no fewer than 20 broadcasting frequencies.

The national expansion project will be completed in the record time of a little over a year. The four stations of CBC/Radio-Canada will all become pan-Canadian: Radio One, Radio Two, La Première chaîne and La Chaîne Culturelle. "When we launch La Chaîne Culturelle in Vancouver in September," says Lafrance with pride, "it will be not only for francophones but for anyone who wants to listen to music and discover the French culture."

The ultimate goal is to reach 50% of francophones in all provinces, but Lafrance also hopes to appeal to a growing public of non-francophones willing to bask in the sound of the French language. "It is considered classy to listen to La Chaîne Culturelle in Toronto, just as it is to listen to Radio Two in Montreal," he says.

The programming will be basically the same for all of Canada, though the time slots may vary. In Vancouver, two more hours will be devoted daily to jazz, allowing the local scene's darlings to be heard from 5 to 7 pm, just in time for the drive home. Andrée Girard, director of programming at la Chaîne Culturelle, explains that 85% of air-time will be filled with broadcasts of mostly classical music but also including some jazz and popular and traditional French song. "Each show has its own mandate," she says. "Each has its own personality."

Lafrance feels confident Canadians will tune in daily. He doesn't mind if from time to time the classically-inclined listener alternates between Radio Two and La Chaîne Culturelle. "After all, we are our own biggest competition!" he laughs, happy to be a *chef d'orchestre* with a national audience, after years of waiting in the wings. ■

Also joining the Chaîne Culturelle's extended family in the fall will be Halifax/Charlottetown, Rivière-du-Loup (in September), Sept-Îles, Edmundston (in October) and St. John's and Saskatoon (in December).

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Poor acoustics were the inspiration for the renovations undertaken at Toronto's Roy Thomson Hall over the last six months. Musicians and audiences alike have complained since its opening 20 years ago of the dead acoustics from the stage and inconsistent experiences according to the seats. Damian Doria, President of Artec Consultants, the acousticians for the project, blames the huge volume of space of the original design and the openings to the attic where sound is lost. When the hall officially reopens with a gala on September 21, among the solutions in the \$20 million project is a series of 23 wooden bulkheads at the top of the hall that effectively reduces the volume of the hall by 13.5% (see side bar).

The announcement of the new Montreal Symphony concert hall and the new Canadian Opera Company Opera House in Toronto (the Four Seasons Centre for the Performing Arts) within three months of each other this spring has reinvigorated the prospect for excellent music making in both cities. Both houses should be ready in 2005. At the same time, new halls or studios are being planned at the Royal Conservatory of Music and McGill's Faculty of Music.

A Canadian trend

Canada already has a tradition of acoustically good halls: the Winspear in Edmonton, the Chan Centre in Vancouver, the Jack Singer Concert Hall in Calgary, the Weston Recital Hall in the Toronto Centre for the Arts, Domaine Forget in Charlevoix, all built in the last 20 years. The common denominator in all of these halls is the acoustic design of Artec Consultants. And not coincidentally, Artec are already the designated acousticians for the RCM and McGill projects, and they have submitted their candidature for the MSO hall as well. Artec did the acoustic design of the original COC opera house plan years ago, and the firm is in the running again this time.

Artec's track record has everything to do with their proven product. "It is very important for opera companies, symphonies, and government agencies that are searching for theatre planning consultants that somehow you have some very good finished projects not too far from them," says 78-year-old Artec founder, CEO and chief acoustician Russell Johnson, whom Norman Lebrecht in *La Scena Musicale Online* called the one man on earth who can give conductors the perfect sound. "When our opera houses open in Singapore and São Paulo, Brazil, we should increase our projects in those parts of the world. I started to work in Canada with the firm ARCOP in Montreal in 1955 and so we got started in Canada many decades ago and this gradually led to more and more projects."

Acoustic secrets

What are Artec's secrets of success? According to Doria, "Artec has focused throughout its history in making rooms extremely quiet. For a long time we've been using the threshold of hearing as a goal in background noise level in the hall, so that a person can't hear anything but that which is created in the performance. Engineers didn't want to believe that it is possible to achieve something like that—most air conditioning and lighting systems create plenty of noise. Now with microphones, with the CD in the 1980s, we were faced with a situation where in order to have a recording without tremendous amounts of noise on it, you have to have a quiet room to begin with. Before that time, the recording and broadcast people didn't really care about some noise in their rooms, the quietest studio has quite a bit of noise. Back in the 1970s and 80s, Artec was already insisting on silent rooms long before anyone in broadcast and recording thought it was important, to allow the performers to create an intimate bond between themselves and the audience and to maximize the dynamic range in the room so as to be able to play pianissimo and be heard clearly."

Artec continues to push the envelope of silence: the McGill recording studio is slated to be the quietest in the world.

Many of Artec's successful halls are rectangular in shape. Explains Doria, "The rectangle or shoebox allows you to simultaneously achieve the sufficient amount of clarity with the long reverberation time. If you shape the hall based on the rectangle, you are creating a situation where there is strong lateral energy coming from the side walls which both

create an enveloping sound and reinforce the clarity of sound. The sound that reaches the listener in the first 70-80 milliseconds reinforces, in the way you hear psycho-acoustically, the direct sound you are hearing from the performance in a way that adds a great amount of clarity. And if you make a fairly tall shoebox like many of our halls are, the sound that ends up at the top of the room filters back into the room later and gives you the long reverberance that many types of music look for. There are some reasonably successful alternatives, but they often have elements that are comparable to shoeboxes: hybrid forms that have a lot of narrow parallel surfaces, a lot of reflective ledges that are close to the audience. If the idea is to get the best acoustics with the best investment, then a shoebox is a very good place to start.”



Roy Thomson Hall: The moveable canopies

Planning an opera house

While Artec would not talk specifically about the COC project, they readily shared their experiences of opera houses. “The great houses of the past centuries were very tight volumes. The reason why they could fit enough into those spaces is because they didn’t mind cramming people very close together. Today, we are concerned about how to get people out of a fire, meaning that you can fit fewer people into that tight volume.

“One of the primary goals in an opera house is to try to keep that volume tight and intimate, not just for acoustics but for the visual intimacy between the performers and the audience. Very often they end up being more of a horseshoe shape or almost circular shape. In order to create a sightline to the stage, you do tend to rake the seats more in an auditorium for an opera or ballet than you would need to in a concert hall. The acoustic detriment you try to overcome by the intimacy of the space. The higher rake absorbs more sound. In most opera, you are not looking for a very long reverb. Some of the greatest opera house have short reverb times, but they don’t necessarily make great concert halls.”

And what is the ideal space? Johnson offers a comparison: “The Metropolitan Opera is the wealthiest operation and has the money to hire the very finest singers in the world who can more or less cope successfully with the very large size of the Metropolitan Opera. Most opera companies now are building 1600 to 2100 seat rooms, and they will be used by singers who will be appropriate for the scale of these rooms. You will hear singers in those halls who would not fare well at all at the Metropolitan Opera.”

Designing building and sound together

When a new performance centre is planned, the acoustician is often chosen before the architect to provide acoustic guidelines. “It’s really a good collaborative effort,” says Johnson. According to Thomas Payne of KPMB, architect of the Roy Thomson project, Artec suggested the main changes to the existing hall and it was up to the architect to make the design meet those specifications. Sometimes, due to budget, an implementation proceeds step by step over time. Over the past summer, thanks to a donor who cashed in from the Nortel bubble, the Winspear Centre in Edmonton installed a new organ constructed by Létourneau Organs of Quebec. According to Johnson, “We had already decided where the organ should be placed. Most concert halls have organs because of the symphonic repertoire for organ and

orchestra. It turns the room into a pipe organ recital hall, and the pipes create an interesting visual.” Having the organ placed at the centre line, above the choral seating behind the stage, as in the case of the Winspear, is a favourite design for Johnson. “The choral seats give the ticket buyers a wonderful view of the conductor and it helps to get additional seats in the hall,” says Johnson.

Having reach the apex of their profession, are there any challenges remaining for Artec? Johnson demurs, saying, “It’s extremely important to continue to develop our expertise. We are constantly trying to discover all things that didn’t work, by looking for shortcomings, by looking for even the slightest improvements. We are constantly seeking the holy grail that will be the perfect room.” ■

Elements of a Good Acoustic Hall

Wood, good reflecting surfaces, quiet lighting and air conditioning and an adjustable canopy are some elements contributing to making a good concert hall. According to Doria, the cost of quiet lighting and air conditioning is not really that much more expensive. “There is a small premium for quieter dimmers but it is really selecting the right kind of light fixtures and circuiting them correctly. Starting with a quiet fan unit with the proper size—which in most cases is not really more expensive than a standard one—and picking a point on its operating curve where it operates quietly as its normal operating condition. We design the air ducts so that there is enough length between the fan and the room so the fan is not heard, and we make gentle turns in the ducts in order not to generate a lot of air flow noise within the ductwork itself.” At the press conference unveiling Roy Thomson Hall, the officials proudly announced that every seat was computer modelled acoustically seven years ago. “Every surface in the room can be assigned an absorption factor in a computer, to arrive at the probable reverb time,” said Doria. The 23 bulkheads serve not only to reduce the volume of the space and give the hall more rectangular characteristics, its sandblasted maple finish reflects sound back. Sound-absorbing banners can be lowered to cover the bulkheads to reduce reverb for amplified concerts. Visually, the most noticeable feature of the new Roy Thomson Hall is its movable circular and crescent-shaped canopies located above the stage that house the stage lights, also found in the Chan Centre and many other Artec halls. The canopy reflects sound back to both the stage and audience to solve the problem of dry acoustics for the musicians. The idea is to raise the canopies as much as possible for large orchestral works and lower them for solo recitals; adjustments can be made during intermission. Before the September 21 opening, Artec engineers will be working for a month with musicians from the TSO and other ensembles to arrive at optimal settings. When the adjustable features are not optimized, the results can be disappointing. Philadelphia’s Kimmel Centre (another Artec project) opened last December to mixed reviews. Said Johnson, “The building owners decided to open nine months ahead of schedule. There were many features that were not installed at the time.”

Death becomes them



photo: Angus Mc Bean/EMI

MARIA CALLAS, WHO DIED 25 YEARS AGO THIS MONTH, STILL SELLS MORE RECORDS EACH YEAR THAN ANY LIVING OPERA SINGER. Elvis Presley, who predeceased her by exactly one month, has been back in the charts this year and continues to earn more money than any other dead person. Taken together, these statistics amount to a towering indictment of the present state of popular music.

It seems almost inexplicable that the human race, with its ravenous appetite for entertainment, should have failed over quarter of a century to produce another Callas or Elvis. Neither Pavarotti nor Madonna come close, nor ever will. The desperate efforts of a universal music industry have yielded nothing more enduring than Cecilia Bartoli, the mini-voiced mezzo who tops the opera charts, and the high-kicking, faintly archaic Kylie Minogue. When we commemorate the Presley and Callas anniversaries we confirm a catastrophic failure of cultural renewal.

Before we examine the causes of failure, let us be reminded of the sorry state of the Presley and Callas reputations at the time of their deaths in 1977, on 16 August and 16 September respectively. Both were regarded as pathetic washouts. Callas had ended her stage career in 1965 at the age of 41, a point when most sopranos approach their peak. She had hoped to spend more time with her lover Aristotle Onassis, who junked her instead for Jackie Kennedy. She died, aged 53, in her Paris apartment of a cardiac infarction, also known as a broken heart.

Presley had lost his edge, first to the Beatles then to a rising tide of psychedelic sounds. His attempt at a social conscience—*In The Ghetto*—provoked muffled sniggers. His ninth and last album, *Aloha*

from Hawaii, was waving from nowhere. He died, aged 42, at his grotesquely adorned Graceland mansion in Memphis, of barbiturate and cheeseburger abuse.

And that's where their work could have ended—in the back catalogue of a record corporation with sales plodding along nicely, nothing spectacular. That's how it was with Enrico Caruso, the most celebrated opera singer before Callas. But Callas and Presley came storming back from the grave. To a generation unaccustomed to dangerous performances, the late lamented sounded thrillingly alive.

Say what you like about Elvis and Maria, when they got on stage or in front of a microphone in their heyday—they gave their last drop of vital fluids. I never heard either of them live, except on radio—but that was enough. With Elvis you feared he would burst a diamond button. Maria you fully expected to ram that dagger right into the heart of a blameless Tito Gobbi. In her last *Tosca*, at Covent Garden, she ripped her dress on a nail as she rushed onto the stage and sublimely never noticed.

Callas' dramatic intensity was self-sacrificial, accelerating her premature vocal decline. That final *Tosca*, partly captured on video, is far from beautiful. Her valedictory concert tour was a monstrous lapse of taste—rather like the long, rose-tinted fade-out of Judy Garland whose massive gay following Callas knowingly cultivated.

Still, the deaths of Callas and Presley left an emotional crater in our collective soul, and subsequent artists have been unable to heal it. The failure to create a legend for later times rests mainly with the music business, which changed since 1977 from a nurturing cottage industry to a corporate control tower. Its suited moguls are not in the market for uninsurable risks. So long as they control the means of distribution, Presley and Callas will never be replaced.

But it may also be that the public does not want another self-exploding star. Today's public has forgotten what it is like to be terrified out of its wits by war or theatre. When its cultural narcolepsy is disturbed by the unimaginable—11 September—it has no contemporary means of catharsis and turns back to a wilder age in search of musical consolation. A public that has put up for 25 years with synthetic substitutes has only itself to blame for the absence of authentic emotion. ■

Norman Lebrecht is Assistant Editor (Arts) of the London Evening Standard, and has recently published his first novel *The Song of Names* (Headline). Visit <http://lebrecht.scena.org> for The Lebrecht Weekly, a regular commentary column.

September 16th marks the 25th anniversary of the death of soprano Maria Callas. The most highly anticipated event in commemoration is the release of Franco Zeffirelli's fictitious film "Callas Forever". It has taken Zeffirelli 25 years to come up with a script idea that would do Callas justice. In the film, Callas is convinced by a friend-film and stage director (a character loosely based on Zeffirelli) to come out of seclusion to participate in a series of videos based on some of the most famous roles in opera. In the process, the audience witnesses flashes of Callas the dramatic interpreter, and Callas coming to terms with her lost voice. "Callas Forever" was supposed to make its North American premiere at the Toronto Film Festival but it missed the deadline for the final cut. The film opens in Paris on September 16th and will reach European markets this fall.

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Notes

ANNIVERSARIES

► September 25th marks what would have been the 70th birthday of Canadian pianist **Glenn Gould**. Several tributes will be organized throughout the country to mark the event. For those who want to relive memorable events of the legendary pianist in the comfort of their own living room, Bravo! presents in September and October a variety of Glenn Gould-related programming, beginning September 25 at 9 p.m. with the unique film *Thirty-Two Short Films About Glenn Gould*. Not to be missed also will be *Glenn Gould: Extasis* on September 28 at 7 pm. This program takes a look at the influence of the pianist, with extend-



ed commentary from experts, flashbacks and several black and white photographs. The CBC will telecast a special on Sept. 24 at 8 p.m. And Radio 1 and Radio 2 will devote Sept. 25 to Gould culminating in a live broadcast of Bernard Labadie conducting Les Violons du Roy in Labadie's arrangement of Bach's *Goldberg Variations*. Sony Classical will reissue on Sept. 10 a box set of two Gould version of the *Goldbergs*. Glenn Gould died in October 1982 after suffering a stroke.

► To celebrate the **100th anniversary**, next year, of **Korean immigration** in the US, South Korean representatives in Washington D.C. prepare many arts and cultural events. A Canadian musician, Claude Choe, was appointed composer and conductor for an anniversary album, which will be recorded with the famous London Symphony Orchestra. The recording will be held in the Abby Studio at the end of September. Korean-Italian soprano Sumi Jo, violinist Sarah Chang and cellist Hanna Chang will also be part of this recording project.

FESTIVALS

► The Altamira Summer Opera Concerts of the **Canadian Opera Company** raised almost \$30,000 for the Canadian Feed the Children Foundation, thanks to the generosity of Altamira Investment Services Inc. and the 10,000 people who attended the outdoor concerts this year. Highlights included the Toronto debut of Turkish bass Burak Bilgili, winner of the 2nd prize at the Jeunesses Musicales Montreal International Competition, and Quebec tenor Luc Robert.

► In August and September, **Tafelmusik** is, once again, the orchestra-in-residence at the Klang und Raum Festival in Irsee, Germany. The orchestra enjoys great popularity amongst the German public.

NEW MUSIC

► Jeffrey W. Ryan is the new composer-in-residence of the **Vancouver Symphony Orchestra**.

► **Elliott Carter** will receive his "Lifetime Achievement Award" in Westport, Connecticut, on September 22.

► **John Adams** has spent the summer completing a new work (a New York Philharmonic commission), a memorial to the tragic events of September 11.

► **John Corigliano** was composer-in-residence at the Sapporo Festival, in Japan.

► **Richard Danielpour** is currently working on his first opera and was in residence at the Villa Ubladini in Florence and at the New Jersey

Symphony's Composition and Conducting Institute.

► The Orion String Quartet premiered **John Harbison's** *String Quartet No. 4* at the La Jolla and Santa Fe Chamber Music Festival.

► As part of London's Barbican Centre festival BITE (Barbican International Theater Event), **Galileo Galilei** by **Philip Glass**, will be premiered on November 1. The production is by Mary Zimmerman, who also wrote the libretto in collaboration with Glass and Arnold Weinstein.



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Jazz: The Cyber Path

MUSIC AFICIONADOS OFTEN HAVE AN UNSLAKEABLE THIRST FOR DISCUSSION, INFORMATION, AND DISCOVERY OF ANYTHING MUSICAL. Therefore along with the satisfaction provided by concerts and recordings of our favorite performers and composers, we seek out periodicals, books, lectures, and conversations that bring us into contact with information and ideas touching on our obsession.

With the arrival of the internet, more material is now more readily available than ever before, making for a Himalayan mass from which to satisfy our desire for musical knowledge. But where to start a climb of such a scale?

For those who have already begun the task, part two of this article discusses specific sites of interest. For novices or those wishing to check their bearings, part one is an introduction to jazz on the internet, allowing a passage of sorts among the daunting mountains of jazz pages on the worldwide web.

Millions of sites

A simple prompt with the word “jazz” on any search engine yields an incredible amount of sources. For example, such a search on Google yielded 10,200,000 sites—that’s right: over 10 million web addresses dealing with jazz in one form or another! It would take a lifetime, it seems, to wade through them all. A smaller net can be thrown around the subject by limiting the search geographically. Narrowing the search to Canada yields a more modest 340,000 sites and to Quebec, 134 sites, a much more manageable though still imposing amount of information. More specific prompts, such as the name of a specific instrument or an artist, lead to equally manageable results.

Common sense and the purpose of your search dictate your strategy. If you are simply browsing, some general site like those of established publications (e.g. *Down Beat* or *Jazz Times*) or community-oriented sites like those of the International Association of Jazz Educators (IAJE) or Jazz Alliance International (JAI) are good places to start.

Analyzing the jazz infomart

But browsing through the many pages of search findings and clicking on those that stir your curiosity will lead you to the pleasures of serendipity as well as providing you with an overview. Based on a perusal of many of the available sites, I found that there are about five different kinds of web sources: (1) Commercial, (2) Community, (3) Artist-centered, (4) Fan-centered, and (5) Instrument-centered.

The first is the easiest to find. Commercial sites are full of advertising and prompts to click and purchase CDs, books, and jazz cruises, and they have easy, sometimes disguised links to other commercial sites. These sites—run by recording labels or retailing conglomerates, jazz festivals, clubs, and periodicals—have a primary goal of moving merchandise, but they can also provide useful information in the form of bios, discographies, interviews, and reviews. The down side is that only the site’s products are covered, so don’t expect impartial, encyclopedic data. These sites also provide state-of-the-art graphics and sound samples which can be taken advantage of if your processing hardware and software are also state-of-the-art, but these multimedia goodies could mean very slow going for those of us with more meager tools.

Official websites on jazz artists abound and, with their informative bios and discographies, are good starting points for research on individuals. Unofficial fan-based sites can also be quite informative on artists, festivals, and general discussion on jazz, although quality and factual accuracy vary.

Information on specific instruments in jazz is also plentiful, ranging from simple biographies and quotes to detailed descriptions of the approaches, practice routines, and philosophies of specific masters, past and present.

Most useful and reliable for research purposes are sites run by community-oriented, non-profit organizations such as the IAJE, JAI, and Europe Jazz Network (EJN).

Personal Picks

Here are some of the sites that I have found most useful and interesting.

Being a trumpet player, I find www.jazztrumpet.com is the jazz site I visit most often. Run by a trumpet player named Pete Estabrook, it contains information on major artists and their practice tips as well as links to other sites. One can also download exercises and solos and sign up for online trumpet lessons.

“Contemporary List of Jazz Links” at www.pk.edu.pl/~pmj/jazzlinks/ is an interesting and ambitious site built by a Polish jazz lover with a huge list of links, but direct connections are not always smoothly made, perhaps because the pages are not maintained. It is nonetheless an informative compendium of sites. Also in the category of community-oriented sites is that of the Jazz Alliance International at www.jazzai.org, a site that helps the organization fulfill its mandate of “expanding the audience and visibility of jazz.” The site gives the web navigator a solid frame of reference. In this category we can also put www.jazz-network.com, a German site that serves as a “jazz community service” with news and links to professionals in the field, be they musicians, journalists, or photographers. www.jazzbreak.com is also noteworthy because of its predigesting of jazz-on-the-web in an aficionado-biased and user-friendly fashion. A site with a strong Canadian slant is www.jazzcanadiana.on.ca with a wealth of links.

Commercial sites need careful navigation, since hasty clicking could draw you away to unwanted marketplaces and a big waste of time. They can, however, provide a good overview of what is out there. Jazz Online www.jazzonln.com and The Jazz Loft www.jazzloft.com in particular are two interesting commercial sites, the first conceived as a bulletin board system but now, with information on recording artists and links to e-businesses purveying jazz, fulfilling its self-assigned goal of “expanding jazz’s reach.” The second site is dedicated to recorded jazz on smaller, independent labels. Any of the recording company sites can also be very useful in picking up information on their artists in the form of fact sheets, interviews, and reviews — so in serving commercial goals, the sites also serve as worthwhile starting points for research.

Then, there is the ambitious Jazz World Database at www.jazzsociety.com which boasts that it is “the premier source of information for the jazz music industry” with profiles on “over 40,000 professionals and companies” and backs up this claim with an impressive amount of current information. Subscription rates apply, however.

Conclusion

There’s lots out there. If you have a question, you will find the answer or at least a link for further searching. The mountain may be big but it isn’t the mountain you’re conquering—it’s yourself.

Note: The website of *La Scena Musicale* www.scena.org is, of course, not one to neglect for articles and links related to jazz. ■

Jazz Tracks, a Cross-Country Roundup

WITH THE SUMMER DRAWING TO A CLOSE AND FESTIVAL FEVER FINALLY SUBSIDING, IT IS TIME TO LOOK FORWARD TO SOME AUTUMNAL MUSICAL ACTIVITIES. Notwithstanding the steady stream of recordings being released these days, both new and old, there are plenty of live acts slated around the country, and the following list of events only scratches the surface.

Guelph—For almost a decade, Guelph has been home to one of Canada's more innovative musical events. Now in its ninth edition, the *Guelph Jazz Festival* (GJF) is set to go from September 4 to 8. Beyond



Fred Hersch

its program of about 30 concerts, this music-friendly event with a definite edge includes a three-day colloquium and workshops that enable scholars and performers to share their insights with the general public. Unlike any other festival in the country, the GJF fulfills an educational mission as well, thus putting it in a class of its own. Headliners this year include the formidable all-American rhythm team of **William Parker** (bass) and **Hamid Drake** (drums) appearing in various settings, the new music guitarist

par excellence **Fred Frith** with his Maybe Monday Trio, British saxophonist **Trevor Watts'** multi-kulti Moire Music Orchestra, the Hassidic New Wave from New York, and much, much more. Info at www.guelphjazzfestival.com or by phone at 519-763-4952.

Toronto—Slightly east of the city, the town of Port Hope actually hosts the last of the summer's jazz events, aka the *Port Hope All Canadian Jazz Festival*, from September 20 to 22. As its name says, the program is national in scope, with an emphasis on mainstream jazz. Toronto band leader **Rob McConnell** with his tentet and Montreal vocalist **Ranee Lee** head the bill. Info at www.allcanadianjazz.com.

In the Queen city itself, there is more mainstream fare to be heard at its two main nightspots, the Top of the Senator (416-367-7517) and the Montreal Bistro (416-363-0179). While both venues have brought in name acts from the States in the past, their programs will be more focused on local and Canadian talent for the upcoming season. And finally, American pianist **Fred Hersch** will be in town on October 4 at Walter Hall (University of Toronto) for a solo concert.

Vancouver—Home to one of the most noteworthy jazz festivals on the continent—or anywhere on the planet for that matter—British Columbia's metropolis also sports one of the more dynamic local scenes around. Thanks to the encouragement and promotion of the festival's organizing body, the *Coastal Jazz and Blues Society*, Vancouver's jazz lovers and musicians have something to look forward to year round. True to its form, the CJBS already has its main shows lined up for the months to come, starting with three events on tap for the latter part of September, the first being the quartet of Norwegian bassist **Sigurd Ulveseth** (19), the second Toronto guitarist **Tim Postgate's** Some Stories (20) and lastly, fellow Torontonians and pianist **David Braid** with his All Star Sextet (28), including saxman **Mike Murley**. From the local scene, the Ornette Coleman tribute band To Be Ornette to Be will perform on October 17, preceded by the Trio Safa on October 9, a group that blends Western and traditional Persian music. Also passing through are three American bands, drummer **Bobby Previte's** Bump (October 25), bassist **Mark Helias'** threesome Open Loose (October 30), and the Herbie Nichols Project (November 1). From distant

Norway, once again, the trio of free improvising saxophonist **Frode Gjerstad** will play on October 18, and Dutch violist **Ig Henneman** encounters the Toronto/Montreal duo Queen Mab (**Marilyn Lerner**, piano, **Lori Freedman**, clarinets) on November 9. For times and places, call 604-872-5200 or check in at www.coastaljazz.com.

On and off the record

No sooner than the first seasonal chill appears so does the Holiday Season, at least in store windows. In the music business, of course, this brings on the usual deluge of CD releases. Yet, in a time when the majors are drastically cutting back on new productions and banking mostly on reissues, small and medium sized independent labels are more than making up for the shortfall. There are many items to watch for on the new issues front, and some interesting repackaging of older material as well.

- On ECM: **Dave Holland Big Band**, *What Goes Around*; **Keith Jarrett**, *Always Let Me Go* (2 CDs); and **Rarum Series**, individual CDs of selected pieces by ten artists on the label, including Jarrett, Holland, Metheny, Surman, and Gismonti, graced by their own liner notes.
- On RCA Bluebird: **Dave Douglas**, *El Trilogy* (music for two dance pieces by two ensembles and a combination of both groups for a third one).
- On Marsalis Music: **Branford Marsalis**, *Footsteps of our Fathers* (including new renditions of the "Freedom Suite" by Sonny Rollins and Coltrane's "A Love Supreme").
- On Sketch Records (France): **Steve Lacy** with Mal Waldron and Jean-Jacques Avenel.
- On Justin Time: **Hugh Ragin**, *Feel the Sunshine*
- On Effendi Records (Canada): **François Th  berge 5 with Lee Konitz** plays the *Music of Lee Konitz*.


Reissues

- **John Coltrane**, *A Love Supreme* (*Complete Recordings* series)—with a couple of alternate takes of the first movement from a recently unearthed session with Archie Shepp, plus a live Classic Quartet version from France in 1965.
- **Herbie Hancock**, box set (Columbia Legacy)—featuring both his acoustic period (discs 1, 2) and electric period (discs 3, 4). Unissued material from the VSOP Quintet.
- **Thelonious Monk**, *Live at Newport 1963-1965* (Columbia Legacy)—1965 concert not previously issued.

For further listings of upcoming releases, look through this very extensive website: home.att.net/~lankina/jazz/newjazzreleases.html

On the international scene

Instituted in Denmark in 1990, the **Jazz Par Prize** is the world's most prestigious award granted to a jazz musician. Selected from a shortlist of candidates chosen by an international jury, the winner is awarded a cash prize of US\$ 35,000 (!) and an opportunity to perform a series of concerts with Danish musicians and to record his or her own music for commercial release. Joining the list of past winners—David Murray, Lee Konitz, Gerri Allen, Tommy Flanagan—is the American pianist **Andrew Hill**, one of jazz's true originals and a largely under-recognized composer. He will travel to Denmark in April of next year to receive his prize and perform. You are urged to check out his brand-new release on Palmetto Records, *Andrew Hill Sextet +11 A Beautiful Day*. ■



Lucie Renaud
La cena musicale/
The Musical Table

Abduction of Smoked Salmon Crisps in a Crab Seraglio

Recipe by Jean Soulard,
Executive Chef
at Quebec City's
Chateau Frontenac

photo: Russell Proulx

Ingredients

8 slices smoked salmon
30 g (1 oz) melted butter
12 phyllo pastry dough circles (7,5 cm—3" diameter)
250 ml (1 cup) sour cream
240 g (8 oz) crabmeat
The juice of 1 lemon
10 strands chopped dill
Milled salt & pepper

Garnish

strands of dill
30 g (1 oz) salmon roe

– Melt the butter. Layer 3 sheets of phyllo dough one on top of the other brushing each with a small amount of melted butter. Cut out 12 circles (7,5 cm—3" diameter) with a pastry cutter. Place on a baking plate and bake in the oven at 350°F (180°C) for 4 to 5 minutes. Watch closely as this dough bakes very quickly.

– Mix the sour cream, flaked crabmeat, lemon juice, chopped dill, salt and pepper in a bowl.

– Prepare the crisps on each of the plates by placing the smoked salmon and the crab cream on one of the phyllo crust circles. Repeat the operation ending with a layer of phyllo crust.

– Decorate using the dill strands and salmon roe.

J.Soulard: As soon as you take the phyllo dough out of its wrapping, quickly brush with melted butter because phyllo dough dries very quickly. If the operation takes time, protect the roll of phyllo dough with a humid cloth once it has been taken out of the wrapper.

Suggested wine: Graves (on lees), at least 3 years of age.

The Inspiration Behind the Recipe

Jean Soulard, executive chef at the Chateau Frontenac, is well known to the gourmets, who relish both his writings (two years ago, he published a lavishly illustrated and tastefully accessible recipe book called *Naturellement*, where this recipe can be found) and television appearances (the program “*Cuisinez avec Jean Soulard*” broadcast on *Canal Vie*). His dishes are delicious and they are relatively easy to make, as the preceding recipe illustrates.

Master Soulard admits that the inspiration for his recipes comes to him very naturally in the most unlikely places, frequently during his daily jogging. In this case, he decided to call one of his preparations “Abduction of Smoked Salmon Crisps in a Crab Seraglio” after listening to Mozart’s *Abduction from the Seraglio*. He admits to having eclectic musical tastes ranging from classical music (including the more contemporary repertoire) to the rave music his daughter has him listen to sometimes. His long car trips put him in touch with music since it is naturally out of the question to play music in the kitchen in the full effervescence of hotel life.

The Mozart Work that Inspired the Recipe

In 1781, when Mozart started composing the three-act singspiel *Die Entführung aus dem Serail*, he wasn’t yet the renowned opera composer he was to become. Nobody took him all that seriously at the time of the very successful Munich première some time earlier of his *Idomeo, rè di Creta*. He hinted to those around him that he was very intent on composing an opera, while spending his time in good company, flirting with Constanze Weber, his landlady’s daughter. Suddenly, on August 1, 1781, luck came knocking! He wrote the following to his father Leopold: “Two days ago Stephanie junior gave me a libretto for me to write some music. The libretto is quite interesting. The subject matter is Turkish and the title is *Belmonte und Constanze or Die Verführung aus dem Serail*.” This slip by Mozart who wrote “*Verführung*”(seduction) instead of “*Entführung*”(abduction) has amused a number of biographers ever since!

It is quite possible that the subject of the opera was suggested by Emperor Joseph II himself, since the work was due to be created during a state visit by Russian Grand Duke Paul Petrovitch to Vienna to negotiate a secret alliance allowing Austria and Russia to take over a substantial part of the Ottoman Empire.

After numerous rewriting sessions, the première finally took place to loud applause and whistling on July 16, 1782, at Vienna’s Burgtheater. A number of critics complained about the scantiness of the libretto and the poor level of the poetry but *Die Entführung aus dem Serail* was to remain the best appreciated opera during Mozart’s lifetime. No doubt this was due to the images of exotic adventures conjured up by the subject matter as well as the fascination of his contemporaries for Turkish harems.

Additional Reading

Mozart : L'enlèvement au sérail. “Opéras” Collection, Bleu nuit Publishers, in co-operation with the Rhine National Opera. In it, a synopsis of Mozart’s opera is included in French and German along with photos of the 1997 Rhine Opera Production and texts by William Christie, Stephen Lawless, Jean and Brigitte Massin and a number of other leading figures of the Mozart repertory. A chronology is included as well as excerpts from Mozart’s correspondence. Finally, certain Turkish recipes are suggested for the gourmets. ■



[Translated by Alexandre Lebedeff]

Upcoming Engagements:

The opera will be performed by l’Opéra de Québec. March 8, 11, 13 and 15, 2003.

Guidelines for DVD Equipment

IF YOU ENJOY OPERA OR BALLET, NOW IS THE TIME TO MOVE OVER TO DVD. The higher technical qualities bring us closer to irreplaceable live performances and the benefits of being able to relive or anticipate performances.

No fewer than eighty-two opera DVD titles are available in Canada, and this number will increase at a healthy clip. The medium offers distinct visual improvements over VHS and better sound than Hi-Fi VHS. Prices for DVD players and requisite high-resolution televisions have tumbled and the cost of an opera on DVD is often less than an audio CD set since the content is on one disk as opposed to two or three, and it is not necessary to print a libretto.

It is possible to assemble a high quality DVD setup without breaking the bank. Step one is having a television capable of displaying DVD's high-resolution output. This requires a TV with either SVHS ("supervideo") or "component" input jacks. DVDs played via the familiar coaxial cable deliver somewhat better images than VHS, but most of their higher resolution and better colour saturation is lost. Component video yields a slightly better picture than supervideo, so look for a television with component inputs unless you get a very good deal on a unit that has only SVHS.

The 27" screen TV is the most common in today's market; excellent units sell for less than \$500. The brands that typically score high in Consumer Report tests for picture quality are Sony, Toshiba, and RCA, although the latter has a problematic repair record.

The audio quality of the television is not a great concern. If you're serious about music, you will channel DVD audio tracks through your sound system or amplified computer speakers (Altec, Lansing and Cambridge Audio are good bets). Your two-channel stereo system will do fine; the "PCM stereo" sound track on DVDs is high quality. Surround sound has compressed, lower quality sound on 5.1 tracks and can be saved for car chases and war flicks.

DVD players fall into three classes: standard single-disk, standard multidisc, and "progressive-scan." The latter, which does not cost much more than standard players, offers resolution and colours verging on lifelike only if you invest in an "HD-ready" television (HD = high definition). These units run from \$1500 and up.

A multidisc DVD player is of little benefit to classical music fans unless they have a mad desire to watch the entire Ring Cycle without a single visit to the fridge. A quality single-play unit is sufficient for viewing classical performances. Toshiba, Panasonic, Sony, Samsung, Hitachi, RCA, JVC, Philips, Pioneer, and Yamaha offer solid models in the \$300 to \$400 range. Some of China's cheaper Apex brand models are of equal quality.

Some but not all of the DVD players can do double-duty as an entry-level audiophile CD player. Consult the current issue of the British magazine *What Hi-Fi*, which does a good job testing DVD players for sound quality. Some recommended models are available in North America as well as in Europe. Check whether a unit can also play audio CD-Rs, CD-RWs, and MP3 files.

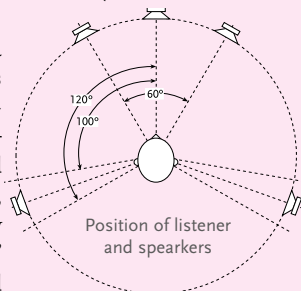
Above all, use your own eyes and ears to evaluate units. The specific models tested by *Consumer Report* or *What Hi-Fi* will usually be replaced by new ones within months. The fact that one model by a given manufacturer rates high is no guarantee that its replacement will be of equal quality. ■

Geoff Martin

How to Set Up Your DVD-Video

Walk into any video rental store and you'll see that we're well on our way to DVD-Video completely replacing VHS video tapes. There are a number of reasons why we can consider this a good thing, including an improvement in apparent video quality and no degradation in the signal caused by the ravages of time. However, perhaps the most obvious improvement is that DVD-Video brings what is known as "discrete multichannel audio" (more commonly known as "surround sound") to the consumer. Where VHS tapes can support only two independent channels of audio which are, in theory, routed to two loudspeakers, DVD-Video supports six independent channels of audio (better known as "5.1 channels").

In the best of all possibilities, a DVD-Video player has five outputs which provide full frequency range signals that are sent to five loudspeakers—the Left, Centre, Right, Left Surround and Right Surround (abbreviated L, C, R, LS and RS). A sixth output for Low Frequency Effects (the "LFE channel" also known as the .1 in 5.1) is connected



to a subwoofer—optimised to only produce low frequency material.

The location of these five loudspeakers around the listener is crucial to the correct presentation of the sound field recorded on the DVD-Video. There is an official recommendation developed by the International Telecommunications Union (ITU) which is the standard configuration used by professionals worldwide. This recommendation states that all loudspeakers should be the same distance from the listener, with specific angular locations as shown in the figure. Note that the surround loudspeakers are supposed to be located to the sides and slightly behind the listener—not far in the rear as is typically seen in homes and stereo stores. Remember that these are "surround" loudspeakers - not "rear" loudspeakers. (Readers wishing to read the exact details of this standard should download the document BS.775-1 from www.itu.ch for a small fee.) The placement of the subwoofer is less critical—one possibility is on the floor in a corner of your listening room. If you have a DVD-Player and fewer than five loudspeakers and a subwoofer, then you must configure your player for the appropriate loudspeaker configuration. In order to hear something approaching a reasonable facsimile of that which you ought to hear, you must "tell" your DVD-Video player how many loudspeakers you have. Almost all players provide the user with various modes of operation which correspond to different configurations of loudspeakers, providing what is known as "downmixing" capabilities (because you are mixing 5 channels down to a smaller number of loudspeakers).

For example, most of the dialogue in a movie is exclusively routed to the Centre loudspeaker. If you have only two loudspeakers, correctly connected to the Left and Right outputs, then you will hear very little speech in your movie, but a great deal of soundtrack music; therefore the player should play the Centre channel in your Left and Right loudspeakers. In addition, it should be smart enough to also include the Left Surround in the Left loudspeaker and the Right Surround in the Right.

In a worst-case scenario, if you have a single loudspeaker, then the player should rout all five channels to that one output.

Every player has a different trademarked name on its particular method of downmixing for your loudspeaker configuration. The three important things to remember are

1. your player doesn't know how many loudspeakers you own
2. use the mode that's appropriate to your setup, and
3. read the manual that came with the player. This will tell you the correct mode and loudspeaker placement for your system. ■

In the next issue, how five channels of audio can be squeezed onto a DVD-Video.

Michael Schade

Perpetual Motion



Joseph So

Canada's busiest tenor
balances family life with
carrer in the fast lane

MICHAEL SCHADE IS A HARD MAN TO TRACK DOWN. No wonder – he is one of the most sought after lyric tenors in the world today. With an enviable combination of voice, brains, solid musicianship, irrepressible persona, and business acumen, Schade has risen to the top in a mere dozen years. It took several transatlantic calls, but eventually I caught up with him just before midnight, at home in flooded Salzburg, Austria, for an interview.

Since his European debut as Tamino in Bologna in 1991, his career has been on an upward trajectory that sees no sign of diminishing. With a jam-packed itinerary that would strike fear in the heart of the most incurable workaholic, Schade instead revels in it: "This was the best summer of singing of my life!" It started off with *Orlando Paladino* with Nikolas Harnoncourt in Lisbon, Graz, and Vienna.

With barely enough time to catch his breath, he reprised Ferrando in *Così fan Tutte* at the Wiener Staatsoper, where he enjoys star status. But the real centrepiece of the summer was his Don Ottavio in a new production of *Don Giovanni* at the Salzburg Festival: "There were 15 different television crews and 90 photographers at the dress rehearsal, and 250 publications reviewed the production!"

Then it was time to go on the road again, to the Edinburgh Festival and the Canadian Opera Company's production of *Oedipus Rex/Symphony of Psalms*, opposite the sensational Polish contralto Ewa Podles, before returning to Toronto for more of the Stravinsky double-bill. In between he managed to squeeze in a solo recital in Brussels, a duo recital in Edinburgh with his buddy, baritone Russell Braun, and a run of the Beethoven *Ninth* with the New York Philharmonic under Lorin Maazel. Not too shabby for a boy from Oakville, Ontario, eh?

Among the many irons in the fire for the adroitly multi-tasking Michael Schade – one that he is particularly proud of – is *Of Ladies and Love*, his first solo album for Hyperion, the prestigious British label (see review). With the recording industry in serious decline, when even high-profile artists have had their contracts terminated, Schade bucks the trend by quietly adding to his already impressive discography. “To get a solo recording these days is a big honour,” Schade says with a mixture of satisfaction and modesty.

This CD features his felicitous collaboration with Malcolm Martineau, one of the most estimable accompanists today. They met for the first time at a Metropolitan Opera performance of *Le Nozze di Figaro*. Schade fondly recalls that first meeting: “Malcolm is such a famous pianist and works with the greatest singers like Bryn Terfel and Barbara Bonney. It took me all my courage to ask him if he would work with me. As it turned out, he is not just an accompanist but a real friend.” Another musician who has figured prominently in Schade's recital career is Graham Johnson, with whom he made his Alice Tully Hall solo debut last February. It was Johnson who featured the Canadian in the last two recordings of the magnificent Schubert Edition. This series includes many of the greatest lieder singers of our time, the likes of Dietrich Fischer-Dieskau, Elly Ameling, Janet Baker, Brigitte Fassbaender, Peter Schreier, and Matthias Goerne.

Fine as he is on recordings, Schade ‘live’ is unto itself. There is no denying that Michael is a bit of a ‘ham’, a showman in the best sense of the word. Remember the way he used his whole body to create a mesmerizing if albeit idiosyncratic Idomeneo for the COC two seasons ago, livening up an otherwise dull production? At the taping of “Michael Schade Live at the Rehearsal Hall” for Bravo Television, the tenor, donning a hockey jersey (he is a huge Leafs fan and the taping happened during the Stanley Cup Playoffs), vocally stick-handled his way through the exuberant ‘La Danza’ with the finesse of a Mats Sundin – “MTV meets the Victorian drawing room,” quips Schade.

The razzle-dazzle of show biz aside, there is nothing ‘smoke and mirrors’ about the artistry of Michael Schade. “When people say I am a Mozartian, I feel it is like a royal title – something I am very proud of,” says Schade, reflecting on the accolade. But unlike the typical, soft-grained Mozart tenor voice, the Schade sound has plenty of squillo – “a Mozart sound with a Turbo boost!” laughs the tenor. He can do heavier roles such as Idomeneo and Tito, but always striving for beauty of tone and a true legato. A versatile artist, Schade does not like to be typecast as just a Mozart tenor. “Compelling” and “intense” are apt descriptions of Schade's *Oedipus Rex* several seasons ago. Now, Canadian audiences will get to experience it once again, in the unforgettable COC production directed by the brilliant François Girard. Looking forward to revisiting the work, an enthusiastic Schade understandably allows himself a bit of



Michael Schade as Oedipus in the Canadian Opera Company's production of “Oedipus Rex with Symphony of Psalms” at the Edinburgh International Festival, Playhouse Theatre (Scotland), 2002.

There is no denying that Michael is a showman in the best sense of the world

hyperbole: “It’s the best single piece of theatre done anywhere in the world.”

To be sure, the angular, edgy vocal line of *Oedipus Rex* is a far cry from the classically elegant Ottavio and Ferrando of Mozart. But the modern repertoire holds no terror for Schade, who counters: “There are moments of great lyricism in *Oedipus*, that’s where my Mozart handiwork comes in.” He emphatically disagrees with the notion that ‘modern’ composers write ungratefully for the voice – “No, never! Because composers like Stravinsky and Britten were huge vocal fans. Also, whether it is Wagner or Mozart, it should be sung the same way.” Among ‘modern’ operas, Schade is eager to tackle the title role of Stravinsky's *The Rake's Progress*: “I am dying to do it in Toronto, by the way! The Rake has fantastic vocal writing. There is no doubt that Stravinsky knew what he was doing with the voice.”

With all the successes and accolades, Michael Schade remains remarkably grounded in things important to him – his home, his extended family and his close friends. Time is divided between his house in Oakville, west of Toronto, and an apartment in central Vienna. He travels with his wife, mezzo-soprano Norine Burgess and their four-year old pride and joy, Sophie. Soon the Schades will welcome the arrival of twins: “A boy and a

girl – it’s going to be a big life change for us!” The good father and husband that he is, Schade has already cancelled his Covent Garden debut as David in *Die Meistersinger* in order to be home for the birth of the twins – “we are gambling that the twins are due in the latter part of November.”

Despite the exponential growth of the Schade household, it will remain a two-career family in the foreseeable future. Mezzo-mom Norine has appeared as Prince Orlofsky (Vancouver), Mother Marie (Arizona) and Maddalena (Edmonton) in recent seasons. “She is sounding great!” Michael says enthusiastically. “The biggest gift I can give her is to say... keep singing!” Their success of balancing family and career is helped by a large support system of loving parents, relatives and close friends. “It is so nice to know that while I am here in Europe doing my thing, there are people back home who really care about you, who haven’t forgotten you,” says a grateful Schade, who considers Toronto and Canada to be the best places in the world to live. “Europe is wonderful for the sense of tradition and style, and the food and wine are better – this is a gross generalization,” laughs Schade, “but Canada has a wonderful, easy lifestyle, and Toronto is the only place in the world where a city of four million can be friendly and giving.”

With his years of experience of living and working on both sides of the Atlantic, Schade has some sage advice for young Canadians contemplating a European career. He feels that we in general look too much towards the United States – “Canadians have to be ready to invest in a system that is very different from the spoon-fed system at home. Here in Europe, it’s up to you to get yourself going – you have to be more of the entrepreneur.” Schade recommends hooking up with a local agent, even if the singer has representation at home. “I have worked 12 years with Elizabeth Crittenden at Columbia Artists, but I also have many European agents. I do all my concert work with the RAAB agency here in Vienna, and I have representation in England, France and Italy. Local agents have more of an inside knowledge – they can get you gigs. On the other hand, your manager is someone you discuss things with – not only where your career is going, but when you are not singing, when you are having babies... this is what a

manager is for. You have to have a good relationship with your manager.”

As to the challenges of living in a foreign country, Schade answers, “My best advice is: when in Rome, do as the Romans do!” Is language facility important? “Absolutely, and if you can’t do it, fake it! Every singer has to be a bit of a chameleon. You have to adjust to the colour, the flavour, and the smell of the land. You have to be versatile in this business. I can’t change the fact that more Europeans smoke than Canadians, but I am not going to let it ruin my day. You can’t go around saying ‘we never do this in Canada.’ When you go to a new country, you have to know what you are made of, yet you have to accept the new. You have to enjoy the new.” ■

Upcoming engagements:

Stravinsky’s *Oedipus Rex*, Canadian Opera Company, Toronto. (Sept. 27-Oct. 12)
Don Ottavio in Mozart’s *Don Giovanni*, Metropolitan Opera, New York (Dec. 27-Jan. 18)
Die Zauberflöte, *Die Fledermaus*, *Il Barbiere di Siviglia*, *La Traviata*, Wiener Staatsoper (Feb.-Apr. 2003)
Recital with Vancouver Recital Society (April 27, 2003)



Of Ladies And Love...

Songs of Beethoven, Schubert, Liszt, Ravel, Fauré, Strauss

Michael Schade, tenor

Malcolm Martineau, piano

Hyperion CDA 67315 74m 01s

**** 1/2

Few classical artists move among opera, lieder, and oratorios with as much ease and distinction as tenor Michael Schade. At home in all three genres, Schade brings to the song repertoire a voice of substance, one that is capable of a full spectrum of colours, while retaining as much as possible the intimacy of the recital stage. This new release on the Hyperion label, famous for its superlative catalogue of vocal recitals, is a very fine effort.

The wide-ranging repertoire on the CD is a mixture of chestnuts

(Adelaide, An Silvia, Morgen) and the unfamiliar (Trost: an Elisa, Laura am Klavier). One common thread that runs through these songs is the theme of women and love, set to music by the six composers, underscoring the universality of love, adulation, yearning, fulfillment, and loss. In the deft hands of Schade and Martineau, these songs receive a highly Romantic treatment without crossing over into sentimentality or melodrama.

As a recitalist, Schade is uncommonly expressive and communicative. The voice has grown in volume in recent years, yet it has retained much of its sweet timbre and flexibility. It is at its loveliest in the quieter moments in this repertoire, where he uses his honeyed mezza voce to great effect. To these ears, the Beethoven,



Schubert and Strauss are particularly affecting. The delicate passages in both the popular Adelaide and the unfamiliar Trost: an Elisa are a pleasure to the ear. Schubert’s *Der Jüngling an der Quelle*, sung ever so lightly by Schade, is exquisite. An intelligent singer, Schade displays admirable attention to textual nuance. The grief in *Wonne der Wehmut* is all too palpable, as is the swagger in *Quel Galant m’est comparable*, from Ravel’s *Cinq mélodies populaires grecques*. His straightforward simplicity in An Silvia is altogether charming. Fauré’s Lydia was added to the recording at the last moment: “I had one day to learn it and it was essentially a live take.” But it came off very well. In the comic *Der Küss*, Schade sings with the right mixture of seriousness and parody. If one were to quibble, his exuberant nature and his bright tone have a tendency to make too emphatic a dramatic statement, thereby nearly overpowering some of the more delicate songs.

On the other hand, the three ultra-Romantic Petrarch sonnets by Liszt, sung in Italian, are virtually operatic arias, requiring flashes of full-throated vocalism, which Schade is happy to oblige. He sings with beauty and feeling, except for moments of discomfort in the fortissimo high notes, particularly in *Pace non trovo* and *Benedetto sia ‘l giorno*. The recital ends with four Strauss songs, with the tenor at his considerable best, with a very fine *Cäcilie* and a deeply-felt *Morgen*. Malcolm Martineau shows why he is one of the best in the business by giving splendid support to the soloist, all the while eliciting gleaming tones from the Steinway, lovingly captured by the engineers. The trilingual booklet continues the tradition of exemplary notes from Hyperion, with an informative essay by Benjamin Folkman, artists’ bios, photos of the composers, and best of all, a colour reproduction of “The Black Brook,” a painting by John Singer Sargent from the Tate in London.

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Mahler's *Third* as Seen by Nézet-Séguin



27-year old Yannick Nézet-Séguin is the Artistic Director of l'Orchestre Métropolitain du Grand Montréal

MAHLER'S THIRD SYMPHONY CONTINUES TO BE ONE OF HIS MOST INTERESTING WORKS BECAUSE IT IS THE ONLY ONE FOR WHICH THE COMPOSER CREATED A REAL PROGRAM, A SCAFFOLDING, IF YOU WILL, BEFORE BEGINNING TO WORK. Even so, I find that it isn't necessarily the easiest of his symphonies to understand. It is a fairly intimate work in terms of expression, despite its powerful orchestration, and carries us into a kind of dream world in which Mahler seems bent on mixing all sorts of things—mythology, the biblical Creation, and philosophy. To my mind, it typifies the end of the nineteenth century.

A symphony of Nature

Mahler always wanted his symphonies to embrace the world, and the *Third*, composed in 1895, does this quite explicitly, pushing the orchestra to unbelievable limits. Structurally, Mahler proceeded according to an established hierarchy of kingdoms: mineral, vegetable, and animal, moving a step up each time in terms of evolution. Then he went on to "What man tells me," "What the angels tell me," and "What love tells me." In the end, however, Mahler decided to do away with the program. Bruno Walter described it as a canvas, or a scaffolding around a building that is removed once the work is done. Mahler referred to the symphony as "my personal monster," which implies that he had difficulty adhering to his outline.

The composer retired to the country to write the symphony in order to find inspiration in Nature. Walter, who was nineteen at the time, remembered how one day, on an outing with Mahler, he was gazing at a majestic mountain only to hear his companion say, "No use looking up there. The mountain is in my music!"

First movement

The first movement represents "summer marching in" (in a general sense—sun, water, and sky). The key chosen is the rather sombre D minor. It may seem contradictory, but I really believe it represents Nature in all that is grand and rather fearsome. The majesty of summer can be frightening, even dizzying, because in fact it dominates us.

The program for the first movement surprised me when I read "Pan awakes." For me, the music sounded more like a funeral march. To speak of summer when scoring music for eight horns in D minor with lots of percussion may seem odd. There is something implacable about this passage. I think we have to see it as representing Nature emerging from original chaos. This movement is the most revolutionary of all Mahler's work because percussion instruments are given pride of place (fanfares, long percussion passages, right from the start). The orchestration is the opposite of what is customary. Symphonic music is traditionally based on the strings, but here Mahler opens with the trombone, moving to the trumpet, then the horns, woodwinds, and finally strings. You might say that Mahler is comparing evolution in Nature with symphonic evolution, thereby giving this movement a special colour, musically speaking.

Second movement

It came as no surprise to learn that the second movement dealt with "the flowers of the meadow." There was an elegance, a delicacy there.

Mahler was a poet who was profoundly touched by the world in which he lived. He said that meadow flowers were the most incredible manifestation of the vegetable kingdom. For him they represented what was carefree and lighthearted, but which, when Nature's elements were let loose, turned to panic. The flowers writhed as though they were calling for help.

Third movement

When I learned that the third moment described animals ("beasts of the forest"), I suddenly thought it seemed less like a jest (suggested by the whimsical, almost ridiculous timbre of the E-flat clarinet) than a sort of heedlessness, a clumsiness in behaviour that we humans don't consider "classy." However, the music is very beautiful and this movement contains one of the most famous solos—the hunting horn passage written for trumpet. (I'm planning to put the trumpeter in the hall rather than on stage, but I won't say where. Come and see for yourselves!)

Fourth movement

The sung text of the fourth movement, "Oh Mensch," ("O Man") is taken from Nietzsche's *Zarathustra*. The orchestration of this night song is pure music, almost minimalist, and sweeps the listener into a kind of trance. It moves from one chord to another, the timbre dark, with an oboe glissando here and there (a night bird). Mahler sought inspiration in German philosophy, according to which the human rite of passage occurs at night. The strings are muted throughout the movement, and much of the score is given to violas, cellos, and double basses, playing sombre chords in striking contrast to the oboe.

Fifth movement

This great *adagio* is for me the finest movement of the *Third*, using orchestral colour for purely expressive effect. "Love," for Mahler, was the most highly evolved form of creation—what held everything together. When I began to study the symphony, I was amazed by the last movement's use of D major, by nature a brilliant, triumphal key, in such a moving *adagio*. Until very recently I couldn't listen to this movement without crying. Initially I didn't know about the work's full literary context, but I intuitively felt the presence of God or the creative force. It is as though you saw "The End" appear on a screen—a kind of sadness fills you because it is ended, but at the same time the beauty of it draws you on toward a new beginning. ■ [Translated by Jane Brierley]

UPCOMING EVENTS

L'Orchestre Métropolitain du Grand Montréal will perform Mahler's *Third Symphony* on Sept. 26 at Montréal (514) 899-0644. Yannick Nézet-Séguin conducts the CBC Radio Orchestre in Vancouver Sept. 15, Vancouver Symphony Oct. 18, 19, 21, Winnipeg Symphony Nov. 14, Victoria Sym. Nov. 31, Dec. 1, 2, Opera Ontario (*Lakmé*) Jan. 25, 30, Feb. 1, 7, and Manitoba Chamber Orch. Mar. 18.

Yannick Nézet-Séguin's recommended recordings

- I would first choose the recordings of Mahler's *Third* by Otto Klemperer and Bruno Walter, both of whom knew the composer personally and whose visions of the work are diametrically opposed.
- The most recent recording (1999) by Claudio Abbado with the Berlin Philharmonic, live in London, bowled me over.
- Of course I have to include Leonard Bernstein's two recordings. He makes great play of volume and sentimentality, but it's better to go somewhat overboard than not to rise to the occasion.

Naxos at 15: An Interview with Klaus Heymann

This year marks the fifteenth anniversary of Naxos, the once dowdy little budget record company that is now the biggest independent classical label in the world.

BACK IN 1987, NAXOS'S FOUNDER AND CEO KLAUS HEYMANN DECIDED TO RECORD 100 POPULAR CLASSICAL MUSIC TITLES AS A SIDELINE TO HIS MAIN BUSINESS OF DISTRIBUTING SOUND SYSTEMS IN ASIA. From that humble beginning Naxos grew into an international conglomerate with 250 employees and a catalogue of over 2,400 CDs. Last year Naxos sold over 10 million CDs, representing business worth over CN\$70 million.

Today Heymann has every reason to be happy, as he explained in a recent phone interview. "Looking back, we have achieved what we set out to do. Our catalogue can compete with any in existence. We have a huge number of fans and loyal customers. Most importantly, we have been faithful to our original business model and ideology, to provide excellent classical music recordings or interesting repertoire at the lowest reasonable price."

Naxos's early years were not always easy. "Some stores wouldn't even shelve us with the major labels. We had separate racks," Heymann recalls. "That turned out to our advantage. Today people head straight for our display and skip the full price inventory." Some critics refused to review Naxos CDs. "A few anti-Naxos critics were in thrall to the major labels, but that's a thing of the past. These days Naxos gets dozens of nominations and awards," says Heymann. Indeed, Naxos recordings have over 350 top 3-star recommendations in the Penguin Guide and have been awarded more than 35 Gramophone Editor's Choices. In 1999, Naxos won its first Gramophone Award.

In its first decade, Naxos steadily improved recording quality, built up an intriguing catalogue of unusual repertoire and standards, and recorded cheap, zesty eastern European talent. Sales skyrocketed and critics gushed. Heymann had the last laugh when the formerly haughty major labels came a-courting. "I was offered US\$100 million many years ago by one of the majors and I had approaches from all of them except Warners," he recalls.

Today Naxos dominates classical music sales in the UK, Germany, and Scandinavia with 30%-80% of the per unit classical market. To improve on Naxos's 6% of the US market, the company launched the American Classics series, featuring music by Copland, Ives, Grofé, Barber and Sousa. Only the Asian market remains a disappointment, due to piracy. "China has great potential but 95% of CDs sold are pirates, which cost around one-sixth of retail discs," Heymann explains. Canadian customers may have noticed that Naxos's unit price has recently gone up a dollar or so. Heymann attributes the increase to the cost of mechanical copyright fees. "Our original low Canadian price didn't cover costs. But the current Canadian price of CN\$8 is still low compared to our British and US prices, which are the equivalent of CN\$12."

Naxos's numerous catalogue lines now include American Classics, British Light Music, Chinese Music and Artists, Early Music Collection, Film Music Classics, Guitar Collection, Opera Classics, Organ Collection, Naxos 21st Century Classics, Naxos Historical, Jazz Legends, Nostalgia, Naxos World, and Naxos Crossover. In terms of sales, the opera, 20th-century repertoire, chamber music and Guitar Collection are top performers. "Our *Don Giovanni* and *Wozzeck* were hits. Newer music, such as Rautavaara and Lutoslawski, has been a surprise success. We sold over 20,000 copies of Boulez's *Piano Sonatas*," Heymann notes, conclud-

ing that Naxos's budget price induces listeners to take a chance on unusual repertoire.

The Naxos Historical series resurrects treasures from the acoustical, electrical and 78-rpm eras by artists such as Menuhin, Heifetz, Casals, Arrau, Cortot, Caruso, Tauber, Björling, and Toscanini. Naxos employs the industry's top remastering engineers, Mark Obert-Thorn and Ward Marston. Thanks to recent improvements in sound restoration technology, Naxos's Historical releases often sound better than remasterings of the same recordings done just a few years ago by the same men for full-price labels like Biddulph, Romophone, and Pearl.

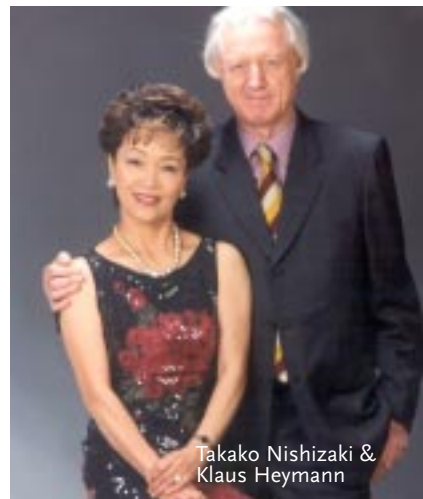
As major labels shut down their recording programs, Naxos steps in to record excellent Western European and American orchestras such as the BBC Philharmonic Orchestra, BBC Scottish Symphony Orchestra, BBC Symphony Orchestra, Bournemouth Symphony Orchestra, Iceland Symphony Orchestra, Munich Radio Orchestra, New Zealand Symphony Orchestra, Orchestre de Paris, Royal Scottish National Orchestra, Ulster Orchestra, Nashville Symphony Orchestra, Colorado Symphony, and San Diego Symphony Orchestra. Heymann boldly contends that these ensembles are capable of competing with gilt-edged orchestras like the Berlin Philharmonic.

Naxos's A&R is still repertoire-driven, eschewing duplication of repertoire or the use of star performers. The recent "Date with the Devil" album of opera arias sung by American star bass Samuel Ramey was a one-off project, not the start of a new series of celebrity recitals, though discs by well-known opera singers Marina Meshcheriakova and Dwayne Croft are planned.

In addition to its own classical CDs, Naxos generates revenue distributing other music labels and the DVD labels TDK, BBC/Opus Arte, and Arthaus. "DVD quality is much better than it used to be and the format is a bargain," Heymann raves. "A DVD now costs less than the audio recording of the same work."

Naxos's projects include a 40-channel streaming "radio" on the Naxos website, offering channels with genres like opera, romantic piano, and chamber music, all drawn from its catalogue. Naxos is also building a catalogue of Super Audio recordings.







At an age when most millionaires think of retiring, the 65-year-old Heymann is not resting on his laurels. He still supervises several hundred recording projects annually and travels three months of the year between Naxos's Hong Kong HQ, its mastering studio and editorial offices in England, and its regional offices in Germany and Scandinavia. And as anyone who has ever written to Naxos knows, Heymann spends hours every day personally answering his mail. "I learn a lot from feedback and from surfing online music forums. I want to know what people think about our product. And people are very grateful to know that we care." ■



Takako Nishizaki & Klaus Heymann

CD Reviews

Review Policy: We review all the good CDs we get, but we don't get every new release. Only the very best of the new recordings we receive each month are reviewed in the printed version of *LSM*. If a new release is not mentioned in print, it does not imply it is inferior. You will find many more CD reviews on our website at www.scena.org

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VOCAL

Berlioz: *Les Troyens*

London Symphony Orchestra,
 dir. Sir Colin Davis
 Ben Heppner, tenor; Michelle DeYoung,
 mezzo-soprano; Petra Lang, mezzo-soprano
 LSO Live (Berlioz Odyssey) 0010CD
 (4 CD : 239 min 36 s)
5 \$\$\$\$

For years, Berlioz's *Les Troyens* was considered a mythical work, a cursed score. Then Colin Davies came to the scene. His 1968 recording of the complete opera became a cornerstone in the industry and proved that repertory could be influenced by recordings. Music critics flooded to Covent Garden from the world over to catch a glimpse of a work they had thought would be never be staged again. Through the courageous endeavour of Davies and the Philips label the work not only appeared on music lovers' shelves but also featured in international opera houses. Thirty years later, Davies strikes again with a new recording under the LSO's own label, a label belonging to its members. It is, therefore, the work's third recording, including the 1994 Dutoit version on London/Decca.

Contrary to the two other available versions, these sessions, with beautifully captured acoustics, were taped live from public performances. Thus, even though this version wins

hands down in terms of spontaneity, it does suffer the occasional blemish. It stars an international cast featuring predominantly English-speaking singers. Heppner sings a powerful Énée, easily supplanting Gary Lakes' in the



Dutoit recording, yet still falls short of Vickers. The two mezzo roles are both well sung by Lang and DeYoung singing Cassandra and Didon respectively, but they are unable to make us forget Lindholm, or Deborah Voigt, the Cassandra in the Dutoit, and certainly Veasey. Strengthened by more than three decades of conducting, Davies's strong new version remains as intense as before. It is interesting to notice that his tempos have barely changed with the present recording at four hours and one minute, compared to his previous recording at four hours less a minute!

Those who love the work will undoubtedly acquire this new version. Those who want to discover it will not go wrong, as all versions, though different, are excellent.

The booklet contains very good notes, in English only. The French libretto comes with an English translation. **PMB/JEB**

Mozart Opera Arias

Sandrine Piau / Freiburger Barockorchester
 Astrée Naive E8877 (64.14)
5 \$\$\$

This ravishing disc is an auspicious beginning to French soprano Sandrine Piau's exclusive contract with Astrée Naive. She offers marvelous performances of seven arias drawn from Mozart's operas *Mitridate*, *Il re di Ponto*, *Lucio Silla*, *Il re pastore*, and *La clemenza di Tito*, among others. Piau and the Freiburger Barockorchester under their conductor and artistic director Gottfried von der Goltz perform Mozart with a light, transparent touch. This is how most period instrument bands interpret Handel and Monteverdi these days; it is a refreshing change from the loud, swampy Mozart performances offered by symphonic orchestras and screeching sopranos in 4000-seat opera houses. Thus "Ach, ich fühls" (*Die Zauberflöte*) and "Traurigkeit" (*Die Entführung aus dem Serail*) are not just vocal gymnastics but truly affecting laments. The lullaby "Ruhe, sanft" from *Zaide* will leave a lump in your throat. Piau's voice is glittering, accurate, personable, warm and velvety—a blend of many of the best qualities of Nathalie Dessay's soprano and Cecilia Bartoli's mezzo, without their eccentricities. Piau's German and Italian diction is excellent. The recording made at the Théâtre de Poissy boasts ideal clarity, balance and presence. Highly recommended. **PA**

Roberto Alagna: *Bel Canto*

Evelino Pidò,
 London Philharmonic Orchestra
 EMI 573022B
4 \$\$\$\$

Featured here is a first-rate selection of arias, which adequately emphasizes a facet of Alagna's repertoire that is little known.

With his boyish charms and a very characteristic timbre, Alagna's voice can be both a blessing and a curse.



Alagna's displays of vocal prowess provide mixed results here. While he succeeds impressively in some arias, such as those from in *Poliuto*, *Norma* and *La Favorite*, in other arias it sounds as if he is pushing his voice precariously, sometimes even straining, such as in the nine famous high Cs in "Pour mon âme" from *La Fille du régiment* by Donizetti.

Despite his handsome voice and talented acting skills, it is no secret that Alagna owes a big part of his fame to his even more famous marriage to Romanian diva Angela Gheorghiu. It will come as no surprise that Gheorghiu also stars here in Bellini's "Prendi, l'anel ti dono" from *La sonnambula* and "A te, o cara" from *I puritani*. Her celestial voice and enthralling charisma are powerful and these two truly set the bar for every aria they sing together.

If Alagna owns one role it is definitely that of Nemorino in Donizetti's *L'elisir d'amore*. Alagna sings "Quanto è bella" and the immortal "Una furtiva lagrima" with unequaled passion and longing, completely immersing himself in the innocent character. The Nemorino persona is too easily applied to other characters though, such as *Poliuto* or *Il pirata's* Gualtiero. The result may sound pleasing but it does not convey the true essence of these characters.

Pidò and the LPO are in splendid form here, providing just the right amount of presence required when accompanying *bel canto* singers. This recording features a rich, high-quality digital sound with an excellent voice-orchestra balance. Booklet in English, French and German with Alagna's own commentary on the album. **NL**

Joyous Light

Isabel Bayrakdarian, soprano
 Elmer Iseler Singers & Chamber Orchestra
 Raffi Armenian, conductor
 CBC Records SMCD 5215 (58 m 50 s)
4 \$\$\$\$

The year 2001 was an important milestone in Armenian history—it marked the 1700th anniversary of Christianity in that country. To celebrate, the Armenian Prelacy of Canada presented a concert of liturgical music featuring

the new Canadian star soprano, Isabel Bayrakdarian, on September 16th. The present studio recording took place in the days leading to the concert and occurred just as the traumatic events of September 11 unfolded.

"Joyous Light," the title piece of the CD and a work that was scheduled to open the concert, was replaced by a requiem on that occasion out of respect for the victims of the tragedy. As an outsider, I felt privileged to be in attendance at such a solemn event. The impact of the vocal and choral selections by Ms. Bayrakdarian and the Elmer Iseler Singers created moments that will remain forever etched in my memory.

This release is the debut solo album of Isabel Bayrakdarian and simply reinforces the positive impressions one gained from her previous live performances. The voice is if anything bigger, more beautiful, with a more secure top register while the middle retains its richness, rare among lyric sopranos. In the repertoire of Armenian liturgical music featured on this CD, she is clearly in her element. Her performance has a sincerity and simplicity of style that touches the heart. Raffi Armenian conducts fluently and with a knowing hand.

The texts and melodies date from the first century ("Joyous Light") to the Middle Ages. To these ears, the music is remarkably and unexpectedly modern sounding—how much of this is due to the arrangement of composer Petros Shoujounian is hard to say. If one were to quibble, there is a 'sameness' to the pieces, but given the nature of liturgical music, this is understandable. The excellent annotations in the booklet come from the Very Reverend Shahe Panossian, with the texts and translations in English, French, and Armenian. It is safe to say that this will be the first of many CDs to come from Bayrakdarian. JS

Puccini: La Bohème

Beecham/ RCA Victor Orchestra
EMI 7243 56775329 (2CD 107.21)

3D \$\$\$

Beecham's 1956 studio recording of Puccini's *La Bohème* has now been released on EMI's Great Recordings of the Century series. The stellar cast looks great on paper but fails to capture the human warmth and drama of Puccini's masterpiece. Swedish tenor Jussi Björling as Rodolfo has a winning, boyish timbre with remarkable high notes but he sounds emotionally distant. Soprano Victoria de los Angeles was not in good voice. In "Sì, mi chiamano Mimi" she sounds strained and even chokes on a high note. The supporting cast is fine, with Robert Merrill as Marcello and Giorgio Tozzi as Colline. Lucine Amara's Musetta is vocally dry and rather demure in

"Quando men' vo." Beecham leads the RCA Victor Orchestra in a brisk and spirited reading of the score, at odds with the singers' apparent insecurity and lack of involvement. The acoustic of the Manhattan Center, where the recording was made over an eight-day period, is boxy, dry and harsh. The Abbey Road Technology "noise shaping" via the Prism SNS system (whatever that means) has done the original two-track analogue recording no favours. Notes and libretto in German, French and English. PA

Richard Tauber: Opera Arias Vol. 1

Naxos 8.110729 (76.03)

3D \$

Naxos Historical offers 22 popular arias by composers such as Auber, Rossini, Flotow, Thomas, Verdi and Puccini, sung by Austro-German tenor Richard Tauber (1891-1948). Tauber has a low tenor with a baritone timbre and not much in the way of high notes. His charm comes through best in slow, lyrical and dramatic arias like Flotow's "M'appari" (rec. 1919) and Verdi's "De' miei bollenti spiriti" (rec. 1925). All of the selections are sung in German. The orchestral accompaniment is anonymous and negligible. The acoustic recordings from 1919-1926 were restored by Ward Marston, who could do little about the steady surface noise and the flat sound image. Tenor buffs weaned on Pavarotti, di Stefano, and del Monaco will be disappointed. This release, short on thrills and voluptuousness, is primarily of archival interest, making the Tauber material available cheaply to the wide public. Future volumes may improve. Notes in English, no texts. PA

Fauré – Requiem

Philippe Herreweghe,
Orchestre des Champs Élysées
Harmonia Mundi

5D \$\$\$\$

Herreweghe's conducting is flawless and deeply moving, bringing us in communion with Death as the final celebration of Life, the liberation and ascendance of the Spirit to eternal hap-

piness, as Fauré intended it. In the *Introit et Kyrie*, Herreweghe's approach is solemn and peaceful. His *Offertoire* is touching, despite the faster pace. Throughout the work, Stephan Genz's singing bleeds with sanctity; it elevates the soul, although I still prefer the awe-inspiring Wagnerian voice of James Morris for Robert Shaw (Telarc). The choir in the *Sanctus* is so pure that one expects angels to appear. In the *Pie Jesu*, Johannette Zomer aptly avoids excessive vibrato, thus creating a softer, almost celestial voice. Herreweghe's performance reaches its full glory in the *Agnus Dei*, the brass playing with nobility. Both the *Libreria me* and *In paradisum* are played and sung to perfection.

An odd pairing can be found on this CD, where César Franck's *Symphonie en ré mineur* follows Fauré's work instead of the usual Duruflé *Requiem*. Herreweghe explains it as fitting because of the orchestra's familiarity with the work and their use of period instruments. The interpretation is pleasing and adequate, but my preferred version would remain Dutoit's with the OSM (Decca).

With his new romantic *Requiem* recorded in rich enthralling sound, Herreweghe now ranks with the top contenders. I heartily recommend this *Requiem* as "the" version to buy, be it your first or your fifth. NL

Robert and Clara Schumann: Lieder

Liederreihe, op. 35 (Kerner Lieder), plus
Selections from op. 25 'Myrthen' and others
Wolfgang Holzmair, baritone
Imogen Cooper, piano
Philips 462 610 2 (66m 48s)

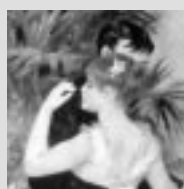
4D \$\$\$\$

Among the current crop of internationally ranked baritones who specialize in the art of the song, Wolfgang Holzmair has carved out a niche for himself as an artist of discerning taste and refinement, as well as solid musicianship, backed up by a beautiful and expressive high baritone that is ingratiating to the ear. The basic quality of his instrument is perhaps arguably more fragile and unreliable than that of the two outstanding baritone lieder specialists of the day – Matthias Goerne and Thomas Quasthoff. Still, he never fails to give

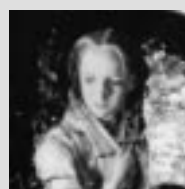
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pleasure, and when listening to him on a recording, one does not have to contend with his distracting stage mannerisms.

This collection contains several song cycles associated with the happy marriage of Robert Schumann to Clara in 1840. A manic-depressive, Robert Schumann went through tremendous ups and downs in his productivity, and 1840 marked the year of his greatest creative output, including a group of songs known as 'Myrthen', op. 25 – Schumann's wedding gift to his beloved Clara. This CD includes two of the most celebrated songs from that cycle, 'Widmung' and 'Der Nussbaum,' and a complete cycle of 12 songs known as Kerner Lieder, set to the text of Justinus Kerner. Also included are seven songs by Clara Schumann herself.

Clara Schumann's musical idiom is marked by a spontaneous, uncomplicated gift for melody, as is evident in 'Liebeszauber,' well rendered by Holzmair. Her husband's influence is discernible. Her work may lack his emotional depth, but the songs are as idiomatic and artistically crafted as any from the Romantic period.

The Kerner Lieder cycle poses some unique challenges for the singer. The musical writing is on a grand scale and the technical demands on the voice are considerable. 'Stirb, Lieb und Freud' is written in the tenor key, which Holzmair did not transpose down as others do, resorting instead to a falsetto, justifiable by using different vocal colours to illustrate the two characters. For the most part, Holzmair sings beautifully on the CD. However, his normally free top voice, one of his strengths, is used with some pressure here, such as in 'Erstes Grün,' although the dramatic situation makes such lunging at the top acceptable if not desirable. The recorded sound is fine, and his long-time accompanist Imogen Cooper provides sympathetic support. Maybe not the finest Schumann disc on record, but a very fine one. **JS**

Marcelo Alvarez: French Arias

Elder / Orchestre Philharmonique de Nice

Sony SK 89650 (67.43)

5D \$\$\$

Young Argentinian tenor Marcelo Alvarez is one of a promising new crop of Hispanic tenors, including Mexican Ramon Vargas, Argentinian Jose Cura, and Peruvian Juan Diego Florez. This new album of French opera arias is his third Sony recording following an album of bel canto and one of music by Gardel. Alvarez has a virile, full, natural tenor sound that is somewhat reminiscent of Domingo's. At best he can sound as thrilling as Carreras in his prime. The popular repertoire aims to please: "Pourquoi me réveiller" from Massenet's *Werther*, "Ah! Lève-toi soleil" from Gounod's *Roméo et Juliette*, "Ah, fuyez, douce image" from Massenet's *Manon*, "Salut! Demeure chaste et pure" from Gounod's *Faust*, as well as less familiar offering from Donizetti's *Dom Sébastien* and Rossini's *Guillaume Tell*. The vocalism is every-

where arresting. "O dieu, de quelle ivresse" from *Les Contes d'Hoffman* is highly charged. The five or so high C's in "Ah, mes amis" from *La Fille du Régiment* may not sound as easy as did the early Pavarotti's, but they are respectable. The sound of the recording, made in February–March 2001, is full and satisfying. The Orchestre Philharmonique de Nice is clearly boosted to push this shamelessly exciting album over the top. Good notes by Martin Hoyle and Albert Innaurato. Texts in French and English. The only flaw in this album is the muttering of what sounds like the conductor or a prompter on tracks three and four. Otherwise, highly recommended. **PA**

ORCHESTRAL

Dvořák: Slavonic Dances

Nikolaus Harnoncourt,

Chamber Orchestra of Europe

Teldec Classics 281038

5D \$\$\$\$

Nikolaus Harnoncourt may first be associated with Mozart, but it is in the romantic Czech repertoire that he excels the most. He now resumes his very special relationship with Dvořák in this groundbreaking recording of the very popular *Slavonic Dances*, doing so at the helm of the Chamber Orchestra of Europe.

Harnoncourt began his relationship with Dvořák as a cellist in the fifties, when he played with the Vienna Symphony Orchestra. These early roots now bear fruit in this remarkable recording, giving light to an interpretation that is as rich as it is moving.

This performance agreeably brings us very varied tempi. Harnoncourt is slower than his recorded counterparts, adopting a measured pace in the calmer passages, but he can also be much faster and intense when needed. The opening dance—the Op.46 No.1— is a very good example: Harnoncourt offers us an extraordinarily vibrant definition of the word "Furiant." This play on tempo greatly contributes to exposing the true expression that lies in these works, going far beyond the alluring folk tunes, as they are often performed.

This recording dethrones my previous favourite, by the Cleveland Orchestra under the baton of George Szell (Sony Essential Classics). Szell's approach may have been hastier and more energetic throughout, but Harnoncourt's less Bohemian interpretation is much more fitting to the picturesque nature of Dvořák's music.

A special mention needs to be made about the outstanding performance from the percussionist, who is unnamed in the booklet. The fiery rhythm displayed here is so astounding and evokes such passion and vitality that the effect audibly spills across the whole orchestra.

The quality of the sound is excellent, although not as crisp as the Sony remaster. The CD booklet enlightens us on Harnoncourt's passion for Dvořák. Hopefully more Dvořák

recordings from Harnoncourt are on the way... Rusalka anyone? **NL**

Mahler: Symphony 6

San Francisco Symphony/Tilson Thomas

SFS Media 821936-0012 9 (2 CD-87.30)

3D \$\$\$

This is the first installment in the San Francisco Symphony Orchestra's five-season project to record live all the Mahler symphonies and the Adagio from the unfinished Tenth on their own label SFS Media. Recorded in the week following the Sept. 11 World Trade Center attack, this release only partially meets our high expectations. The orchestra's playing is lovely, with remarkable instrumental contributions, at least in terms of tonal purity and power of delivery, from harp, percussion, and brass. However, as is often the case with American orchestras playing Mahler, the total is less than the sum of the excellent parts. The interpretation is not quite psychologically convincing, a victim of the Chicago Symphony syndrome, i.e., the tendency to overplay, to rely on muscle when intellect is required. Using another metaphor, the band marches supremely well, but rarely seems to be thinking about where it is going. Beautiful, masterful sound carries the work to a swift and competent conclusion. Still, one listens to this fine orchestra and wonders what legendary Mahlerians like the late Bruno Walter or Sir Simon Rattle might do with it. This disc was recorded using Sony Direct Stream Digital technology and was released on the SACD hybrid format, playable on all CD players. The acoustic imagery is mouth-watering and faultless. When first released in spring 2002, there was a one-second skip 19 minutes and 42 seconds into the last movement, but the discs were recalled and the problem seems fixed. Two full-price CDs make this a costly proposition but one that might appeal to Mahler completists. **PA**

Freedman : Tableau (1952),

Tangents (1967),

Touchings (1989) and Town (1991)

CBC Vancouver Orchestra; cond. Mario Bernardi and Kazuyoshi Akiyama; Esprit Orchestra, cond. Alex Pauk

Nexus Ensemble

Centre disques CMCCD 8402

(2 CDs: 55 min 53 s and 61 min 32 s)

5D \$\$\$

In the collection "Portraits of Canadian Composers," which already has five titles to its credit and aims to bring important names in Canadian music during the past fifty years to the public's attention, Harry Freedman was sure to figure prominently. Born in Poland in 1922, he was a member of the Toronto



Symphony for 23 years. He admits being influenced by jazz, from which his composing gets its rhythmic vitality. In addition to this important influence, the four works on this CD show his breadth of inspiration. Written for string orchestra, *Tableau* is a kind of symphonic poem that, with its long, winding themes which weave back and forth like search lights, reminds us of Richard Strauss's *Metamorphoses*. *Tangent*, based on a twelve-tone scale, is orchestrated with Bartokian intensity, made up of musical eruptions and retreats that form as many variations. In *Touchings*, one of his most remarkable works (well-served by the five soloists of the Nexus Ensemble), Freedman succeeds in the *tour de force* of uniting distant cultural sources. We hear Asia (in the melody and harmony), Africa (in the rhythm), as well as "jazzed" passages, all united in a convincingly postmodern logic. Here the composer's main preoccupation seems to be the construction of new soundscapes. *Town* is just the opposite, describing contrasting ambiances suggested by the paintings of Harold Town. Freedman has succeeded in creating music that seems written to accompany a film of hallucinatory images, somewhere between reality and nightmare. However, his descriptive intent is backed up by a sure talent for orchestration. The four works, produced over some forty years, give us a satisfying panoramic view of this Canadian composer's work. N.B.: The first CD gives non-musical material (in English): information about the composer, testimony by friends and close associates, and interviews with Freedman. **AL/JEB**

INSTRUMENTAL AND CHAMBER MUSIC

Kun Woo Paik plays Gabriel Fauré.

Fauré: Romances sans paroles; nocturnes; improvisations; impromptus; barcarolles; préludes; ballade. Kun Woo Paik, piano.

Decca 470-246-2

🎵 \$\$\$\$

After only one short musical phrase, you know you are in for a real treat of pure poetry and magic. Kun Woo Paik, established as a most convincing interpreter of the supervirtuosos Liszt, Busoni and Scriabine, demonstrates that he possesses a rare craftsmanship at the instrument, a tremendous ability to decipher voicings and a subtle sense of *rubato*, which



prevent the works from ever sounding sentimental. With impeccable taste, he shapes those precious gems. Long melodic lines are always sustained beyond the obvious markings on the page, making these works sound more like melodies sung by the voice than piano miniatures. Fauré's mastery of colour finally becomes evident in Paik's reading. Forgotten

are the masses of sound and unclear harmonies that one associates with the French master's piano music. Instead, we can perceive the shimmers of the lines, the fluidity of the accompanying figures and the surprising harmonic subtleties hidden beneath the layers of notes.

Kun Woo Paik ends the recording with the solo version of the *Ballade opus 19*, a work most often performed in its piano and orchestra form. In this version, we never miss the colours of the orchestra, mesmerised as we are by the clarity Paik brings to every line. This recording should reinstate Fauré's piano music. He deserves as much recognition as Schumann, Chopin, Ravel or Debussy. **LR**

Of Heart and Homeland.

Janáček, de Falla, Shostakovich, Parker, Smetana, Dvorak, Piazzolla.

Duo Concertante: Nancy Dahn, violin and Timothy Steeves, piano.

Atma classique, ALCD 2 1025

🎵 \$\$\$

The musical bond between this Newfoundland-based husband and wife duo is evident upon the very first hearing, making this recording a convincing follow-up to their debut "À deux." One doesn't listen to a program

of violin music here but to real chamber music, as it should be. For example, the second movement of Janáček's *Sonata*, the Ballada, seems suspended between poetry and romance, the fluidity of the piano intertwining intimately with the poignancy of the violin. De Falla's *Suite populaire espagnole* demonstrates a fine balance between the urgency of the Spanish



rhythms, the sheer beauty of the themes (played with great mastery by Dahn who never forces the sound, even in the more dramatic sections) and the liberty, in both

tempo and phrasing. In addition to performing the standard repertoire, Duo Concertante has always believed in the importance of promoting contemporary Canadian repertoire. A number of works have been written especially for the duo. On this CD, they include *In memoriam* by fellow Newfoundlander Michael Parker (a video of that work should be available shortly). This poignant work, written after the sudden death of three of the composer's family members, stays highly melodic and easily accessible.

Dahn demonstrates with brio her singing tone, in the raspy lower range of the instrument but also at the very top. Never does she sacrifice beauty of sound for the sake of virtuosity, making it obvious that, for her as well as for pianist Steeves, impeccable technique never gets in the way of artistry. **LR**

Chopin Recital

Piano Sonata No. 2, op. 58; Andante spianato & Grande Polonaise op. 22; Etudes op. 10 nos. 2 & 5; Etude op. 25 no. 11; Nocturnes op. 9 nos. 1 & 2; Nocturne op. 15 no. 2; Impromptu no. 4 "Fantaisie-Impromptu" op. posth.

Yundi Li, piano

Deutsche Grammophon 4714792 (67 min)

5D \$\$\$\$

An oft-heard criticism levelled at *wunderkinder* like Evgeny Kissin, and more recently Lang Lang, is that they are 'all technique and no heart'. Such a criticism does not apply to Yundi Li, the newest entry in the superstar-pianist sweepstakes. From the very beginning, his playing represented a mixture of stellar technique, innate musicality, poetic eloquence, and soul.

I was fortunate enough to hear him live in a hastily arranged, little publicized recital at the George Weston Recital Hall in Toronto last August. Sold out in a flash, Li did not disappoint, demonstrating to the packed house a masterful display of prodigious technique and exceptionally nuanced interpretation rare among pianists of any age. In two years, Li has become a household name in Asia. His youthful, androgynous looks were ideal for media promotion, elevating the youngster to the status of a teenage heartthrob rivaling the biggest rock stars.

This debut recital on Deutsche Grammophon, a company that recently signed him to an exclusive contract, will likely do the same for his reputation in the west. Here he reprises four pieces from the competition, including the Sonata #3 op. 58 and the Andante spianato Grande Polonaise op. 22. New are three Nocturnes, two Etudes, and the Impromptu No. 4 in C sharp minor, op. posth, all 'chestnuts' designed to boost sales. Throughout, his polished playing is a model of elegance and maturity. In the big moments, his dazzling technique is very much in evidence but never at the expense of the inner poetry he brings to each composition. Most impressive is his playing in the Grande Polonaise, coming as close as anyone's to making the piano 'sing'. For those interested in the 'new wave' of up-and-coming Chopin interpreters, this new release is not to be missed. **JS**

Shostakovich: Quintet for piano and strings op. 57, quartet no 8

Talich Quartet, Yakov Kasman, piano,

Calliope CAL 9320 (54 min 45 s)

5D \$\$\$\$

Shostakovich's whole spirit and more is present in this CD. The quintet, with passages that are both lyrical and monumental, is given



a remarkable interpretation by Kasman and the Talich Quartet. Kasman is especially brilliant in the *intermezzo*, tender, sad, and touching. The lightness of the finale is like an

unexpected joy, a satisfying conclusion to a successful performance. In contrast, the *Eighth Quartet* reveals an implacable harshness. The Talich Quartet recreates a world of tortured emotions where pitiless death lurks. The *allegro molto* movements is particularly incisive. The Talich avoids a certain heaviness of approach sometimes present in other ensembles, and this makes the work even more impressive. A success all round for a difficult repertoire. **FC/JB**

Fauré: Sonatas for violin and piano nos. 1 and 2, Berceuse op. 16, Romance op. 28, Andante op. 75, Morceau de lecture.

Isabelle Faust, violin; Florent Boffard, piano

Harmonia Mundi HMC 901741 (60 min 41 s)

5D \$\$\$\$

It is fascinating to note that Fauré's only two sonatas for violin and piano were written at opposite ends of the composer's creative life. In listening to them we realize not only how great his genius already was at the age of 30, but also the magnitude of his mature work. Between 1875 and 1917 Fauré brought a refinement and complexity to his work only to be found in the greatest artists. These sonatas illustrate the composer's evolving art: the first is a marvelous example of a still young, romantic genius, the second is the culmination of an entire life dedicated to reflection and creativity. The same



creative genius and the same basic vitality illuminate the two works. These are formidable scores, especially for two instruments. The musicians are continually having to mea-

sure up to the greatness of Fauré's creative thinking and acknowledge the artistic development that separates the two works, to say nothing of the daunting technical difficulties. Faust and Boffard are supremely masterful in rising to the challenge of performing Fauré's irregular rhythms and melodies and displaying the virtuosity required (for those who understand such things) by a number of passages in these works. It's hard to imagine anyone outdoing this powerful performance. **FC/JB**

Mozart: Concerto for Piano and Orchestra

No. 22, in E flat minor K482; Beethoven:

Concerto for Piano and Orchestra No. 3,

in C minor Op. 37. Annie Fischer, piano

Concertgebouw Orchestra, Amsterdam, Otto Klemperer, conducting (Mozart); Berlin Radio Symphony Orchestra; Ferenc Fricsay, cond.

(Beethoven)

Palexa CD-0515 (67 min)

5D \$\$\$\$

Palexa has re-issued two concert performances by Annie Fisher, who plays major works from the standard concerto repertoire. This great Hungarian pianist, who died in 1995, had already recorded on DG Beethoven's *Piano Concerto No. 3*, with her compatriot Fricsay, who also left us too early. Recording studios made Annie Fisher uncomfortable but in one live 1957 Berlin concert she succeeds in capturing the energy of the pure Beethoven spirit, which her studio recordings lacked. The first-movement cadenza sounds like a concerto within a concerto with its remarkable breadth and sense of structure. The second movement's initial theme has many pianists highlighting its pathos but Annie Fisher's touch conveys a rare sense of inward nobility, while the orchestra engages in carefully drawn dialogue under its conductor.

Fricsay, who left us some memorable symphonies of the Bonn master, emphasizes the Beethoven lines more for density than colour and the orchestral dynamics emerge as a sculpted mass. Listeners will agree that the adagio emerges as one of the most beautiful ever recorded. Mozart's *Concerto No. 22*, recorded at a concert in Amsterdam in 1956, suffers from poor sound and distortion in the full passages, making it rather painful to listen to. It certainly does not do full justice to Fisher and Klemperer. In spite of these limits, Fisher's legendary Mozart playing still comes through. Phrases are constantly shaped by subtle dynamics and expressive touches, and under her fingers the piano sounds hammerless.

Anyone listening to the famous Andantino Cantabile in the third movement, with its miraculous sense of suspended time, will rush out and purchase a copy. **AL/JEB**

Schumann and Mozart: Piano Concertos

Karajan / Philharmonia
& Lucerne Festival Orchestras
EMI 7243 56777521 (59.18)

3D \$\$\$

The draw here is Romanian pianist Dinu Lipatti, sanctified by his early death in 1950 at age 33. The Schumann concerto was recorded in 1948 in Abbey Road Studio No. 1 at the time of Herbert von Karajan's London debut. Karajan was barely de-Nazified and, ever the cautious careerist, sounds remarkably restrained compared to his exuberant style in later life. Lipatti follows suit much against his will, so we get the classical side of the romantic Schumann, alas. The mono sound is remote but clear. The piano sounds tinny and the winds wheezy. The recording of Mozart's *Piano Concerto No. 21, K. 467*, was made during Lipatti's second and final collaboration with von Karajan on August 23, 1950. Lipatti was sick from the leukemia which would kill him three months later but his playing is spirited and poignantly loose. The acoustic is lively and vivid. Notes in English, German, French. **PA**

BAROQUE

La Trompette italienne (The Italian Trumpet)

André Henry, trumpet,
Marc-André Doran, organ
Atma ACD2 2240

(59 min 58 s)

4D \$\$\$

Here's a great CD for fans of the baroque trumpet with a repertoire "for a wide public," in the best sense of the phrase. Right away (and it's no surprise), the listener will note the exceptional quality of André Henry's playing and the great fluidity of his phrasing. There's no break in the musical line, not even the slightest hesitation to destroy the impression that the entire



CD has been played in the same breath. When the music stops and you put the CD back in its case, you can still hear the velvety echo of his vibrato. The nuanced, refined performance of Marc-André Doran is equally worthy of attention. Here he plays the fine Wolff organ in the Church of the Visitation. The balance between the two instruments (an art in itself) is perfect. The organ is slightly further from the microphones, but nothing is lost. A splendid recording by Messrs. Henry and Doran! **FC/JB**

Handel: Hercules

Minkowski/Les Musiciens du Louvre
Archiv DG 469 532 2 (3 CD - 175.69)

4D \$\$\$

Minkowski has another winner with this first complete recording of Handel's "musical drama" *Hercules* (1744), taped by Radio France during a live performance at the Theatre de Poissy (France) in April 2000. The libretto by Thomas Broughton is drawn from Ovid's *Metamorphoses* and Sophocles's *Trachininais*. *Hercules* is a serious work, like an oratorio in pace, with da capo arias and choral closures to each act. It offers more drama and melody than coloratura fireworks. As Dejanira, Swedish mezzo Anne Sofie von Otter offers exquisite interpretations that sometimes shade away to wan nothingness ("There in myrtle shades"). American countertenor David Daniels is superb as Lichas. Tenor Richard Croft is good as Hyllus, Lynne Dawson as Iole. Les Musiciens du Louvre under Marc Minkowski play with their usual pointed brilliance. Notes and libretto in English, French and German. **PA**

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Vancouver 2002-2003 Season Preview

DESPITE CONSERVATIVE AUDIENCE TASTES AND SLUGGISH ADVANCE TICKET SALES, THERE IS TREMENDOUS VITALITY ON THE VANCOUVER CLASSICAL MUSIC SCENE. A mix of local and international performers vies for space in an array of venues, making the city a concertgoer's market.

With at least six performances since 1994, the *Symphony No. 2* is the one by Gustav Mahler most frequently heard in the Pacific Northwest. When soprano Joanne Kolomyjec, mezzo Susan Platts and the Vancouver Bach Choir join the Vancouver Symphony Orchestra (604-876-3434) under music director Bramwell Tovey (September 28-30), it will make a grand season opener.

It will be the first of dozens of VSO concerts this season, mostly standard repertoire, so don't miss Tovey as composer when violist Neil Miskey performs his *Viola Concerto* "A Dracula Spectacular" (October 26). Principal guest conductor Andrey Boreyko directs Shostakovich's searing *Symphony No. 8* (March 8 & 10) and, for Mstislav Rostropovich's 75th birthday, the Russian cellist conducts the orchestra on January 25 and plays Shostakovich's *Cello Concerto No. 1* the next evening.

Speaking of 75th birthdays, the venerable Orpheum Theatre turns 75 on November 3. A choral and orchestral extravaganza celebrates, including *Proud Music of the Storm*, a commissioned work by Vancouver composer Stephen Chatman (tickets from Ticketmaster, 604-280-3311).

The band for the Orpheum party is the Vancouver-based CBC Radio Orchestra—North America's last—which also presents an attractive annual series at the Chan Centre (tickets from Ticketmaster). Originally the Avison Series (named after John Avison, who founded the orchestra in 1938), it is renamed in this year's funky little brochure as "*CBC Radio On Stage at the Chan Centre*" with the words "discover," "experience" and "explore" randomly sprinkled about. So "discover" the young Halifax cellist Denise Djokic in Haydn's *Cello Concerto in C Major* (September 15), "experience" the world premiere of Gary Kulesha's *Concerto for Strings, Harp and Percussion* (October 20), and "explore" a potpourri of music by Rameau, Gounod and Jacques Hétu (André Laplante in his *Piano Concerto No. 2* and Robert Cram in his *Flute Concerto*—November 24). Yannick Nézet-Séguin conducts the first concert; CBCRO music director Mario Bernardi takes the rest.

This year, the University of British Columbia's Music at the Chan, a seven-concert series at the Chan Centre (tickets from Ticketmaster), goes from the hilarious to the sublime. PDQ Bach aficionados will be ecstatic to hear Peter Schickele with even more music by the oddest of Bach's 20-odd children, including his recently-discovered rock 'n' roll settings of Shakespeare speeches (March 23). At the sublime end of the spectrum, baroque violinist Christoph Poppen and the Hilliard Ensemble perform *Morimur*, music scholar Helga Thoenes's extraordinary violin-and-choir take on the real JS Bach's *Violin Partita No. 2*, BWV 1004 on May 4.

After a successful 2001-02 season, Vancouver Opera (604-683-0222) plays a bit of catch-up with its first *Aida* in 24 years (October 12-23) and its first *Fille du Régiment* in 25 (November 23-30). Whereas this season's *La Bohème* is the third in nine years (May 3-14), *Elektra* with American soprano Mary Jane Johnson in the title role and Judith Forst as Klytemnestra (March 22-29) is a company premiere. Pacific Opera Victoria (250-385-0222), a short, scenic ferry ride away, begins and ends its season with standard fare (*La Bohème*, October 10-19 and *Le Nozze di Figaro* (April 24-May 3). In between comes Alban Berg's *Wozzeck* (February 13-22), which no company in the Pacific Northwest has dared tackle so far. Primarily because of the 1400-seat Royal Theatre's diminutive pit, Pacific Opera will use John Rea's orchestral reduction in the kind of audacious programming that has put Pacific Opera on the map—and kept it there.

On the Vancouver choral scene, it is the fully professional Vancouver Chamber Choir's (604-738-6822) turn to sing Handel's *Messiah* this year (December 13 & 14) while the Vancouver Cantata Singers (604-921-8588)



Denise Djokic Yo-Yo Ma Karita Mattila presents Monteverdi's glorious *1610 Vespers* (April 5 & 6). The Vancouver Bach Choir's (604-921-8012) three-concert series of lush choral works includes Fauré's *Requiem* and Gounod's *Saint Cecilia Mass* (April 12).

Yo-Yo Ma and the Silk Road Project are hot property these days with critics gushing over their recent five-day Seattle sojourn that sold out months in advance. In Vancouver, however, only the Vancouver Recital Society (604-602-0363) has ventured into Silk Road territory, booking Ma and his ensemble into the cavernous Queen Elizabeth Theatre for the group's Canadian debut (November 4).

It's one of several extraordinary debuts the VRS is presenting this season. There are the Canadian debuts of the sensational Macedonian pianist Simon Trpceski (October 6) and of the two hottest young tenors in the world today. Salvatore Licitra sings Puccini and Verdi arias with the CBC Radio Orchestra (February 5) and Peruvian tenor Juan Diego Florez appears in recital with pianist Martin Katz (June 17). Finnish soprano Karita Mattila (read a recent interview with Mattila at mattila.scena.org) sings for the first time in Vancouver (March 12) and, although not a debut, Michael Schade's afternoon recital with pianist Malcolm Martineau (April 27) will be an artistic highpoint of the season.

Continuing in the realms of chamber music, the Prazak (November 19) and Emerson (January 14) Quartets highlight the Friends of Chamber Music's sparkling ten-concert season (604-437-5747). FOCM also presents Roy Goodman and the Manitoba Chamber Orchestra (March 30) and the Academy of St. Martin-in-the-Fields Chamber Ensemble (May 6). Music in the Morning has a seasonal of delectable coffee, recitals and talks (604-873-4698) while Holy Rosary Cathedral's six-concert series (604-682-6774) showcases the restored Karn-Warren pipe organ with various instruments and choirs.

For more adventurous souls, the phenomenal Diamanda Galas (with her four-octave range) "sings like a lizard queen seeking revenge for the dead" at the Vogue Theatre on November 9 in her own *La Serpenta Canta* (604-633-0861). Her concert is part of an innovative Vancouver New Music season that includes the annual Vancouver New Music Festival (October 24-27). To stay on top of the vibrant new music activities, subscribe to the monthly e-newsletter *oscillations*, Vancouver's Contemporary Music Calendar oscillations@newmusic.org.

Early Music Vancouver (604-732-1610) has not posted its 2002-03 season yet but the Pacific Baroque Orchestra (604-215-0406) launches its season—and its first CD—on September 21 & 22. Dr. Burney's Musical Journeys (604-434-4934) continues its travels through the 17th and 18th centuries in a four-concert season.

Last but not least, the Little Chamber Music Series That Could (604-215-0377), with its "off-beat, quirky postmodern reflections," presents Peter Maxwell Davies' *Eight Songs for a Mad King* and Miss Donithorne's *Maggot* (December 8) and a Frank Zappa versus Spike Jones Extravaganza (April 13).

For organizations yet to publish their 2002-03 seasons, call the Alliance for Arts & Culture. 604-681-3535 or go to www.allianceforarts.com for a fairly comprehensive list of Vancouver performing arts groups. ■

Winnipeg Season

WINNIPEG IS A CURIOUS BURG. It started out as a medium-to-large Canadian city featuring many of the attendant cultural and social amenities. However, with the growth of such places as Calgary and Vancouver, Winnipeg stopped being an important economic hub. Yet the cultural appetite of its citizens never waned. In fact, as the city's growth slowed, the arts continued with surprising strength.

This has resulted in a small-to-medium city with an extremely ambitious artistic life. On any frigid Saturday night in the middle of January, Winnipeggers can choose from a symphony concert, a major theatrical production, perhaps a Gilbert and Sullivan show, a choral concert, and an avant-garde play. And somehow, in this city of 640,000, all of these groups manage to co-exist.



Andrey Boreyko



Marc-André Hamelin



Measha Brueggergosman



Tracy Dahl

It has not been completely rosy. Still, at the end of the day, Winnipeggers tend to put their money where their mouths are by supporting the arts at what is essentially a big city level.

The central employer in Winnipeg's classical music life is the Winnipeg Symphony Orchestra (for tickets call (204)949-3999). Unfortunately, the WSO has also been rocked of late by labour difficulties: last December's lockout has created a rather sour atmosphere. The resignation of the General Manager has also brought about an administrative vacuum that has hampered the WSO's ability to look to the future and focus on improving its bottom line.

The good news is on the podium. This season will be the first with newly crowned Artistic Director Andrey Boreyko firmly at the helm. Boreyko's pedigree with the Russian National Orchestra will bring a decidedly Eastern European tradition to an orchestra that has, for the last decade, been firmly planted in the west.

In the programming department, the WSO has recognized the need to attract rising stars rather than focusing on overly established names. Now, an entire series has been devoted to seeking out young artists with great promise. For a city of Winnipeg's size, this could not be more appropriate.

The real crown jewel of the WSO year is nestled in the depths of the Winnipeg winter. The Centara Corporation New Music Festival (January 24-February 1) is barging into the future with this year's distinguished guest composer Giya Kancheli and curator T. Patrick Carrabré poised to mark the festival with their own personal stamps.

Winnipeg's other major ensemble, the Manitoba Chamber Orchestra (783-7377), is seeing Roy Goodman—he of Hanover Band fame—return as artistic director and conductor. Last season, the MCO posted a banner year for attendance and managed to record two compact discs for the CBC label.

The 2002 year will start off on an equally high note: Marc-André Hamelin (September 17) and Measha Brueggergosman (December 3) are but two of the headliners. And the loyal MCO throngs have welcomed the sophomore Goodman with great enthusiasm: he has taken an essentially romantic band and has begun to mold it in his own image.

Fans of the more intimate shores of chamber music are presented with an embarrassment of riches. The Winnipeg Chamber Music Society (949-3999), composed essentially of the principal players of the

WSO string sections, has had a hard core classical following for all of its fifteen-year existence.

The Agassiz Chamber Players (474-9310) are now into their third strong season of intimate and imaginative concerts. Their year includes a particular point of interest: it is a tribute to the life of the late Chester Duncan (December 10). Does the name ring a bell? You might recall him from the old days of CBC radio: he used to work with Clyde Gilmour and Lister Sinclair on the show "Critically Speaking."

The mandate of these two chamber organizations does not encompass period music performance: that side of things is left to Musikbarock Ensemble (453-4946). This plucky band is guided by the sturdy harpsichord of Eric Lussier, recently described on the east coast as "the best

thing to have happened to the harpsichord in Canada in living memory—perhaps ever." From this heady praise, Lussier is now bearing down on the task of completing his Ensemble's gut-strung season.

The only instrumental genre missing from this equation is the recital series. That is where impresario Harry Strub fits in with his Virtuosi Concerts (786-9000). Strub's musical vision tends to concentrate on the piano. He has thus brought in everybody from Angela Cheng and Hamelin to Maxim Philippov and Boris Berman. However, he also is an avid string quartet fan and Chamber Music America conference attendee: Virtuosi Concerts crowds are only too happy to follow his inspired leadership.

Those who require a strict diet of contemporary classical music outside the safe confines of the WSO's New Music Festival can attend concerts by GroundSwell (943-5770). This collective is always pushing the frontiers of performance. Unfortunately, many in the city who come in droves to the WSO's event seem to forget that new music can be enjoyed in other settings too, and GroundSwell always has to fight hard to improve attendance figures.

To satisfy operatic needs, Manitoba Opera (957-7842) has battened down the hatches to produce two traditional offerings. It is hoped that *Così Fan Tutte* (February 15, 18 and 21) and *Lucia di Lammermoor* (April 26, 29 and May 2) will continue to draw upon last year's success in rebuilding the beleaguered organization's fortunes. To further pull in the crowds, the spotlight will be on a couple of locals: internationally renowned coloratura soprano Tracy Dahl will serve as an energetic Lucia while rising star Monica Huisman will do her own seducing as Fiordiligi.

Finally, one could not possibly ignore the choral tradition that permeates southern Manitoba. The Winnipeg Philharmonic Choir (896-7445) under the recently arrived Russian Yuri Klaz is collaborating more and more with the WSO, while the Winnipeg Singers and Canzona concentrate heavily on a cappella works.

As with any city, Winnipeg still does its share of hand wringing over the arts. Recent calls for more municipal support for arts organizations are up against core issues like snow-clearing and mosquito fogging. As soon as the snow falls, however, people start coming to concerts. And as long as the economics of the arts in this city continue to be tied to attendance figures, Winnipeg will be just fine. ■

Calgary Preview

THE ARTS ARE NOT THE FIRST THINGS THAT POP INTO ONE'S MIND WHEN REFLECTING ON CALGARY. However, there is a strong nucleus in the area of arts and culture backstopped by some fine classical music. The symphony and the opera as well as Mount Royal College and the University of Calgary are the focal points of Calgary's music scene. Smaller groups add to the musical fabric.



Gaetan Laperriere



Hans Graf

The main events of the coming season are Calgary Opera's (403-262-7286) unveiling of *Filumena* (a new, commissioned work by composer John Estacio and librettist John Murrell) and the celebration of the tenure of maestro Hans Graf with the Calgary Philharmonic orchestra.

Filumena tells the true story of Florence (Filumena) Losandro, who emigrated with her family from southern Italy to western Canada in the early twentieth century, and who became the last woman ever hanged for murder in this country. Presented as a co-commissioned work by Calgary Opera and The Banff Centre, *Filumena* runs on Feb. 1, 5 and 7, 2003 and moves to The Banff Arts Festival in July 2003. Laura Whalen (soprano) as Filumena, Gaetan Laperriere (baritone) as Emilio Picariello, and Elizabeth Turnbull (mezzo-soprano) as Maria Picariello will sing the opera in English (with English surtitles). Bramwell Tovey conducts and Kelly Robinson provides staging.

The Calgary Philharmonic Orchestra (403-571-0270) reached an artistic high point with its European tour two years ago under music director Hans Graf. Sadly, financial problems resulted in a somewhat acrimonious lockout last season. This season's highlights include the April 27 Hans Graf Celebration concert in tribute to the outgoing maestro. Every guest soloist in the Classics series this year is Canadian (these include Louis Lortie, Corey Cerovsek, Angela Cheng, and Leila Josefowicz). This season, the orchestra is proud to debut its new principal baroque conductor, Ivars Taurins, and it should also be commended for featuring many of the orchestra members as soloists. CPO is presently in search of a new Artistic Director, but does not have a set timetable or deadline. "We are more concerned with finding the best and right person for the role," said president Jack Mills. "Financially, orchestra, board, and management are all working together to address our challenges ahead—ones that many orchestras face across Canada and North American—ones that we are not immune to."

Several classical musical organizations in Calgary have excellent longstanding reputations. The Instrumental Society of Calgary (403-246-0157) originated at Mount Royal College. Its mission: to provide an excellent and varied concert series performed by Calgary's professional musicians for music lovers of all ages. Its 2002-03 season schedule includes: Rosa Selvatica (chamber ensemble comprising many members of the CPO) Sept. 29 with Hans Graf conducting at the Eckhardt-Gramatte Hall, U of C; Jamie and Laurie Syer (piano and violin) Oct. 4, Scarboro United Church; Jazz Faculty of Mount Royal College, Oct. 18, Central United Church; Aubade, Nov. 17, Husky Oil Great Hall, U of C; Beau (string) Quartet, Nov. 29, Scarboro United Church; Beau Quartet with Tanya Dusevic-Witek, Jan. 3, Scarboro United Church; Syrinx Duo (Lauren Eselsen, flute and Tisha Murvihill, harp, Jan. 19, St. Matthew's United Church; Duo Solista (Olga Kotova, violin and Dmitri Nesterov, piano), Feb. 9, Scarboro United Church; John Reid and Caravan, March 7, Central United Church; Rosa Selvatica, March 30, Scarboro United Church; Aubade with John Thompson (viola), April 27, Husky Oil Great Hall, U of C.

International musicians

In its twenty-fifth season, The Calgary ProMusica Society (403-244-8277) continues to import major classical musicians: Vermeer Quartet, Sept. 23; Chamber Orchestra Kremlin, Nov. 4; Juilliard String Quartet, Jan. 20; Anima, March 24; and Chamber Music Society of Lincoln Center, April 28. All concerts are held in the University Theatre.



Leila Josefowicz



Robert Silverman

The Mountainview Connection concert series (403-240-4174) focuses largely on singers of art song and includes: Melissa Schiel, mezzo-soprano; James Legge, viola; and Kathleen van Mourik and Charles Foreman, pianists Nov. 17; A Journey with Rainer Maria Rilke with Glyis Ratcliffe, soprano; and Kathleen van Mourik and Charles Foreman, pianists Jan. 26; Olivier Thouin, violin (winner, Prix d'Europe, Young Canadian Musician of the Year); and Kathleen van Mourik and Charles Foreman, pianists, March 2; and Christa Pfeiler, mezzo-soprano and Rudolf Jansen, piano with string quartet, April 27. All concerts are held in the Eckhardt-Gramatté Theatre, Rosza Centre, U of C.

The University of Calgary's Celebrity Series (403-220-5089) presents local and imported talent in: City of Peace Sept. 11 Memorial Concert, Sept. 11; Robert Silverman, piano, Definitely Not the Goldbergs, Oct. 5; Charles Foreman, piano, Beethoven Sonata Cycle—1, Oct. 20; Charles Foreman, piano, Beethoven Sonata Cycle—2, Nov. 24; Rod Thomas Squance, percussion, Dec. 14; Quartango, Jan. 25; Pat Belliveau, saxophone, Feb. 8; Cassatt String Quartet, Feb. 22; Vancouver Chamber Choir, Jon Washburn, director, March 3; Paul Badura-Skoda, fortepiano, March 8; University of Calgary String Quartet, March 22; Ensemble de La Rue, William Kempster, conductor, April 5; Charles Foreman, piano, Beethoven Sonata Cycle—3, May 18.

New music ensembles

Calgary is fortunate to have two fine new music organizations. Land's End Chamber Ensemble (403-244-0707) is entering its sixth season and was established to promote emerging local and Canadian talents, to perform post-Romantic works by local, Canadian, and international composers, and to bridge the gap between contemporary classical music and audiences. Its members are: Elizabeth Bergmann, piano and keyboards; Marcel Bergmann, piano and keyboards; John Lowry, violin; Beth Root Sandvoss, cello; and George Fenwick, Artistic Director. The first concert of the season will feature the world premiere of Victoria composer Tobin Stokes's *Quartet*, a work commissioned for broadcast on CBC Radio Two's "In Performance." Other season highlights include the fifth anniversary of the group's Composers' Competition, open to Albertan post-secondary composition students; a performance at the University of Lethbridge in April; participation in the University of Calgary's New Music Festival in January; and the fourth annual New Music Cabaret event at the Beat Niq Jazz and Social Club in downtown Calgary.

New Works Calgary (403-255-6029) presents the Rule Britannia Piano Duo performing Kenneth Doren's new *Digital Opera* with Marcel and Elizabeth Bergmann and video images of singer Patrice Jegou Sept. 13; Structural Damage, Oct. 9; Kovalis duo, Nov. 7; Guido Arbonelli, clarinet, March 5; and Topology Quintet from Australia, April 9.

Also prominent in Calgary's music scene are the Alberta in Concert series (403-220-5089), the Millennium Music Foundation (403-288-2810), and the Calgary Classical Guitar Society (403-262-9934). Not bad for a Cowtown! ■

Edmonton Preview

SINCE OPENING IN THE FALL OF 1997, EDMONTON'S FRANCIS WINSPEAR CENTRE FOR MUSIC HAS LEFT ONE IMPORTANT COMMODITY UNUSED. Behind the 160-seat choir loft, an impressively empty space has occupied the attention of audiences from the huzzahs of the first brass fanfare of the opening gala in 1997, to the equally dramatic labour dispute with the Edmonton Symphony Orchestra during its 50th anniversary this spring, the orchestra's \$1-million deficit and the departure in June of Grzegorz Nowak, the ESO's principal conductor and music director of seven years.



David Hoyt



Yefim Bronfman

Over the summer, the Winspear was closed, that back-of-the-loft vacant lot finally filled with the Davis Concert Organ—at 6,551 pipes, 96 stops and 122 ranks, the largest instrument of its kind in Canada. Though the façade has been in place since last September, not until this summer was the installation of the Orgues Letourneau instrument complete.

On Sept. 14, a full house will greet the ESO (780-428-1414), organists Jeremy Spurgeon and Marnie Giesbrecht, and the combined choirs of the Richard Eaton Singers, University of Alberta Madrigal Singers (both directed by Leonard Ratzlaff), and the Greenwood Singers (directed by Bob Defrece) in the Winspear's second inaugural gala. By far, it is the most anticipated classical evening on the fall calendar in Edmonton.

On the program are such cherished war-horses as Bach's *Toccatina and Fugue in D minor*, Sir Hubert Parry's *I Was Glad When They Said Unto Me*, Benjamin Britten's *Ta Deum*, the Sanctus from the Durufle *Requiem*, and *Canticle of the Sun*, a newly commissioned work for organ, brass and choir by Edmonton organist and composer Jacobus Kloppers.

The remainder of the ESO's 51st season has resident conductor and newly appointed artistic director David Hoyt taking many of the conducting chores. The symphony has begun its search for a musical director, and in the meantime guest conductors will visit the Winspear. They include the Tafelmusik Choir's Ivars Taurins, the Vancouver Bach Choir's Bruce Pullan, Mario Bernardi, Timothy Vernon, Victor Feldbrill, David Agler, Victor Yampolsky, Simon Streatfeild, Kazuyoshi Akiyama, and Sidney Harth.

Planned for the Winspear—acknowledged as one of the finest acoustic spaces in North America—are such musical attractions as two nights of celebration of the Berlioz Bicentennial in March (*Romeo et Juliette* on March 1; *Symphonie Fantastique* and *Les Nuits d'été* on March 7, 8, and 9), two bouts of Anglophilia (Rule Britannia on Sept. 26 in an evening of Vaughan Williams and Elgar; and Crown Imperial on June 6 to honour the Jubilee of Queen Elizabeth II, featuring organist Simon Preston), and the Edmonton German-language text premiere of Haydn's *Creation, Die Schöpfung* (May 9, 10 and 11).

Yet, acoustics and the lack thereof are exactly what draw or repel potential concert-goers. Two Edmonton choirs—the 140-voice Richard Eaton Singers and the 24-voice Richard Sparks-directed Pro Coro Canada—use the 1,800-seat Winspear as their chief performing space, which can impact greatly on their revenue base due to high rental fees. This is Pro Coro's second year at Winspear, after having survived a fiscal melt-down two seasons ago that required civic and provincial funding assistance.

Other choirs are more than content with using churches, venues in the 700-seat range, possessing traditional church acoustics and more attractive fees. Indeed, the 24-voice I Coristi (780-401-5485), a nine-year-old choir under the direction of Debra Cairns and one of 13 Canadian choirs

invited to perform at Podium 2002, has chosen as its new home McDougall United Church, one of Edmonton's oldest worshipping and choral performance spaces. I Coristi performs four concerts this season, in repertoire ranging from Schutz, Bach and Brahms (Nov. 16) to Oscar Peterson and George Gershwin (Jan. 25).

Still, it is hard to shake the presence of the Davis Concert Organ. British virtuoso Christopher Herrick, a 10-year veteran of London's Westminster Abbey, offers the city's first solo recital on the instrument as he opens the



Christopher Herrick



Grzegorz Nowak

Sundays at Three season for the Edmonton branch of the Royal Canadian College of Organists (780-428-1414). Organ Fireworks (Sept. 15), so named for Herrick's nine-CD series on Hyperion, will feature Siyahamba (from Three Global Songs) by John Behnke, Bela Bartok's Six Romanian Folk Dances, and Bach's Prelude and Fugue in D.

As well, three of Pro Coro's (780-420-1247) six Winspear concerts will feature the organ, with repertoire including Leonard Bernstein's *Chichester Psalms* (Sept. 29), the Rachmaninoff *Vespers* in its Edmonton premiere (March 16) and the Durufle *Requiem* (Apr. 18). The choir continues its Connections Canada program by hosting the Rankin Inlet Throat Singers (Oct. 27).

The Richard Eaton Singers (780-428-3737) will also make ample use of the organ in a program called Pipeworks and Brass (Nov. 10) with works by Healey Willan, Giovanni Gabrieli, Imant Raminsh and a newly commissioned *Ode to St. Cecilia* by Canadian composer Mark Sirett. In most of the remaining season, the choir appears with the ESO in Handel's *Messiah* (Dec. 20, 21, and 22), is joined by I Coristi for Berlioz's *Roméo et Juliette* (March 1) and Haydn's *Die Schöpfung* (May 9, 10 and 11).

The cavernous, acoustically challenged 2,700-seat Northern Alberta Jubilee Auditorium, performing space to as divergent a set of musical compadres as *Les Misérables*, *Miss Saigon*, *Stomp* ... and the Edmonton Opera.

EO (780-424-4040) heads into the 2002-03 season with a deficit, a situation some insiders blame on the less-than-overwhelming performances of last season's adaptation by Carlisle Floyd of John Steinbeck's *Of Mice and Men*. This will be a season for the lover of traditional opera beginning with the Cav-Pag double-bill: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *I Pagliacci* (Oct. 5, 8 and 10). The other safe bets are Donizetti's *Don Pasquale*, this time transplanted to the American West (Nov. 9, 12 and 14); Gilbert & Sullivan's *The Mikado* (Feb. 8, 11 and 13). Due to their financial deficit EO cancelled their scheduled Puccini *Turandot*.

Yet, for every classical work or opera that seemingly fits like an old shoe, and guarantees fiscal success, there can be some new wrinkles ... and a decided sense of daring.

Though Maestro Nowak may have left the ESO, he has not left Edmonton. Beginning in September, Nowak will return with a 10-date chamber series of his own entitled Metamorphosis (780-428-1414), all of the concerts to be held in Winspear. Many of his orchestra's 24 musicians are long-time ESO hands, and his soloists include pianist Yefim Bronfman (May 29), cellists Denise Djokic (Sept. 23) and Franco Maggio Ormezowski (June 17), and violinist Adam Taubitz (March 11).

And the ESO has still to say a final good-bye to its chronically money-losing rESound Festival of Contemporary Music, which had been mothballed for a year. Details on that festival will be announced later in the season. ■

Southern Ontario Overview

Toronto

After its six-month closure and \$20 million of long-awaited renovations designed to improve its dreary acoustics (and warm up its depression-inducing interior), all eyes and ears will be on the Sept. 21 re-opening of Roy Thomson Hall. The Toronto Symphony Orchestra will perform a program that includes Walton's *Belsazzar's Feast*, with soprano Measha Bruggers-Gosman and baritone Nathan Berg.



Cecilia Bartoli



Dmitri Hvorostovsky



Russell Braun



St. Lawrence String Quartet

But one of the biggest tests of the hall—and one of the most anticipated events of the season—will be the return of superstar mezzo Cecilia Bartoli, whose superhumanly agile and breathtakingly colourful voice is best suited to intimate venues. (Oct. 1, with the British period instrument Orchestra of the Age of Enlightenment.)

The popular Russian baritone Dmitri Hvorostovsky checks out the hall on Nov. 17. (Note 7 p.m. start.); other highlights of Thomson Hall's fall season include an appearance by the Philip Glass Ensemble, accompanying short films (Nov. 4). If you want to see Yo-Yo Ma go ethnic with his Silk Road Ensemble (Jan. 4, 5 and 7), best to order tickets in good time; the superstar cellist's concerts almost always sell out. 416-872-4255; www.roythomson.com.

Opera

The Canadian Opera Company's season kicks off with a Welsh National Opera production of Tchaikovsky's *Queen of Spades* (opens Sept. 26) and a remount of the COC's production of Stravinsky's *Oedipus Rex*, directed by cineaste François Girard (opens Sept. 27).

The COC's Ensemble Studio productions are often more daring, than its mainstage season; this year's production is Britten's setting of Henry James' tale of innocence and corruption, *The Turn of the Screw* (opens Dec. 3). 416-363-8231; www.coc.ca.

Opera Atelier, known for its visually alluring productions of baroque opera, presents Charpentier's *Médée* (Opens Nov.1), with Tafelmusik in the pit. 416-872-5555; www.operaatelier.com.

Other notable vocal events this fall include "Tell Me the Truth About Love" – an engaging recital that mezzo-soprano Kimberly Barber presents on the Faculty of Music's noon-hour series (Oct. 2; tel.: 416-978-3744) – and a recital by the young, rich-voiced Canadian mezzo Susan Platts, for the Aldeburgh Connection's Glenn Gould Studio series Oct. 23; 416-205-5555; www.aldeburghconnection.org/.

Opera in Concert presents a gala of Canadian opera music, organized by pianist John Hess, and featuring soprano Jane Archibald and other gifted young soloists. Oct. 27; 416-366-7723, www.operainconcert.com.

The superb Canadian baritone Russell Braun sings arias from Mozart's da Ponte operas with the TSO under Bernard Labadie, who supposedly will inject some period sensibility into the band. Nov. 21 etc.; 416-598-3375; www.tso.on.ca

Legendary contralto Marilyn Horne gives two public master classes at the U. of T.'s Faculty of Music, Nov. 19 and 20; free but tickets required; 416-978-3744; the inspiring vocal coach Martin Isepp holds forth at the same venue on Oct. 4.

Orchestral

As TSO struggles to rebuild following several seasons in hell, audiences will see a parade of conductors; it's probably safe to assume that they're all in the running for the artistic director's job.

Top concert billing goes to pianist Martha Argerich, who's slated to tear through one of her signature pieces—Prokofiev's *Piano Concerto No. 3*—on Nov. 8. In case that's not enough for you (or more likely: in case the untameable Argerich cancels), Oscar Peterson will also perform.

The TSO's annual performance of Handel's *Messiah*—long considered the most bloated and Victorian in town—should take a sharp turn in the period direction when British baroque specialist Nicholas Kraemer directs

the old chestnut with a quartet of experienced period performance soloists (Dec. 19, etc.).

Chamber Music

Music Toronto is the only major chamber music series still standing, now that the George Weston Recital Hall and the TSO have packed theirs in. MT's pockets aren't as deep as we'd like them to be, but its fall-early winter lineup includes the city's top chamber music picks:

The Emerson String Quartet pairs Shostakovich's final, bleak *Quartet No. 15* with Beethoven's Op. 130, with the harrowingly violent *Grosse Fugue* (Oct. 14);

French pianist Michel Dalberto, whose integrity and individuality has won over MT audiences, returns on Oct. 15;

The incandescent St. Lawrence String Quartet performs Berg's *Quartet Op. 3* and gives the world premiere of a new work by Canadian composer Melissa Hui. This concert will introduce the group's new cellist, Alberto Parrini, to MT's audiences. But Marina Hoover, who left the group this summer, returns in Schubert's sublime *Quintet in C Major*. 416-366-7723; 1-800-708-6754, www.music-toronto.com.

Other chamber music series include OnStage at the Glenn Gould Studio 416-205-5555; and the Women's Musical Club 416-923-7052; www.wmct.on.ca.

New Music

Toronto's ever-fractious new music community has abandoned the one event that tried to bring them together: the Massey Hall New Music Festival. They were encouraged to do so by the Canada Council, which pulled the plug on its funding – perhaps having noticed that the week-long event tended to bring out the mediocre side of the participating groups.

But don't miss the Nov. 14 appearance of the splendid Ensemble Contemporain de Montreal, directed by Veronique Lacroix, who will perform recent works by young Quebecois composers rarely heard in Toronto (Music Gallery, Nov. 14).

The TSO's has programmed an exceptionally conservative season, but the superb U.S. clarinetist Richard Stoltzman will perform Rautavaara's *Clarinet Concerto* with them (Jan. 9 etc.).

The main new music groups in town include the Esprit Orchestra which celebrates their 20th season, 416-366-7723; www.espritorchestra.com, Music Gallery www.musicgallery.org, Arraymusic www.arraymusic.com/Metcalf/-Announcement.html, New Music Concerts www.newmusicconcerts.com; 416-961-9594 and Continuum 416-767-0609; www.interlog.com/~jwaring/continuum/.

Baroque/Early Music

Tafelmusik remains the main baroque game in town; their most innovative program this fall celebrates the seasons with Inuit and Chinese music, and Vivaldi's You-Know-What. Dec. 1 etc. 416-964-6337; www.tafelmusik.org.

Given its size—and the presence of the Pontifical Institute for Medieval Studies—Toronto has lamentably few Medieval and Renaissance ensembles.

The Toronto Consort pretty much has the scene sewn up; though their performances aren't the sexiest in the world, they do have some interesting programming. This fall they dedicate a program to Sir Gawain and the Green Knight (Oct. 4-5); watch for Monteverdi's *Orfeo* in February, and a guest appearance by the hot violinist David Greenberg (April 4-5. 416-964-6337; www.torontoconsort.org). Greenberg is also sure to light a fire under the Baltimore Consort on the CBC's OnStage series (Jan. 21).

Outside Toronto, the best bet for classical music in Southern Ontario is Kitchener-Waterloo. The eponymous symphony is probably the finest regional symphony orchestra in Canada, combining the freshness and commitment one often finds in small towns with high professional standards.



Martin Fischer-Dieskau



Gryphon Trio

In his first full season as principal conductor, Martin Fischer-Dieskau (yes, he's Dietrich's son) has pretty much stuck to standard German classics for the main season. But the New Orchestra series offers a lively lineup of contemporary music, and will take part in the Open Ears new music festival in May.

The 16-member Canadian Chamber Ensemble, comprised of KWS's excellent principal players, presents a 5-concert series centred on Beethoven—his predecessors and influence—on their home turf, and a four-version in Guelph. Tel: 519-578-1570 or 1-800-265-8977 www.kwsymphony.on.ca.

Wilfred Laurier University's School of Music has many excellent musicians on its applied faculty. Do keep an eye out for on-campus concerts by trumpeter and pianist Guy Few, violinists Annalee Patipatanakoon and Julie Baumgartel, oboist James Mason, the Penderecki String Quartet and mezzo-soprano Kimberly Barber. Tel: (519)-884-0710 ext. 3554. www.wlu.ca/~wwwmusic/concer.html

The Kitchener-Waterloo Chamber Music Society, a one-man show run by philosophy professor Jan Narveson, presents concerts in an intimate, 85-seat room that Narveson had built onto his house. (519-886-1673).

Opera Ontario's productions, which play in K-W and Hamilton, tend to be uneven and the programming is light. But they're often a good chance to hear strong young Canadian talent. This fall they present *La Bohème* and Ontario's first fully-staged production of Delibes' *Lakmé*. In March-April, the fabulous Canadian soprano Tracy Dahl stars in Donizetti's *La Fille du régiment* <www.operaontario.com/>. Hamilton tickets: 1-800-575-1381 or 905-526-6556. Kitchener-Waterloo tickets: 1-800-265-8977 or 519-578-1570.

Hamilton

The Hamilton Philharmonic is a regional orchestra of unexceptional quality, but it boasts a strong lineup of Canadian soloists this season: super-pianist Marc-Andre Hamelin (Oct. 4), cellist Denise Djokic (March 16), violinist Jasper Wood (Jan. 12), Heather Schmidt (Sept. 15). www.hamilton-philharmonic.org; tel. 905-526-1677.

Schmidt—a highly talented young composer and pianist—also performs at Wilfred Laurier U. on Oct. 30, and the University of Western Ontario (London) on November 9.

The Hamilton Conservatory for the Arts's four-concert chamber music series picks up several artists performing for Music Toronto: the Prague-based Prazak Quartet (Nov. 10), Canada's popular Gryphon Trio (March 2) and the Tokyo String Quartet (April 11). 905-528-4020. or on www.hc4arts.on.ca

London, Ont.

The University of Western Ontario offers a minor recital series www.music.uwo.ca/resources/concert_schedule.html, or 519-661-3767; symphonic music is in the hands of Orchestra London, Ont. tel.: 519-679-8778 www.orchestra.london.on.ca.

The best chamber music series—Aeolian Concerts—is decamping from the funky Aeolian Town Hall to somewhat larger, better appointed digs in the new Wolf Performance Hall of the London Public Library's new building. The 10-concert series includes an appearance by the vibrant Canadian pianist Angela Cheng (Jan. 31) – but don't get your hopes up: the season has been sold out by subscription for the past five years.

Finally: in the deep south, the Windsor Symphony Orchestra, under John Morris Russell, presents a solid, conventional series www.windsorsymphony.com/home.htm.

Tamara Bernstein is a correspondent for The National Post. The above are her personal opinionated choices.



Angela Cheng



Jacques Israelievitch

Toronto Symphony Orchestra looks ahead to better days

by Stéphane Villemin / translation: Jane Brierley

According to Jacques Israelievitch, concertmaster of the TSO, the orchestra has now overcome transition problems and is looking forward to a bright future.

TMS: It's ironic that eastern Canada's two great orchestras are currently without a conductor. The circumstances are certainly different, but is it possible that they hide the fact that there are common causes?

Jacques Israelievitch: With the TSO there were actually a number of cumulative factors. After Saraste left, we were looking for a successor but the process was delayed by the financial crisis. The musicians had to agree to a salary cut in order to save the orchestra. All Canadian orchestras have a common problem: their pay policy. A musician's salary here is on average half of what's paid in the U.S. The cost of living in a big city like Toronto is a stumbling block that this policy doesn't take into account. The TSO musicians also get less salary than similar players in Ottawa or Montreal.

TMS: What's your opinion after a year with just guest conductors?

J.I. : Working with guest conductors is always an opportunity to network for the future. As for relations between a guest conductor and the orchestra, it usually takes about ten minutes to establish meaningful contact, so that subsequent rehearsals become exciting and full of discoveries. Then there's the pleasure of the actual concert, for which the conductor should always keep in reserve an element of surprise. The ideal conductor is the one who not only makes rehearsals a great experience but who keeps back a dose of spontaneity for the concert. The TSO's working methods haven't changed. We have the same number of rehearsals and as many working hours as before.

TMS: What does the future hold?

J.I. : Sir Andrew Davies, who conducted the orchestra from 1975 to 1988, planned the 2002-03 season in his capacity as current artistic advisor to the TSO. The program emerged from talking with the guest conductors, also taking into account the orchestra's obligations. For example, we have to have a certain percentage of Canadian music in our programs, according to the rules of the Canada Council for the Arts.

The good news, soon to be announced, is that the orchestra will have a permanent conductor for the 2003-04 season. The fundraising campaign produced the million dollars needed for financing. Season subscriptions have risen over 15%. The presence of young people is now guaranteed thanks to the TSOound Check promotion, which lets the under-27 group get into concerts for just \$10. Then the new Roy Thomson Hall is opening in September, and its new acoustics will be an asset. The barometer says "fine weather" for the TSO. ■

REGIONAL CALENDAR

from September 14th to November 7th

Regions	page
Toronto	44
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Note: Cancellations and program changes may

occur. Phone numbers are included in each listing. Prices are rounded off to the nearest dollar. Soloists mentioned without instrument are singers. Information received after our deadline appears in our website calendar, as do the full details of events with numerous works and performers.

Symbols & general abbreviations

→ indicates dates and regions for all other performances of the same event in this calendar.

← indicates date and region of the listing which has complete details for that event.

C. O. chamber orchestra

cond. conductor

dir. direction

FA free admission

PCC pre-concert chat, lecture, activities

S. O. symphony orchestra

Visit our website for the *Canadian Classical Music Calendar*. <www.scena.org>

Deadline
for the next calendar:
November 7, 2002

<http://calendar-guide.scena.org>

Send listing details to:
calendar@scena.org
Fax : (514) 274-9456

Send photos : admin@scena.org



Unless stated otherwise, events take place in Toronto, and the area code is 416. Main ticket agents: **Ticketmaster** 870-8000

CBC Bldg Canadian Broadcasting Centre, 250 Front St W (at John St.), 205-5555: **GGs** Glenn Gould Studio

COC Canadian Opera Company
Elgint Elgin Theatre, 189 Yonge St, 314-2901
HCPA Hummingbird Centre for the Performing Arts, 1 Front St E, 872-2262

LAC Living Arts Centre, 4141 Living Arts Drive, Mississauga, 905-306-6000, 888-805-8888: **HH** Hammerson Hall

PDT Premiere Dance Theatre
RTH Roy Thomson Hall, 60 Simcoe St (west of St. Andrew Subway), 872-4255

SLCA St. Lawrence Centre for the Arts, 27 Front St E, 366-7723, 800-708-6754: **JMT** Jane Mallett Theatre

TSPC Trinity St. Paul's United Church, 427 Bloor W (Spadina)

TSO Toronto Symphony Orchestra
Uoft University of Toronto, -**MUS** Faculty of Music, 80 Queen's Park Circle (Edward Johnson Bldg), 978-3744: **WH** Walter Hall; **MMT** MacMillan Theatre

SEPTEMBER

14 8pm. Church of the Redeemer, 162 Bloor W (at Avenue Rd). \$10-15. *Du Bon Goût et du Mauvais Goût: New-Found Music from Old France*. Elizabeth Jacquet de la Guerre, Michel Lambert, Marin Marais (16-17th century France). **The Musicians in Ordinary**. 603-4950

14 8:30pm. Elgint, VISA Screening Room. \$15-60. *Charlie Chaplin Classics*. Easy Street, The Adventurer, The Cure. **TSO (members), Carl Davis, cond.** 314-2901, 598-3375

16 8pm. Arts and Letters Club, 14 Elm St. Suggested donation \$5-10. Wagner: Das Liebesverbot (excerpts). **Prof. Domville (Uoft)**. 461-7114

19 12:10pm. UoFT-MUS WH. FA. Thursdays at Noon. Beethoven: Sonata #1 op.12; Sonata #2 op.12. **Scott St. John, violin; Lydia Wong, piano**. 978-3744

19 8pm. St. George the Martyr Church, Music Gallery, 197 John St (Stephanie & McCaul Streets). \$10. The Music Gallery. *Piano Series*. **John Farah, piano, keyboards, electronics**. 204-1080

21 3pm. St. George the Martyr Church, Music Gallery, 197 John St (Stephanie & McCaul Streets). \$10. The Music Gallery. *Piano Series*. Schulhoff, Krenek, Gershwin, Weill, Wolpe, Schönberg. **Sherri Jones, piano**. 204-1080

21 8pm. RTH. \$29-147. *RTH's Re-Opening Celebration*. Walton: Belshazzar's Feast; Wagner: Die Meistersinger, Prelude; Tannhäuser, Dicht teure Halle; Ravel: Daphnis et Chloé, Suite #2; MacMillan: Cortège académique; Sarasate: Carmen Fantasie.

TSO, Andrew Davis, cond.; Toronto Mendelssohn Choir; Toronto Children's Chorus; Measha Brüggergosman, Nathan Berg. 872-4255, 598-3375

22 1pm. Harbourfront Centre, Brigantine Room, 235 Queen's Quay West, York Quay Center. \$8. Cushion Concerts (JMC). Popular songs. **La Bande Magnétique (vocal quintette)**. 973-4000

25 12:10pm. UoFT-MUS WH. FA. Wednesday Discoveries. Telemann: 12 Fantasias. **Nadina Mackie Jackson, bassoon**. 978-3744

25 7pm. TSPC. *Cross-Border Baroque (17-18th century ex-patriot composers)*. Handel, Locatelli, Lully, Zelenka, Scarlatti; Marjan Mozetich: Steps to Ecstasy. **Tafelmusik Baroque Orchestra, Jeanne Lamont, cond.** 964-6337 (→26 27 28 29/9, 5/10)

25 8pm. RTH. \$28-96. Nielsen: Overture to Maskarade; Sibelius: Violin Concerto; Mahler: Symphony #1, "Titan". **TSO, Jukka-Pekka Saraste, cond.; Elisabeth Batiashvili, violin**. 872-4255, 598-3375 (→26 28)

26 12:10pm. UoFT-MUS WH. FA. Thursdays at Noon. Vaughan Williams: 4 Hymns for Tenor, Viola and Piano; 2 Folk Songs for Tenor and Violin; Liszt: Tre Sonetti di Petrarca. **Darryl Edwards, tenor; Nancy Dahl, viola; Timothy Steeves, piano**. 978-3744

26 8pm. HCPA. \$38-140. Tchaikovsky: Pikoyava Dama. **COC, Richard Bradshaw, cond.; Hasmik Papian, Judith Forst, Viktoria Vizin, Vadim Zaplechny, John Fanning**. 363-8231, 800-250-4653 (→29/9, 2 5 8 11/10)

26 8pm. RTH. \$28-96. **TSO Batiashvili**. 872-4255, 598-3375 (→25)

26 8pm. TSPC. **Tafelmusik Cross-Border**. 964-6337 (→25)

27 8pm. HCPA. \$38-140. Stravinsky: Oedipus Rex; Symphony of Psalms. **COC, Bernhard Kontarsky, cond.; Michael Schade, Ewa Podles, Peteris Eglitis, Robert Pomakov, Michael Colvin**. 363-8231, 800-250-4653 (→1 3 6 9 12/10)

27 8pm. TSPC. **Tafelmusik Cross-Border**. 964-6337 (→25)

27 8pm. UoFT-MUS WH. \$10-20. Faculty Artists. Bill Cahn: Ching; Russell Hartenberger: Sky Ghost; Bob Becker: Away Without Leave; Nexus: Kichari and Tongues; Takemitsu: Songs (arr. Becker, Cahn, Engelman). **Ensemble-in-residence**. 978-3744

27 8pm. CBC Bldg GGS. \$12-15. Liszt: Orpheus; Beethoven: Piano Concerto #4; Tchaikovsky: Symphony #4. **Royal Conservatory Orchestra**, David Lloyd-Jones, cond.; Chad Heltzel, piano. 205-5555

28 7pm. RTH. \$28-96. **TSO Batiashvili**. 872-4255, 598-3375 (→25)

28 8pm. Royal Conservatory of Music, Ettore Mazzoleni Concert Hall, 273 Bloor St W. \$12-15. Beethoven, Schubert, Fauré, Duparc, Ibert. **Robert Pomakov, bass; Yulia Levin, piano**. 408-2824 ext. 321

28 8pm. TSPC. **Tafelmusik Cross-Border**. 964-6337 (→25)

29 2pm. HCPA. \$38-140. **COC Tchaikovsky**. 363-8231, 800-250-4653 (→26)

29 3:30pm. TSPC. **Tafelmusik Cross-Border**. 964-6337 (→25)

OCTOBER

1 7pm. HCPA. \$38-140. **COC Stravinsky**. 363-8231, 800-250-4653 (→27/9)

1 8pm. CBC Bldg GGS. \$30. On Stage, World Music. Traditional music of Middle East, Greece, Asia Minor. **Maza Mézé**. 205-5555

1 8pm. RTH. \$65-135. **Cecilia Bartoli, mezzo; Orchestra of the Age of Enlightenment**. 872-4255, 872-4255

1 8pm. SLCA JMT. \$5-43. Music Toronto. Carrabrè: Piano Trio; Shostakovich Piano Trio #2; Brahms Piano Trio, op.8; student composers: mini trios. **Gryphon Trio**. 366-7723, 800-708-6754

1 8pm. UoFT, Knox College Chapel, 59 St. George St. \$10-20. Valente, Scarlatti, Muffat, Bach, Buxtehude, Francaix. **Gillian Weir, organ**. 978-3744, 978-7986

2 12:10pm. UoFT-MUS WH. FA. Wednesday Discoveries. **Kimberly Barber, mezzo; Che Anne Loewen, piano**. 978-3744

2 7pm. LAC HH. Zajc: Nikola Subic Zrinjski (traditional Croatian). **Opera Mississauga, Dwight Bennett, cond.** (Student preview). 905-306-6000, 888-805-8888 (→5 8 10 12)

2 8pm. HCPA. \$38-140. **COC Tchaikovsky**. 363-8231, 800-250-4653 (→26/9)

2 8pm. RTH. \$28-96. Toru Takemitsu: From Me Flows What You Call Time; Debussy: Prélude à l'après-midi d'un faune; Sibelius: Symphony #5. **TSO, Jukka-Pekka Saraste, cond.; Nexus, percussion ensemble**. 872-4255, 598-3375 (→3)

3 12:10pm. UoFT-MUS WH. FA. Thursdays at Noon. Richard Charlton: Valses Mélodiques; Manuel de Falla: 4 Pieces; Mompos: Suite Compostelana, Preludio, Cuna, Muniera; J.K. Mertz: Bardenklänge. **Jeffery McFadden, guitar**. 978-3744

3 8pm. HCPA. \$38-140. **COC Stravinsky**. 363-8231, 800-250-4653 (→27/9)

3 8pm. RTH. \$28-96. **TSO Nexus**. 872-4255, 598-3375 (→2)

4 8pm. TSPC. \$14-40. *Sir Gawain and the Green Knight*. Medieval music. **Toronto Consort**. 964-6337 (→5)

5 3:30pm. Lansing United Church, 49 Bogert Ave, North York. \$20. *Music from the Heart*. Haydn (arr.): Scottish songs. **Sue Carduelis, recorder**. 480-0225, 487-9261

5 8pm. HCPA. \$38-140. **COC Tchaikovsky**. 363-8231, 800-250-4653 (→26/9)

5 8pm. LAC HH. \$11-99. **Opera Mississauga, Croatian**. 905-306-6000 (→2)

5 8pm. Toronto Centre for the Arts, George Weston Recital Hall, 5040 Yonge St (at Sheppard). **Tafelmusik Cross-Border**. 964-6337 (→25/9)

5 8pm. TSPC. \$14-40. **Toronto Consort**. 964-6337 (→4)

5 8pm. UoFT-MUS MMT. \$6-12. Choral Music. **UoFT Choir; various school and youth choirs**. 978-3744

6 2pm. HCPA. \$38-140. **COC Stravinsky**. 363-8231, 800-250-4653 (→27/9)

6 2:30pm. UoFT-MUS MMT. \$25. Opera. Rossini (excerpts). 978-3744

6 3pm. Grace Church on the Hill, 300 Lonsdale Rd (at Russell Hill Rd). \$5-10. *Harvest Festival of Hymns and Readings*. **Pax Christi Chorale, Stephanie Martin, cond.** (Donations to Toronto's Food Bank). 494-7889

6 7:30pm. Holy Blossom Temple, 1950 Bathurst St. \$25-30. *A Celebration of Life*:

Srul Irving Glick, composer. Aramais Choir, Lydia Adams, cond.; Lachan Toronto Jewish Chamber Choir, Cantor Ben Maissner, cond. 446-0188

6 8pm. SLCA JMT. \$13-26. Barbara Croall: The Four Directions; Alexina Louie: Shattered Night, Shivering Stars; Murray Schafer: Letters from Mignon. **Esprit Orchestra; Jacques Israelievitch, violin; Eleanor James, mezzo**. (7h15 PCC with composers). 366-7723, 800-708-6754

7 8pm. Arts and Letters Club, 14 Elm St. Suggested donation \$5-10. *Wagner's influence in France*. **Stephen Clarke, collector**. 461-7114

8 7pm. HCPA. \$38-140. **COC Tchaikovsky**. 363-8231, 800-250-4653 (→26/9)

8 7pm. Lawrence Park Community Church, 2180 Bayview Ave. \$18-25. *Jacaranda Music*. Stephen Hatfield: African Celebration; Srul Irving Glick: Psalm Trilogy; Songs from Gahu (arr. Kathy Armstrong); Harry Freedman: Aqsaqniq; Imant Raminsh: Songs of the Lights; Paul Halley: Freedom Trilogy. **Toronto Children's Chorus Tour Choir, Jean Ashworth Bartle, cond.** 932-8666 x111

8 8pm. CBC Bldg GGS. \$30. On Stage. Bach: Toccata and Fugue (arr. with African drums); Mark Mellit: Groove Fugue; Christopher Dedrick: Linear Roots. **Canadian Brass; Nexus**. 205-5555

8 8pm. LAC HH. \$9-92. **Opera Mississauga, Croatian**. 905-306-6000 (→2)



Eve Egoan

8 8pm. PDT. \$15-22. Bennathan (choreographer)/ Satie (music): The Satie Project. **Dancemakers; Eve Egoan, piano**. 535-8880, 973-4000 (→9-12 15-19)

8 8pm. RTH. \$28-96. Éric Morin: Museum Music (world premiere); Mozart: Piano Concerto #26, "Coronation"; Brahms: Symphony #4. **TSO, Jun Märkl, cond.; Louis Lortie, piano**. 872-4255, 598-3375 (→11)

9 12:10pm. UoFT-MUS WH. FA. Wednesday Discoveries. Maximilian Kreuz, Schoenberg. **Barry Salwen, piano**. 978-3744

9 8pm. HCPA. \$38-140. **COC Stravinsky**. 363-8231, 800-250-4653 (→27/9)

9 8pm. PDT. \$15-22. **Satie Project**. 535-8880, 973-4000 (→8)

10 12:10pm. UoFT-MUS WH. FA. Thursdays at Noon. Strauss, Violin Sonata; Milhaud: Violin Sonata. **Scott St. John, violin; Lydia Wong, piano**. 978-3744

10 8pm. LAC HH. \$9-92. **Opera Mississauga, Croatian**. 905-306-6000 (→2)

10 8pm. PDT. \$15-22. **Satie Project**. 535-8880, 973-4000 (→8)

10 8pm. SLCA JMT. \$5-43. Music Toronto. Beethoven: Alternate Finale, Quartet, op.130; Grosse Fuge, op.133; Shostakovich Quartet #15. **Emerson String Quartet**. 366-7723, 800-708-6754

11 8pm. HCPA. \$38-140. **COC Tchaikovsky.** 363-8231, 800-250-4653 (€26/9)

11 8pm. PDT. \$15-22. **Satie Project.** 535-8880, 973-4000 (€8)

11 8pm. RTH. \$28-96. **TSO Lortie.** 872-4255, 598-3375 (€8)

11 8pm. UoF-MUS MMT. \$6-12. Copland: Fanfare for the Common Man; Milhaud: La Création du Monde. **Wind Ensemble, Denise Grant, cond.** (7:15pm PCC). 978-3744

12 8pm. HCPA. \$38-140. **COC Stravinsky.** 363-8231, 800-250-4653 (€27/9)

12 8pm. IAC HH. \$11-99. **Opera Mississauga, Croatian.** 905-306-6000 (€2)

12 8pm. PDT. \$15-22. **Satie Project.** 535-8880, 973-4000 (€8)

15 8pm. CBC Bldg GGS. \$30. On Stage. *Gala Concert.* Bizet, Massenet, Charpentier: opera arias and duos. **COC Orchestra, Richard Bradshaw, cond.; Measha Bruggogrossman, soprano; Robert Pomakov, bass.** 205-5555

15 8pm. PDT. \$15-22. **Satie Project.** 535-8880, 973-4000 (€8)

15 8pm. RTH. \$27-80. Pops. *Invitation To The Dance.* Tchaikovsky, Cole Porter, Piazzolla. **TSO, Jack Everly, cond.** 872-4255, 598-3375 (€16)

15 8pm. SLCA JMT. \$5-43. Music Toronto. Franck: Prélude, aria et finale; Fauré: Nocturne #6, #7; Debussy: Children's Corner; Liszt/Verdi: Réminiscence de Simon Boccanegra; Rigoletto, Paraphrase de concert; Wagner/Kocsis: Tristan and Isolde, Prélude; Wagner/Liszt: Isolde Liebestod. **Michel Daiberio, piano.** 366-7723, 800-708-6754

15 8pm. UoF-MUS WH. \$6-12. Aldeburgh Connection, Young Artists. **Sammi Chang, soprano; Susan Black, mezzo; Stephen Erickson, tenor; Julien Patenaude, baritone; Bruce Ubukata, piano.** 978-3744

16 12:10pm. UoF-MUS WH. FA. Wednesday discovery. Klezmer music. **Brian Katz, guitar; Martin van de Ven, clarinet.** 978-3744

16 2pm. RTH. \$27-80. **TSO Dance.** 872-4255, 598-3375 (€15)

16 8pm. PDT. \$15-22. **Satie Project.** 535-8880, 973-4000 (€8)

16 8pm. RTH. \$27-80. **TSO Dance.** 872-4255, 598-3375 (€15)

16 8pm. UoF-MUS MMT. \$6-12. Wind Ensemble. Holst: Suite #1 for Military Band; Grainger: Children's March over the Hills and Far Away; Healy: One Midsummer's Morning. **Concert band, Jeffrey Reynolds, cond.** 978-3744

17 12:10pm. UoF-MUS WH. FA. Thursdays at Noon. Mozart: Quintet for Piano and Winds; Thuille: Sextet for piano and Winds. **Faculty Woodwind Quintet; John Kruspe, piano.** 978-3744

17 8pm. PDT. \$15-22. **Satie Project.** 535-8880, 973-4000 (€8)

17 8pm. TSPC. *An Evening at the Palace.* Marais, Vivaldi, Fasch, Telemann, etc. **Tafelmusik Baroque Orchestra, Jeanne Lamon, cond.** 964-6337 (€18 19 20)

18 8pm. CBC Bldg GGS. \$29-40. Via Salzburg. Boccherini: Quartet, op.44; Beethoven: Quartet, op.18 #1; Mendelssohn: Quartet, op.13. **Seiler Quartet.** (7:15pm Lobby: Discussion "Growing up in Salzburg as a Musical Family"). 205-5555, 972-9193

18 8pm. Grace Church on the Hill, 300 Lonsdale Rd (at Russell Hill Rd). \$12-20. Copland: In the Beginning; Old American Songs; Randall Thompson: Frostiana; Barber: Songs. **Exultate Chamber Singers, John Tuttle, cond.; Nancy Reynolds, mezzo.** 410-3929

18 8pm. PDT. \$15-22. **Satie Project.** 535-8880, 973-4000 (€8)

18 8pm. St. James' Cathedral, 65 Church St (at King). *Choral Classics.* **Toronto Mendelssohn Youth Choir.** 598-0422

18 8pm. Toronto Centre for the Arts, George Weston Recital Hall, 5040 Yonge St (at Sheppard). \$32-75. Schumann: Dichterliebe; Zwölf Gedichte; etc. **José van Dam, baritone.** 870-8000, 870-8000

18 8pm. TSPC. **Tafelmusik at the Palace.** 964-6337 (€17)

18 8pm. UoF-MUS MMT. \$8-16. Kodaly: Harry Janos Suite; Dances of Galanta; Mozart:

Clarinet Concerto K.622; Cresson: Concertino for Marimba. **UoF S.O., Raffi Armenian, cond.; Przemyslaw Raczyński, clarinet; Devon Fornelli, marimba.** 978-3744

19 7pm. RTH. \$29-59. Light Classics. Dvorák: Carnival Overture; Grieg: Piano Concerto; Stravinsky: "Dumbarton Oaks" Concerto; Saint-Saëns: Carnival of the Animals. **TSO, Susan Haig, cond.; Ian Parker, piano; Patricia Krueger, piano.** 872-4255, 598-3375 (€20)

19 8pm. PDT. \$15-22. **Satie Project.** 535-8880, 973-4000 (€8)

19 8pm. TSPC. **Tafelmusik at the Palace.** 964-6337 (€17)

19 8pm. UoF, Victoria University Chapel, 91 Charles St W, 2nd floor. \$6-12. Choral Music. **University Women's Chorus, Master Chorale, Robert Cooper, cond.** 978-3744, 978-7986

20 3pm. RTH. \$29-59. **TSO Parker Krueger.** 872-4255, 598-3375 (€19)

20 3pm. SLCA JMT. 15-28\$. *Showcase.* Scott Good: new work for brass band; winning entry of Young Composers Contest. **Hannaford Street Silver Band, Michael Reason, cond.** 366-7723, 425-2874

20 3:30pm. TSPC. **Tafelmusik at the Palace.** 964-6337 (€17)

23 12:10pm. UoF-MUS WH. FA. Wednesday Discovery. Poulenc: Sonata; Martinu: Sonatina; Copland: Sonata; Honegger: Sonatine. **Max Christie, clarinet; Lydia Wong, piano.** 978-3744

23 8pm. CBC Bldg GGS. \$40. Aldeburgh Connection. German and English songs. **Susan Platts, mezzo; Bruce Ubukata, piano.** 205-5555

24 1:30pm. UoF-MUS WH. \$28. Music in the Afternoon. John Estacio: Test Run; Haydn: Quartet, op.20 #4; Hindemith: Quartet, op.131. **Daedalus Quartet.** 923-7052

24 8pm. SLCA JMT. \$5-43. Music Toronto. Weir: Blanche Comme la Neige; Mendelssohn: Piano Quartet #2; Brahms: Piano Quartet #1. **Schubert Ensemble of London.** 366-7723, 800-708-6754

25 8pm. RTH. *Music Meets Canvas.* Bernstein: Kaddish Symphony. **Toronto Mendelssohn Choir; Joseph Drapell, painter in action.** 598-0422

25 8pm. UoF-MUS WH. \$10-20. Faculty Artists. *Farewell Recital.* Brian McDonagh: A Sardonic Songbook (poems by Stevie Smith); Liszt: Sonata in B minor; Chopin: 24 Préludes, op.28. **William Aide, piano; Monica Whicher, soprano.** 978-3744

26 8pm. CBC Bldg GGS. \$18-32. Mozart: Cassation #2, K.99; Violin Concerto #4; Nielsen: Little Suite; Haydn: Symphony #47. **Sinfonia Toronto; Judy Kang, violin.** 205-5555

26 8pm. Church of the Redeemer, 162 Bloor W (at Avenue Rd). \$6-12. Byrd, Durufé, Rachmaninoff; John Borge: Choral Symphony in C. **MacMillan Singers, Doreen Rao, cond.** 978-3744

27 2pm. RTH. \$29-58. *Commemorations: Dieppe 1942, Queen Elizabeth 1952.* **11 military bands.** (incl. military displays and artifacts. Co-pres. Royal Canadian Military Institute). 872-4255, 872-4255

27 3pm. Lawrence Park Community Church, 2180 Bayview Ave. \$15-20. *Songs All Children Should Know.* Dorothy Parker: In Old Donegal; Simple Gifts (arr. Derek Holman); Eric Thiman: Path to the Moon; Handel: Art Thou Troubled? **Toronto Children's Chorus Training & Prep. Choirs, Jean Ashworth Bartle, cond.** 932-8666 x111 (€4:15pm)

27 4:15pm. Lawrence Park Community Church, 2180 Bayview Ave. \$15-20. **TCC Should Know.** 932-8666 x111 (€3pm)

29 8pm. CBC Bldg GGS. \$30. On Stage, World Music. Tangos. **Quartango; Daniel Binelli, bandoneon; Linda Lee Thomas, piano; Cesar Angeleri, guitar.** 205-5555

29 8pm. SLCA JMT. \$5-43. Music Toronto. Schumann: Études en forme de canon; Poulenc: Sonata; Élégie; Ravel: La Valse; Rachmaninov: Suite #2. **Pascal Rogé, Vanessa Benelli, pianos.** 366-7723, 800-708-6754

30 12:10pm. UoF-MUS WH. FA. Wednesday Discovery. *Symposium.* Handel: Alcina

(excerpts). **Mary Ann Parker, musicologist.** 978-3744

30 8pm. RTH. \$28-96. Walton: Partita for Orchestra; Saint-Saëns: Piano Concerto #2; Dvorák: Symphony #9, "From the New World". **TSO, Peter Oundjian, cond.; Stewart Goodyear, piano.** 872-4255, 598-3375 (€31)

30 8pm. UoF-MUS WH. FA. **Contemporary Music Ensemble, Gary Kulesha, cond.** 978-3744

31 12:10pm. UoF-MUS WH. FA. Thursdays at Noon. Prokofiev: The Ugly Duckling, op.18; Shostakovich: 6 Poems of Marina Tsvetayeva, op.143; Spanish Songs, op.100. **Michèle Bogdanowicz, mezzo; John Hawkins, piano.** 978-3744

31 2pm. RTH. \$28-96. **TSO Goodyear.** 872-4255, 598-3375 (€30)

NOVEMBER

1 7:30pm. ElginT. \$25-99. Charpentier: Médée. **Opera Atelier; Tafelmusik Baroque Orchestra and Chamber Choir, Hervé Niquet, cond.** 314-2901, 964-6337 (€2 4 6 7)

1 7:30pm. St. James' Cathedral, 65 Church St (at King). \$25-30. *New Music Sings.* Melissa Hui: Spanish Reflections; Songs of Love; Thierry Pecon: A Circle in the Sand; John Borge: The Flute Player; Robert Aitken: Monodie Fragments. **Elmer Iseler Singers, Lydia Adams, cond.; Robert Aitken, flute; Lawrence Cherney, english horn.** 217-0537

2 1:30pm. RTH. \$20. Kids' Classics. *The Mysterious Maestro.* Liszt, Verdi, Mendelssohn. **TSO, Gary Kulesha, cond.; Dandi Productions.** 872-4255, 598-3375 (€3:30pm)

2 3:30pm. RTH. \$20. **TSO Mysterious Maestro.** 872-4255, 598-3375 (€1:30pm)

2 7:30pm. ElginT. \$25-99. **Opera Atelier Charpentier.** 314-2901, 964-6337 (€1)

2 8pm. Oakville Centre for the Performing Arts, 130 Navy St, Oakville. \$12-24. Brahms: Hungarian Dances #5-6; Dvorak: Symphony #5. **Oakville S.O.; Carla Trynchuk, violin.** 905-815-2021 (€3)

3 2pm. CBC Bldg GGS. \$25-35. Off Centre Music Salon. *French Salon: from the time of the Post-Impressionists (100 years of L'Alliance française in Toronto).* Debussy, Chausson, Ravel, Fauré, Franck. **Oliver Laquerre, baritone; Frédérique Vézina, soprano; Jacques Israelievitch, violin; Gloria Groom, speaker (Chicago Art Institute); John Van Burek, reader; etc.** 466-1870, 205-5555

3 2pm. Oakville Centre for the Performing Arts, 130 Navy St, Oakville. \$12-24. **Oakville SO, Trynchuk.** 905-815-2021 (€2)

3 3pm. RTH. \$29-40. *University Voices 2002.* Gorecki: Miserere; Harry Freedman, James Rolfe: commissioned works. **Canadian and American university chorists, Robert Sund, cond.** 872-4255, 872-4255

3 8pm. Lansing United Church, 49 Bogert Ave, North York. \$20. Madrigals, instrumental dances. **Betsy Macmillan, viola da gamba.** 480-0225, 487-9261

3 8pm. St. George the Martyr Church, 197 John St (Stephanie & McCaul Streets). \$10-20. New Music Concerts. *Carte Blanche à Philippe Manoury.* Philippe Manoury, Daniel D'Adamo, Yan Maresz: chamber and electroacoustic works. **New Music Concerts Ensemble (members); Robert Aitken, flute.** (7:15pm PCC). 204-1080, 961-9594

4 7:30pm. ElginT. \$25-99. **Opera Atelier Charpentier.** 314-2901, 964-6337 (€1)

4 8pm. RTH. \$45-65. Philip Glass: new works to short films. **Philip Glass Ensemble; Atom Egoyan, Peter Greenway, Shirin Neshat, Godfrey Reggio, Michal Rovner, video artists.** 872-4255, 872-4255

5 8pm. RTH. \$27-80. Pops. Music of the Beatles, jazzified. **TSO, Errol Gay, cond.; John Pizzarelli Trio.** 872-4255, 598-3375 (€6)

5 8pm. TSPC. \$10-25. Vaughan Williams: Five Mystical Songs; Gabriel Charpentier: Trois poèmes de saint Jean de la Croix; Arthur Shepherd: Triptych; Elizabeth Raim: First and Gracious Sight; Abraham Daus:

Song of Rachel. **Talisker Players; Marion Newman, mezzo; Ian Funk, baritone.** 466-1800

6 7:30pm. ElginT. \$25-99. **Opera Atelier Charpentier.** 314-2901, 964-6337 (€1)

6 2pm. RTH. \$27-80. **TSO Pizzarelli Trio.** 872-4255, 598-3375 (€5)

6 8pm. RTH. \$27-80. **TSO Pizzarelli Trio.** 872-4255, 598-3375 (€5)

7 7:30pm. ElginT. \$25-99. **Opera Atelier Charpentier.** 314-2901, 964-6337 (€1)

7 8pm. SLCA JMT. \$5-43. Music Toronto. Haydn: Quartet, op.20 #6; Janacek: Quartet #2, Intimate Letters; Beethoven: Quartet, op.59 #1. **Prazak String Quartet.** 366-7723, 800-708-6754



ELSEWHERE IN ONTARIO

(other than Toronto and Ottawa regions)

AvonT Avon Theatre, 99 Downie St, Stratford

BrockU-CA Brock University Centre for the Arts, 500 Glenridge Ave, St. Catharines, 905-688-5550 +3257: **SOST** Sean O'Sullivan Theatre

CSQ Centre in the Square, 101 Queen St N (at Ellen St), Kitchener

StraFT Festival Theatre, 55 Queen St., Stratford

KWCMS Kitchener Waterloo Chamber Music Society, 57 Young St W, Waterloo, 519-886-1673: **MusRm** Music Room

KWSO Kitchener Waterloo Symphony Orchestra

MennoBC Mennonite Brethren Church, 245 Lexington Road, Waterloo

RG Royal George Theatre, Queen St. (near Victoria St), Niagara-on-the-Lake

RRC River Run Centre, 35 Woolwich St, Guelph, 519-763-3000

UWIND-MUS University of Windsor, School of Music, Windsor, 519-253-4232: **AssUCh** Assumption University Chapel, 400 Huron Church Rd

WolvHills Wolverton Hills, 196 Waite Road, Pontypool

SEPTEMBER

10 2pm. **StraFT.** \$24-101. Stratford Festival of Canada. Lerner/Loewe: My Fair Lady (directed by Richard Monette). **Cynthia Dale; Colm Feore, Gerald Wyn Davies, Richard Monette; etc.** 800-567-1600 (ends Nov. 10)

11 8pm. **StraFT.** \$24-101. **My Fair Lady.** 800-567-1600 (€10)

11 8pm. RGT. \$20-75. Shaw Festival. Sondheim: Merryly We Roll Along. **Jackie Maxwell, dir.** 905-468-2172, 800-511-7429 (ends Oct. 26)

12 2pm. **AvonT.** \$24-77. Stratford Festival of Canada. Brecht/Weill: The Threepenny Opera (directed by Stephen Ouimet). **Thom Allison; Charles Azulay; Diana Coatsworth; Peter Donaldson; Barbara Fulton; Susan Gilmore; etc.** 800-567-1600 (ends Nov. 2)

12 2pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

12 8pm. RRC. Guelph Pops. Schindler's List, E.T., Jurassic Park, A Chorus Line, Guys and Dolls, The Lion King, The Little Mermaid. **KWSO, Brian Jackson, cond.** 800-265-8977, 519-763-3000 (€13 14)

13 2pm. **AvonT.** \$24-77. **Threepenny Opera.** 800-567-1600 (€12)

13 7:30pm. **WolvHills.** \$25-40. Murray Schaffer: The Enchanted Forest (new opera). **Stacie Dunlop; Eleanor James; Eric Shaw; Anthony Bergamin, David Buley, cond.; etc. (Patria Music/Theatre Projects).** 705-741-4488, 888-750-8222 (€14 19 20 21)

13 8pm. **CSQ.** Pops. **KWSO, movies.** 800-265-8977, 519-578-1570 (€12)

13 8pm. **StraFT.** \$24-101. **My Fair Lady.** 800-567-1600 (€10)

13 8pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

14 11:30am. StraFT Paul D. Fleck Marquee. \$20-30 (includes buffet lunch). Stratford Festival of Canada. Storytelling Hour (→ or the whole family). My Fair Lady. **Mary-Eileen McClellan**, 800-567-1600

14 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10)

14 2pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

14 7:30pm. WolvHills. \$25-40. **Enchanted Forest**. 705-741-4488, 888-750-8222 (€13)

14 8pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12)

14 8pm. CSQ. Pops. **KWSO, movies**. 800-265-8977, 519-578-1570 (€12)

14 8pm. KWCMS MusRm. \$10-20. KWCMS. Purcell: Sound the Trumpet; Manfredini: Concerto for 2 brass; Mussorgsky: Pictures at an Exhibition (excerpts); Bizet: Pearl Fishers Duet; Puccini: O mio babbino caro; Rossini: Figaro's aria; Mozart: Alleluia; Rachmaninoff: Vocalise; Mendelssohn: Herbstlied; Gershwin: spiritus. **Bande du Soleil** (Gary Ross, trumpet; Lawrence Kursar, french horn; Rosetta Bacon, piano). 519-886-1673

15 8pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

17 2pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12)

17 8pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

18 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10)

18 2pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

18 8pm. KWCMS MusRm. \$8-15. KWCMS. Beethoven: Sonata #4; Ravel: Sonata #2; Bartok Sonata #2; Dvorak: Romance; Eckhardt-Grammatte: Caprices #6, #8. **Sarah Pratt**, violin; Ilya Poletav, piano. 519-886-1673

19 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10)

19 7:30pm. WolvHills. \$25-40. **Enchanted Forest**. 705-741-4488, 888-750-8222 (€13)

19 8pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

20 2pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

20 7:30pm. All Saints Anglican Church, 235 Rubidge St., Peterborough (at Sherbrooke). \$10-20. Contemporary world music. **Peterborough Singers; Rhonda Larson and Ventus**. 705-740-9018

20 7:30pm. WolvHills. \$25-40. **Enchanted Forest**. 705-741-4488, 888-750-8222 (€13)

20 8pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12)

20 8pm. CSQ. Masterpiece. Buhr: Symphony #1; Beethoven: Symphony #9. **KWSO, Martin Fischer-Dieskau, cond.; KW Philharmonic Choir & Youth Choir; Menno Singers; Renaissance Singers; Da Capo Chamber Choir; Donna Brown, Laura Pudwell, John McMaster, Gary Relyea**. 519-578-1570, 800-265-8977 (→21)

21 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10)

21 2pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

21 7:30pm. WolvHills. \$25-40. **Enchanted Forest**. 705-741-4488, 888-750-8222 (€13)

21 8pm. CSQ. **KWSO, Fischer-Dieskau**. 519-578-1570, 800-265-8977 (€20)

22 11am. Shaw Festival Theatre, Lobby, 10 Queen's Parade, Box 774, Niagara-on-the-Lake. FA. Shaw Festival. Sunday Coffee Concerts. 905-468-2172, 800-511-7429

22 1pm. Montebello Park, Stage, St. Catharines. FA. Grape and Wine Festival. **Niagara Symphony**. 905-687-4993

22 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10)

22 2pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

22 8pm. KWCMS MusRm. \$10-20. KWCMS. **New Berlin Chamber Ensemble**. 519-886-1673

22 8pm. UWind-MUS AssUCh. \$6-12. Soundation. Strauss: Lieder; Britten: folk song arr.; operatic arias. **Kevin McMillan, tenor; Marianna Chibotar, piano**. 519-253-4232

24 2pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

24 8pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10)

25 2pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12)

25 2pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

26 2pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12)

26 8pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10)

26 8pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

27 7pm. The Barn, County Road #30, 3km west of Campbellford (Northumberland County). \$15-25. Concerts at the Barn. *The Loves of Clara*. C. Schumann, R. Schumann, Brahms. **Brenda Finley (as Clara); Donna Bennett, soprano; Brian Finley, piano**. 705-653-5508, 877-883-5777

27 8pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10)

27 8pm. RRC. Guelph Symphony. Barber: Essay #1; Glenn Buhr: Violin Concerto; Herman: Psycho, Suite; Prokofiev: Classical Symphonie. **KWSO, Martin Fischer-Dieskau, cond.; Stephen Sitarski, violin**. 519-763-3000, 800-265-8977

27 8pm. RGT. \$20-75. **Merrily We Roll Along.** (€11)

28 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10)

28 2pm. The Barn, County Road #30, 3km west of Campbellford (Northumberland County). \$15-25. Concerts at the Barn. *Victoria and Albert, A Musical Ascent*. Handel, Bach, Liszt. **Emperor String Quartet**. 705-653-5508, 877-883-5777

28 8pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12)

28 8pm. Chrysler Theatre, 201 Riverside Drive W, Windsor (Cleary International Centre). \$12-42. Premiere Classics Series. Bruch: Scottish Fantasy; Mendelssohn: Symphony #3 "Scottish". **Windsor S.O., John Morris Russell, cond.; Jasper Wood, violin**. 519-252-6579, 800-387-9181

29 2pm. The Barn, County Road #30, 3km west of Campbellford (Northumberland County). \$15-25. Concerts at the Barn. *We'll Keep a Welcome*. **Toronto Welsh Male Voice Choir**. 705-653-5508, 877-883-5777

29 8pm. KWCMS MusRm. \$10-20. KWCMS. Haydn: Sonatas #38, #31; Capriccio; Mozart: Sonata K.310. **Ludwig Semerjian, fortepiano**. 519-886-1673

OCTOBER

1 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

2 8pm. KWCMS MusRm. \$8-15. KWCMS. Brahms. **Boyd McDonald, piano**. 519-886-1673

2 8pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

2 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

3 2pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

3 8pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12/9)

3 8pm. RRC. Guelph Pops. Play Fiddle Play, Moonlight Serenade, Mood Indigo, Poor Butterfly, St. James Infirmary, Louis Armstrong Tribute, etc. **KWSO, David Martin, cond., trombone; Larry Larson, trumpet; Lis Soderberg, vocals**. 800-265-8977, 519-763-3000 (→4 5)

4 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

4 8pm. CSQ. Pops. **KWSO, Pops**. 800-265-8977, 519-578-1570 (€3)

4 8pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

5 2pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12/9)

5 8pm. BrockU-CA SOST. \$10-35. Pops. Traditional Jewish music; klezmer adap-

tations of popular songs. **Niagara Symphony, Daniel Swift, cond., Shirim (klezmer ensemble)**. 905-687-4993, 905-688-5550 +3257 (→6)

5 8pm. CSQ. Pops. **KWSO, Pops**. 800-265-8977, 519-578-1570 (€3)

5 8pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

5 8pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

6 2pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12/9)

6 2pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

6 2:30pm. BrockU-CA SOST. \$10-35. **Niagara, Shirim**. 905-687-4993, 905-688-5550 +3257 (€5)

6 3pm. Capitol Theatre, 14 Queen St, Port Hope. \$10-25. Port Hope Friends of Music. Bach: English Suite; Ravel: Sonatine; Liszt: Sonata. **Angela Hewitt, piano**. 800-434-5092, 905-885-1071

6 8pm. KWCMS MusRm. \$10-20. KWCMS. **Penderecki Quartet**. 519-886-1673

6 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

6 2pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

8 8pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12/9)

9 MennoBC. \$10-20. KWCMS. CCE 1. 519-886-1673

9 2pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

9 8pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

9 8pm. MennoBC. *Beethoven and his Predecessors*. Purcell: In Nominae; J.C. Bach: Sonata for winds and strings; J.S. Bach: Goldberg Variations (sel., arr. Frankenpohl for brass); Beethoven: Septet. **KWSO Canadian Chamber Ensemble**. 800-265-8977, 519-578-1570 (→15)

10 2pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12/9)

10 8pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

11 2pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

11 8pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12/9)

12 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

12 2pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

12 8pm. KWCMS MusRm. \$10-20. KWCMS. Schumann: Romance in F sharp; Fantasy in C; Schubert: Sonata in B flat. **Juana Zayas, piano**. 519-886-1673

13 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

13 8pm. KWCMS MusRm. \$10-20. KWCMS. **Quaternion I**. 519-886-1673

15 2pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12/9)

15 8pm. RRC Du Maurier Theatre. **KWSO Chamber**. 800-265-8977, 519-578-1570 (€9)

16 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

16 8pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

17 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

17 8pm. KWCMS MusRm. \$10-20. KWCMS. **Simon Fryer, cello; Lydia Wong, piano**. 519-886-1673

17 8pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

17 8pm. Thunder Bay Community Auditorium, 450 Beverly St, Thunder Bay. \$10-28. Masterworks Series. *Penelope Clarke's 25th season Anniversary*. De Falla: The Three Cornered Hat, Suite #1; Ibert: Concerto for Flute; Jacques Hétu: Mirages; Saint-Saëns: Symphony #2, op.55. **Thunder Bay S.O.; Geoffrey Mouli, cond.; Penelope Clarke, flute**. 807-684-4444

18 2pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12/9)

18 2pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

18 8pm. CSQ. Masterpiece. Schumann: Overture, Scherzo, Finale; Elgar: Cello Concerto; Randolph Peters: Nosferatu,

Paradoxes of the Heart; Kodaly: Galanta dances. **KWSO; Simon Streatfield, cond.; Thomas Wiebe, cello**. 519-578-1570, 800-265-8977 (→19)

18 8pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

19 9:15am, 10:15am, 11:15am. CSQ. Kinderconcerts. **KWSO (members)**. 800-265-8977, 519-578-1570

19 7:30pm. BrockU-CA SOST. \$33-36. **Niagara Symphony Strings; Ennis Sisters, vocals**. 905-687-4993, 905-688-5550 +3257

19 8pm. CSQ. **KWSO, Wiebe**. 519-578-1570, 800-265-8977 (€18)

19 8pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

19 8pm. Hamilton Place, 1 Summer's Lane, Hamilton. \$27-80. Opera Ontario. Puccini: La Bohème. **Sally Dibblee, Marc Hervieux, Mirela Tafaj, Gregory Dahl, Joseph Rouleau; Daniel Lipton, cond.** 905-526-6556 (→24 26/10, 1/11)

19 8pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

19 8pm. St. James Westminster Church, 115 Askin Street, London. *A Musical Tour of Spain and France*. **Gerald Fagan Singers**. 519-433-9650

20 2pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12/9)

20 2:30pm. CSQ. Storytellers. Roald Dahl: Little Red Riding Hood. **KWSO, Daniel Warren, cond.; Dandi Productions**. 800-265-8977, 519-578-1570

20 8pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

20 8pm. Walkerville Collegiate Auditorium, 1600 Richmond St., Windsor. \$6-12. Ensemble Series. **University Wind Ensemble, Gillian MacKay, cond.** 253-4232

22 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)



Marie-Nicole Lemieux

22 8pm. Albert College Chapel, 160 Dundas St. W., Belleville. \$5-15. Riggs Concerts of the Americas. **Marie-Nicole Lemieux, contralto; Michael McMahon, piano**. 613-962-1309

22 8pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

23 8pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

24 2pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12/9)

24 8pm. CSQ. Electric Thursdays. *They Gotta Keep Their '88s Straight: Piano Feature*. **KWSO**. 800-265-8977, 519-578-1570

24 8pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (€10/9)

24 8pm. Hamilton Place, 1 Summer's Lane, Hamilton. \$27-80. **La Bohème**. 905-526-6556 (€19)

24 8pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

25 11am. UWind-MUS AssUCh. \$12-15. Mozart & More. Haydn: Cello Concerto in C major; Mozart: Symphony #38 in D major "Prague"; J.A. Benda: Sinfonia #9 in A major. **Windsor S.O., Marc David, cond.; Andrew McIntosh, cello**. 519-252-6579, 800-387-9181 (→7:30pm)

25 2pm. RGT. \$20-75. **Merrily We Roll Along** (€11/9)

25 7:30pm. UWind-MUS AssUCh. \$20-27. **Windsor S.O., McIntosh**. 519-252-6579, 800-387-9181 (€11am)

25 8pm. AvonT. \$24-77. **Threepenny Opera**. 800-567-1600 (€12/9)

25 8pm. KWCMS MusRm. \$15-25. KWCMS. Mozart: Quartet K.428; Hindemith: Quartet op.22; Mendelssohn: Quartet op.13. **Daedalus String Quartet**. 519-886-1673

- 26 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (←10/9)
- 26 8pm. Hamilton Place, 1 Summer's Lane, Hamilton. \$27-80. **La Bohème**. 905-526-6556 (←19)
- 26 8pm. RGT. \$20-75. **Merrily We Roll Along** (←11/9)
- 26 8pm. Thunder Bay Community Auditorium, 450 Beverly St, Thunder Bay. \$10-28. Pops Series. Viennese operetta excerpts. **Thunder Bay S.O. & Chorus, Geoffrey Moull, cond.; Heidi Klassen, Gisèle Fredette, Mark DuBois**. 807-684-4444
- 27 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (←10/9)
- 27 2:30pm. BrockU-CA SOST. \$10-35. Masterworks. James Hiscott: Dancing on Wings of Fire; Bartok: Viola Concerto; Brahms: Symphony #2. **Niagara Symphony, Daniel Swift, cond.; Rivka Golani, viola**. (1:15pm PC: James Hiscott). 905-687-4993, 905-688-5550 +3257
- 27 3pm. Christ's Church Cathedral, 252 James St N, Hamilton (near Barton). \$20-22. Mozart: Requiem. **Bach Elgar Choir; Bell'Arte Singers of Toronto; Hamilton Philharmonic Orchestra; Ian Sadler, cond.** 905-527-5995
- 27 3pm. UWind-MUS AssUCh. \$6-12. Soundations. Copland, Bartok, Brahms. **Trevor Pittman, clarinet; Kevin Filewych, violin; Philip Adamson, piano**. 519-253-4232
- 29 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (←10/9)
- 30 2pm. Avont. \$24-77. **Threepenny Opera**. 800-567-1600 (←12/9)
- 31 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (←10/9)

NOVEMBER

- 1 2pm. Avont. \$24-77. **Threepenny Opera**. 800-567-1600 (←12/9)
- 1 8pm. Capitol Theatre, 14 Queen St, Port Hope. \$10-25. Port Hope Friends of Music. Elgar, Dvorak, Schubert, Harry Somers. **Seiler Strings C.O.** 800-434-5092, 905-885-1071
- 1 8pm. Centennial Hall, 550 Wellington Rd., London. Off: Catulli Carmina. **London Fanshawe Symphonic Chorus**. 519-433-9650
- 1 8pm. CSQ. \$27-80. **La Bohème**. 519-578-1570 (←19/10)
- 1 8pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (←10/9)
- 2 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (←10/9)
- 2 7:30pm. All Saints Anglican Church, 235 Rubidge St., Peterborough (at Sherbrooke). \$10-20. *Songs for All Saints*. **Peterborough Singers; Syd Birrell, cond.** 705-740-9018
- 2 7:30pm. Calvary Church, 89 Scott St, St. Catharines. \$12-25. Opera choruses. **Chorus Niagara, Robert Cooper, cond.; Niagara-on-the-Lake Sinfonia; Stuart Hamilton, host**. 905-688-5550 +3257
- 2 8pm. Avont. \$24-77. **Threepenny Opera**. 800-567-1600 (←12/9)
- 2 8pm. Orillia Opera House, Mississauga St. at West St., Orillia. \$12-25. Off: Carmina Burana. **The Cella Singers; Eastview S.S. Ladies' Choir; Blair Bailey, Doreen Uren Simmons, pianos; Percussion Ensemble; Leslie Fagan, Darryl Edwards, Marc Boucher; Albert Greer, cond.** 705-326-8011 (→3)
- 3 2:30pm. CSQ. Sunday Light Classics. Humperdinck: Hansel and Gretel, Prelude; Prokofiev: Lieutenant Kijé, Troika; Waldeufel: Skater's Waltz; Delius: Sleigh Ride; Bizet: L'Arlesienne, Farandole; Rossini/Respighi: La Boutique Fantasque (excerpts); Vivaldi: Winter; Tchaikovsky: Nutcracker, Overture, Dance of the Snowflakes. **KWSO, Daniel Warren, cond.; Stephen Sitarski, violin**. 800-265-8977, 519-578-1570
- 3 7:30pm. United Church, 112 Collier St, Barrie. \$12-25. **Cellar Singers Off**. 705-326-8011 (←2)
- 3 8pm. KWMS MusRm. \$10-20. KWMS. **Jones/Maruri Duo (guitar/cello)**. 519-886-1673

- 5 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (←10/9)
- 5 8pm. Hilldale Lutheran Church, 321 Hilldale Rd, Thunder Bay. \$10-20. Weber/Mahler: The Three Pintos, Entracte; Schreker: Chamber Symphony; Brahms: Serenade #1, op.11. **Thunder Bay S.O.; Geoffrey Moull, cond.** 807-684-4444
- 6 MennoBC. \$10-20. KWMS. CCE 2. 519-886-1673
- 6 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (←10/9)
- 6 8pm. MennoBC. *Beethoven and the Romantics*. Prokofiev: Quintet; Beethoven: Quintet for piano and winds; Mendelssohn: Capriccio for Brass (arr. V. Reynolds); Brahms: Horn Trio. **KWSO; James Parker, piano**. 800-265-8977, 519-578-1570
- 7 2pm. StraFT. \$24-101. **My Fair Lady**. 800-567-1600 (←10/9)



Unless stated otherwise, events take place in Winnipeg, and the area code is 204.
MCCH Manitoba Centennial Concert Hall, 555 Main Street (across from City Hall), 957-0835
WSO Winnipeg Symphony Orchestra

SEPTEMBER

- 11 8:45am. Westminster United Church, 745 Westminster Ave. \$5-23. Mozart: Requiem. **Manitoba C.O., Roy Goodman, cond.; Winnipeg Philharmonic Choir**. 783-7377
- 17 8pm. Westminster United Church, 745 Westminster Ave. \$5-23. Telemann: Concerto Polonais in B flat; Peter Paul Koprowski: Intermezzo for Strings; Chopin: Piano concerto #1 (arr. Roy Goodman). **Manitoba C.O., Roy Goodman, cond.; Marc-André Hamelin, piano**. 783-7377
- 26 8pm. MCCH. \$20-36. Bernstein Tribute. *Opening Night*. Bernstein: 3 Meditations, Mass; Halil; Serenade; Carrabré: Piano Concerto. **WSO, Andrey Boreyko, cond.; Arek Tesarzcyk, cello; James Parker, piano; Jan Kocman, flute; Corey Cerovsek, violin**. 957-0835, 949-3999
- 27 8pm. MCCH. \$20-36. Bernstein Tribute. *Bernstein on Broadway*. Bernstein: Suite, Candide; West Side Story; 3 Dance Episodes, On the Town; Divertimento for Orchestra. **WSO, Andrey Boreyko, cond.; Gwen Hoebig, violin**. 957-0835, 949-3999
- 28 8pm. MCCH. \$20-36. Bernstein Tribute. *Hommage*. Britten: Death in Venice Suite; Franke: Chagall Music; Tchaikovsky: Symphonie #6 "Pathétique". **WSO, Andrey Boreyko, chef**. 957-0835, 949-3999

OCTOBER

- 3 7:30pm. MCCH. \$20-30. Night Music. Barber: Adagio for Strings; Haydn: Cello Concerto in D major; Schubert: Symphony #3. **WSO, Michael Hall, cond.; Yegor Dyachkov, cello**. 957-0835, 949-3999
- 4 8pm. MCCH. \$20-46. MTS Pops. **WSO, Andrey Boreyko, cond.; Turtle Island String Quartet**. 957-0835, 949-3999 (→5 6)
- 5 8pm. MCCH. \$20-46. **WSO, Turtle ISQ**. 957-0835, 949-3999 (←4)
- 6 2pm. MCCH. \$20-46. **WSO, Turtle ISQ**. 957-0835, 949-3999 (←4)
- 11 8pm. MCCH. \$20-36. Liadov: Polonaise; Chopin: Piano Concerto #2; Panufnik: Katyn Epitaph; Tchaikovsky: Variations on a Roccoco Theme; Lutoslawski: Little Suite. **WSO, Andrey Boreyko, cond.; Krzysztof Jablonski, piano; Arek Tesarzcyk, cello**. 957-0835, 949-3999 (→12 13)
- 12 8pm. MCCH. \$20-36. **WSO Jablonski**. 957-0835, 949-3999 (←11)
- 13 2pm. Western Manitoba Centennial Auditorium, Brandon. \$29. **WSO**

- Jablonski**. 957-0835, 949-3999 (←11)
- 25 8pm. MCCH. \$20-36. Carrabré: The Dragon's Tail; Mozart: Clarinet Concerto; Beethoven: Symphony #2. **WSO, Michael Hall, cond.; Joaquin Valdepenas, clarinet**. 949-3999 (→26)
- 26 8pm. MCCH. \$20-36. **WSO, Valdepenas**. 949-3999 (←25)
- 27 2pm. MCCH. \$11-16. Life Sundays with the Family. **WSO, Michael Hall, cond.** 957-0835, 949-3999
- 29 8pm. Brandon University, School of Music, Lorne Watson Recital Hall, Brandon. \$15-20. Franck: Variations symphoniques; Liszt: Piano Concerto #1; Rachmaninoff: Sonata #2; Scherdrin Sonata #1. **Alexander Tselyakov, piano**. 727-9633 (→2/11)

NOVEMBER

- 1 8pm. University of Winnipeg, 515 Portage Ave. Virtuosi Concerts. Arensky: Four Pieces for cello and piano; Bach: Chaconne for cello. **WSO, Oleg Pokhanowski, violin; Paul Marleyn, cello**. 786-9327
- 2 8pm. University of Winnipeg, 515 Portage Ave. \$13-25. **Tselyakov**. 786-9000 (←29/10)
- 4 12pm. University of Winnipeg, 515 Portage Ave. \$13-25. Arensky: Four Pieces for cello and piano; Bach: Chaconne for violin; Tchaikovsky: Piano Trio. **Agassiz Chamber Players; Alexander Tselyakov, piano; Oleg Pokhanowski, violin; Paul Marleyn, cello**. 786-9000
- 6 8pm. Westminster United Church, 745 Westminster Avenue. \$5-23. Strauss: Capriccio, String sextet; Webern: Five Movements for Strings, op.5; Mozart: Flute concerto #2; Symphony #17; John Weinzwieg: Divertimento #1, for flute and strings. **Manitoba C.O., Simon Streetfeld, cond.; Lorna McGhee, flute**. 783-7377



SEPTEMBER

- 22 2pm. Rosthern Junior College, Rosthern. Freewill donation. Sibelius: Karelia Suite; etc. **Saskatoon Youth Orchestra, Wayne Toews, George Charpentier, cond.; RJC Chorale, Richard Janzen, cond.** 306-955-6336

OCTOBER

- 20 7:30pm. Third Avenue United Church, 304 3rd Avenue North, Saskatoon. \$5-10. University of Saskatchewan, Department of Music, In Performance. **Garry Gable, bass-baritone; Glen Gillis, saxophone; Dean McNeill, trumpet**. 306-966-6177



- CPO Calgary Philharmonic Orchestra**
ECPA Epcor Centre for the Performing Arts, 205 8th Ave S.E., Calgary, 403-299-8888
JSCH Jack Singer Concert Hall
UALB University of Alberta, 90th Avenue & 114th Street, Edmonton: **ConvH** Convocation Hall
Winspear Francis Winspear Centre for Music, #4 Sir Winston Churchill Square (99 Street & 102A Avenue), Edmonton, 780-428-1414, 800-563-5081

SEPTEMBER

- 14 8pm. Winspear. *Davis organ inaugural gala*. Bach, Parry, Brahms, Duruflé, Britten, Somers; Saint-Saëns. **Richard Eaton Singers**. 780-428-1414
- 15 3pm. Winspear. \$24-29. **Christopher Herrick, organ**. 780-428-1414, 800-563-5081
- 15 8pm. UAlb ConvH. \$5-10. *Faculty Recital*. **Russell Whitehead, trumpet**. 780-492-0601
- 19 8pm. ECPA JSCH. \$24-64. Pops. **CPO, Jeff Tyzik, cond.** 403-299-8888, 403-571-0849 (→20 21)
- 20 8pm. ECPA JSCH. \$24-64. **CPO, Pops**. 403-299-8888, 403-571-0849 (←19)
- 21 2pm. ECPA JSCH. \$17-26. Young People's. *Show Us the Beat*. **CPO percussion section, Rosemary Thompson, cond.** 403-299-8888, 403-571-0849
- 21 8pm. ECPA JSCH. \$24-64. **CPO, Pops**. 403-299-8888, 403-571-0849 (←19)
- 22 3pm. UAlb ConvH. \$7-12. *Voicescapes*. English madrigals, 16-17th centuries rounds and catches. **Victor Coelho, lute; Neil Cockburn, organ; Julie Harris, Christina Jahn, Jerald Fast, John Brough, Paul Grindlay, Leonard Ratzlaff**. 780-492-0601
- 23 8pm. University of Calgary, University Theatre, Craigie Hall, Calgary. \$20-35. Calgary Pro Musica Society. Beethoven: Quartet op.130 #13; Quartet op.132 #15. **Vermeer Quartet**. 403-252-2534, 403-244-8277
- 27 8pm. ECPA JSCH. \$24-64. Classics. Forsyth: Jubilee Overture; Tchaikovsky: Symphony #2, op.17; Brahms: Piano Concerto #2, op. 83. **CPO, Hans Graf, cond.; Anton Kuerti, piano**. 403-299-8888, 403-571-0849 (→28)
- 27 8pm. UAlb ConvH. \$7-12. *Faculty & Friends*. Canadian composers: string sextets; Schönberg: Verklärte Nacht; Gavián: String Quartet. **Academy Chamber Strings**. 780-492-0601
- 28 8pm. ECPA JSCH. \$24-64. **CPO, Kuerti**. 403-299-8888, 403-571-0849 (←27)
- 29 2pm. Winspear. \$24-27. Leonard Bernstein: Chichester Psalms; Richard Nance: Mass for a New Millennium; Srul Irving Glick: Psalm 23; What I Have Learned is This. **Pro Coro Canada, Richard Sparks, cond.; Jeremy Spurgeon, organ; etc.** 800-563-5081, 780-420-1247
- 30 12pm. UAlb ConvH. **FA. Robert Zylstra, organ**. 780-492-0601

OCTOBER

- 2 8pm. ECPA JSCH. \$21-55. Baroque. Telemann: Alster Overture; Handel: Overture; Rameau: Les Boréades. Suite. **CPO, Ivars Taurins, cond.** 403-299-8888, 403-571-0849
- 4 8pm. UAlb ConvH. \$7-12. *Kilburn Memorial Concert*. Debussy, Handel, Enesco, Hohné, Liszt, Gershwin, Ibert, Obradors, Fats Waller, McCoy, Weiss/Thyle, etc. **Jens Lindemann, trumpet; Tommy Banks, Jennifer Snow, pianos**. 780-492-0601
- 5 Southern Alberta Jubilee Auditorium, 1415 14 Ave NW, Calgary. Donizetti: Don Pasquale. **Calgary Opera, Daniel Beckwith, cond.; Tracy Dahl, Matthew Chellis, Theodore Baerg, Stephen Condry**. 403-297-8000, 403-262-7286 (→9 11)
- 5 10am. UAlb ConvH. \$5-10. *Trumpet Masterclass*. **Jens Lindemann, trumpet**. 780-492-0601
- 7 12:10pm. UAlb ConvH. *FA. Student Recital Series*. **Students from the Department of Music**. 780-492-0601
- 8 8pm. UAlb ConvH. \$5-10. Visiting Artists. **Structural Damage (Andrew Czink, piano, electronics; John Oliver, guitar/electronics); etc.** 780-492-0601
- 9 Southern Alberta Jubilee Auditorium, 1415 14 Ave NW, Calgary. **Don Pasquale**. 403-297-8000, 403-262-7286 (←5)
- 10 8pm. UAlb ConvH. \$5-10. Music of Christian Lauba (France). **Richard Ducros, saxophone**. (The composer will be present). 780-492-0601

- 11 Southern Alberta Jubilee Auditorium, 1415 14 Ave NW, Calgary. **Don Pasquale** Calgary. 403-297-8000, 403-262-7286 (←5)
- 11 8pm. UALB ConvH. \$7-12. Schubert: Sonata in G, D.894; Ligeti: 3 Études, Études pour Piano, Premier Livre; Liszt: Chapelle de Guillaume Tell, Au bord d'une source, Vallée d'Oberrmann, Années de pèlerinage, Book I. **Patricia Tao, piano.** 780-492-0601
- 12 10am. ECPA JSCH. \$7-30. Saturday Morning at the Symphony. Rossini: William Tell, overture; Liszt: Mephisto Waltz; Rachmaninoff: Rhapsody on a theme of Paganini, op.43; Peters: Concerto for Orchestra; Britten: Young Person's Guide to the Orchestra, op.34. **CPO, Rosemary Thompson, cond.; Marko Martin, piano.** (10am Lobby PCC; 11am rehearsal). 403-299-8888, 403-571-0849 (→8pm)
- 12 3pm. UALB ConvH. \$7-12. **Alumni Band Reunion Concert. Alumni winds and percussion players.** 780-492-0601
- 12 8pm. ECPA JSCH. \$24-64. Light Classics. **CPO, Martin.** (←10am)
- 13 2pm. ECPA JSCH. Sunday Matinée. Rossini: William Tell, overture; Rachmaninoff: Rhapsody on a theme of Paganini; Britten: Young Person's Guide to the Orchestra. **CPO, Rosemary Thompson, cond.; Marko Martin, piano.** 403-299-8888, 403-571-0849
- 18 8pm. ECPA JSCH. \$24-64. Classics. Schubert: Symphony #8 "Unfinished"; Berg: Violin Concerto; Brahms: Symphony #1, op.68. **CPO, Michael Stern, cond.; Scott St. John, violin.** 403-299-8888, 403-571-0849 (→19)
- 18 8pm. Southminster United Church, 1011-4 Ave. South, Lethbridge. \$12-18. Lethbridge Symphony Association. Stewart Grant: Quartet à cordes; Beethoven: Quartet in B-flat major, op.18 #6; Shostakovich: 2 Pieces for String Quartet; Schumann: Quintet, op. 44. **Glen Montgomery, piano.** 403-329-7328
- 19 8pm. ECPA JSCH. \$24-64. **CPO, St. John.** 403-299-8888, 403-571-0849 (←18)
- 20 8pm. UALB ConvH. \$5-10. **University of Alberta S.O., Tanya Prochazka, cond.** 780-492-0601
- 21 8pm. UALB ConvH. \$5-10. *An Evening of Big Band Jazz.* **Grant MacEwan College Jazz Band, University of Alberta Jazz Band, Ray Baril, Tom Dust, cond.** 780-492-0601
- 21 8pm. Yates Memorial Centre, 1002, 4th Avenue South, Lethbridge. \$15-25. Lethbridge Symphony Assoc'n. Loesser/Burrows: Guys and Dolls. **David Mikuliak, Morgan Day, Mark Campbell, Arlene Bedster.** 403-329-7328 (→22 23)



Isabel Bayrakdarian

- 22 8pm. Winspear. \$20. **Isabel Bayrakdarian, soprano; Serouj Kradjian, piano.** 780-428-1414, 800-563-5081
- 22 8pm. Yates Memorial Centre, 1002, 4th Avenue South, Lethbridge. \$15-25. **LSA Guys and Dolls.** 403-329-7328 (←21)
- 23 8pm. University of Calgary, Eckhardt-Grammaté Hall, Rozsa Centre, University of Calgary, Calgary. \$10-15. Tobin Stokes: Quartet; Sonya Guha-Thakurta: String Trio #2; Sofia Gubaidulina: Meditation on a Bach Chorale. **Land's End Chamber Ensemble.** 403-244-0707
- 23 8pm. Yates Memorial Centre, 1002, 4th Avenue South, Lethbridge. \$15-25. **LSA Guys and Dolls.** 403-329-7328 (←21)
- 24 8pm. ECPA JSCH. \$24-64. Pops. *Halloween Magic.* **CPO, Richard Hayman, cond.** 403-299-8888, 403-571-0849 (→25 26)
- 25 8pm. ECPA JSCH. \$24-64. **CPO,**

Halloween. 403-299-8888, 403-571-0849 (←24)

- 25 8pm. UALB ConvH. \$7-12. *Faculty & Friends.* Kulesha, Reynolds, Saint-Saëns, Dukas, Archer, Barat, Wilder. **Scott Whetham, tuba; Gerald Onciul, French horn; Judy Loewen, piano.** 780-492-0601
- 26 2pm. ECPA JSCH. \$17-26. Young People's. *Blow Us Away.* **CPO wind and brass section, Rosemary Thompson, cond.** 403-299-8888, 403-571-0849
- 26 8pm. ECPA JSCH. \$24-64. **CPO, Halloween.** 403-299-8888, 403-571-0849 (←24)
- 27 2pm. Winspear. \$24-34. Throat singing, traditional Inuit songs, dancing, drumming. **Pro Coro Canada; Kivalliq Tatigit.** 800-563-5081, 780-420-1247
- 28 12pm. UALB ConvH. FA. **Students, faculty, guests, organ.** 780-492-0601
- 28 8pm. UALB ConvH. FA. Master of Music Recitals. **David Wilson, cond.** 780-492-0601

NOVEMBER

- 1 8pm. ECPA JSCH. \$24-64. Classics. Brahms: Violin Concerto; Sibelius: Symphony #2. **CPO, Eri Klas, cond.; Corey Cerovsek, violin.** 403-299-8888, 403-571-0849 (→2)
- 2 8pm. ECPA JSCH. \$24-64. **CPO, Cerovsek.** 403-299-8888, 403-571-0849 (←1)
- 4 12:10pm. UALB ConvH. FA. Student Recital Series. **Students from the Department of Music.** 780-492-0601
- 4 8pm. University of Calgary, University Theatre, Craigie Hall, Calgary. \$20-35. Calgary Pro Musica Society. Grieg: Holberg Suite, op. 40; Bartok: Divertimento; Tchaikovsky: Serenade, op. 48. **Kremlin C.O.; Mishka Rachlevsky, cond.** 403-252-2534, 403-244-8277
- 6 8pm. ECPA JSCH. \$21-55. Baroque. Mozart: Idomeneo, Overture, K336; choruses from Idomeneo, Magic Flute; Horn Concerto #2; Symphony #36 "Linz". **CPO, Hans Graf conductor; CPO Chorus; Lawrence Vine, french horn.** 403-299-8888, 403-571-0849



Unless stated otherwise, events take place in Vancouver, and the area code is 604. Main ticket agent: **Ticketmaster** 280-3311

ChanC Chan Centre for the Performing Arts, 6265 Crescent Rd., 822-2697

QET Queen Elizabeth Theatre, Hamilton & Georgia streets

RoTh Royal Theatre, 805 Broughton St, Victoria, 250-386-6121

UBC-MUS University of British Columbia, School of Music, 6361 Memorial Rd, 822-9161; **RH** Recital Hall

UVic University of Victoria School of Music, Ring Road, Victoria: **FarQA** Farquhar Auditorium

SEPTEMBER

- 10 8pm. Vancouver East Cultural Centre, 1895 Venables St. \$15-18. Caravan World Rhythms Society. Brazilian music. **Monica Salmaso, voice; Benjamin Taubkin, piano.** 734-7907, 280-3311
- 14 8pm. Vancouver Playhouse, Hamilton St. & Dunsmuir St. \$15-20. Vancouver New Music. Varèse: Ecuatorial; Gilles Gobeil: La perle et l'oubli; James Beckwith Maxwell: intueri; Gregory Newsome: kittymuzzle; Javier Alvarez: Temazcal; György Kurtág. **Giorgio Magnanensi, cond.; brass, piano, percussion, etc.** (7pm PCC). 633-0861
- 15 2:30pm. UVic FarQA. \$18-45. Legacy. Stravinsky: Jeu de cartes; Grieg: Piano Concerto; Brahms: Concerto #2. **Victoria**

Symphony, Timothy Vernon, cond.; Simon Bodlack, piano. 250-385-6515 (→16)

- 15 3pm. ChanC. \$15-20. Prokofiev: Classical Symphony; Haydn: Cello Concerto; Mendelssohn: Symphony #1. **CBC Radio Orchestra, Yannick Nézet-Séguin, cond.; Denise Djokic, cello.** 280-3311
- 16 8pm. ChanC. \$20. Caravan World Rhythms Society. Eastern European Balkan Romani music. **Yuri Yunakov and the Bulgarian Gypsy Wedding Band; Vancouver International Folk Dancers.** (7:30pm Balkan dance lesson at Richards on Richard's Nightclub)
- 16 8pm. UVic FarQA. \$18-45. **Victoria SO, Bodlack.** 250-385-6515 (←15)
- 18 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Arnold, Gesualdo, Bach, Forsyth, Gliere. **VSO Brass Quintet.** 822-5574
- 19 2pm. RoTh. \$18-45. Pops. *A Tribute to Richard Rodgers.* Oklahoma, South Pacific, Victory at Sea, Slaughter on 10th Avenue, Carousel, etc. **Victoria Symphony, Brian Jackson, cond.** 250-386-6121, 250-385-6515 (→20 21)
- 20 8pm. RoTh. \$18-45. **Victoria SO, Rodgers.** 250-386-6121, 250-385-6515 (←19)
- 21 8pm. RoTh. \$18-45. **Victoria SO, Rodgers.** 250-386-6121, 250-385-6515 (←19)
- 25 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Dominic: Koyunbaba; Sharmar: In a Room; Dyens: Libra Sonatina. **Michael Strutt, guitar.** 822-5574
- 26 12pm. ChanC. FA. **UBC Symphonic Wind Ensemble.** 822-5574
- 26 1pm. UBC-MUS RH. FA. *Vocal Masterclass.* **Stuart Hamilton, coach accompanist.** 822-5574
- 27 8pm. ChanC. FA. **UBC Symphonic Wind Ensemble.** 822-5574
- 27 8pm. Ryerson United Church, 2195 West 45th Ave (at Yew St.). \$15-20. *Music of the Americas.* Ernest Widmer: Salmo 150; Hernando Franco: Magnificat secundi toni; Villa Lobos: Ave Maria; R. Murray Schafer: A Garden of Bells; Derek Healey: Three Canadian Folksongs; Guastavino: Indianas; Gershwin: Lullaby; Piazzolla: Maria de Buenos Aires Suite. **Vancouver Chamber Choir, Jon Washburn, cond.; Linda Lee Thomas, piano.** 280-3311
- 28 8pm. St Andrew's Presbyterian Church, Douglas at Broughton, Victoria. \$10-18. Early Music Society of the Islands. Virtuoso violin music of 17th century Germany. **John Holloway, violin; Lars Ulrik Mortensen, harpsichord; Aloysia Assenbaum, organ**
- 29 2:30pm. RoTh. \$18-45. Haydn: Symphony #96 "The Miracle"; Mozart: Sinfonia concertante K.297b; Symphony #41 "Jupiter". **Victoria Symphony, Uri Meyer, cond.** 250-386-6121, 250-385-6515 (→30)
- 30 8pm. RoTh. \$18-45. **Victoria SO, Haydn, Mozart.** 250-386-6121, 250-385-6515 (←29)

OCTOBER

- 2 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Brahms: Trio, op.40. **Richard Mingus, horn; Andrew Dawes, violin; Jane Coop, piano.** 822-5574
- 3 12pm. ChanC. FA. Rosaro: Marimba Concerto. **UBC S.O.; Bruce Henczel, marimba.** 822-5574 (→4)
- 4 8pm. ChanC. FA. **UBC SO marimba.** 822-5574 (←3)
- 4 8pm. UVic FarQA. \$8-12. David: Concertino #4 for trombone and orchestra, op.4; Glazunov: Concerto for violin and orchestra, op.82a; Debussy: Rhapsody for clarinet and orchestra; Schumann: Konzertstück for 4 horns and orchestra, op.86. **University of Victoria Concerto Orchestra; János Sándor, cond.; Nathan O'Neill, trombone; Ken Lin, violin; Rebecca Fischer, clarinet; James Robertson, Sarah Warriner, Chelsey Reiter, Mandy Tillmanns, horns.** 250-721-7903
- 5 8pm. ChanC. \$32-52. Music at the Chan. **Dizzy Gillespie Alumni All-Stars.** 822-2697

- 6 3pm. ChanC. Vancouver Recital Society. Ravel: Valses nobles et sentimentales; Chopin: Scherzi #3-4; Tchaikovsky: Nutcracker; Stravinsky: Petrushka. **Simon Trpcski, piano.** 602-0363
- 8 8pm. Orpheum Theatre, 601 Smithe St (between Granville & Seymour St.). \$32-55. Caravan World Rhythms Society. Indian music. **Ravi Shankar, Anoushka Shankar, sitar; tabla and tanpura players.** 280-4444
- 9 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Mozetich: Angels in Flight; Ravel: Introduction and Allegro. **Andrew Dawes, Mary Sokol Brown, violins; Yariv Aloni, viola; Pamela Highbaugh, cello; Lorna McGhee, flute; Francois Houle, clarinet; Rita Costanzi, harp.** 822-5574
- 9 8pm. UVic Philip T. Young Recital Hall. FA. Orion Series in Fine Arts. Mozart, Hindemith, Reinecke, Schumann. **Yumiko Yamamoto, viola; Ann Elliott-Goldschmid, violin; Bruce Vogt, piano.** 250-721-7903
- 11 12pm. UBC-MUS RH. FA. **UBC Contemporary Players.** 822-5574
- 11 8pm. ChanC. \$15-35. *The European Tradition.* Bach: Jesu, meine Freude; Allegri: Miserere; Schubert: Drei Lieder; Orff: Catulli Carmina; Brahms: Vier Zigeunerlieder; Ravel: Trois Chansons; Rossini: Sins of My Old Age. **Vancouver Chamber Choir, Jon Washburn, cond.; Linda Lee Thomas, piano.** 280-3311
- 11 8pm. UVic FarQA. \$18-45. **Otto Lowy's Vienna.** 19th century Viennese music (Strauss, etc.). **Victoria Symphony, Michael Hall, cond.; Otto Lowy, host.** 250-385-6515
- 12 8pm. Centennial Theatre, 2300 Lonsdale Ave, North Vancouver. \$30-35. Caravan World Rhythms Society. **Flamenco de la Mision (Ricardo Diaz, Cristo Cortes); Andres Marín, Manuel Gutierrez, dancers.** 984-4484
- 12 8pm. QET. \$25-115. Verdi: Aida. **Vancouver Opera; Joseph Rescigno, cond.; Susan Neves, Jean Stilwell, Renzo Zulian, Mark Rucker.** 683-0222 (→15 17 19 21 23)
- 12 8pm. Shadbolt Centre for the Arts, 6450 Deer Lake Avenue, Burnaby. \$18-25. Chopin: Nocturne op.27 #1; Barcarolle op.60; Scherzo op.31 #2; Rachmaninoff: Prélude #5 op.32; Élegie op.3; Étude-Tableaux #3 op.39; Moment Musical #4 op.16; John Rea: Las Meninas. **Alexander Tselyakov, piano.** 205-3019
- 15 12pm. UBC-MUS RH. FA. *Masterclass.* Russian music. **Alexander Tselyakov, piano.** 822-9161
- 15 8pm. QET. \$25-115. **Aida Vancouver.** 683-0222 (←12)
- 16 12pm. UBC-MUS RH. FA. Wednesday Noon Hours. Tchaikovsky: Variations #6 op.19; Scriabin: Morceaux, Album Leaf, op.45; Poeme #1 op.32; Étude #12 op.8; Rachmaninoff: Prelude #5 op.32; Elegie; Moment Musical #4 op.16; Sonata #2 op. 36. **Alexander Tselyakov, piano.** 822-9161
- 17 8pm. QET. \$25-115. **Aida Vancouver.** 683-0222 (←12)
- 18 12pm. UBC-MUS RH. FA. **UBC Contemporary Players.** 822-5574
- 19 Roundhouse Community Centre, Pacific & Davie St. Caravan World Rhythms Society. *Canadian Traditions.* **Sandy Scofield Trio (First Nations traditions); Cleia (Celtic traditions)**
- 19 8pm. QET. \$25-115. **Aida Vancouver.** 683-0222 (←12)
- 19 8pm. UBC-MUS RH. FA. Liszt; Dallapiccola; Busoni. **Antonio Sardi de Letto, piano.** 822-5574
- 19 8pm. Vanier Hall, 2880 15th Avenue, Prince George. \$18-25. Rachmaninoff: Concerto #2. **Prince George S.O.; Alexander Tselyakov, piano.** 250-562-0800
- 20 2:30pm. UVic FarQA. \$18-45. Century. Louie: Music for a Celebration; Taverner: A Song for Athene; Schafer: Gitanjali; Mahler: Blumine; Kernis: Simple Songs. **Victoria Symphony, Rosemary Thomson, cond.; Jackalyn Short, soprano.** 250-385-6515

- 20 3pm. ChanC. \$15-20. Haydn: Sinfonia Concertante; Kulesha: Concerto for strings, harp & percussion (world premiere); Elgar: Serenade for Strings; Ginastera: Variaciones concertante. **CBC Radio Orchestra, Mario Bernardi, cond.** 280-3311
- 21 8pm. QET. \$25-115. **Aida Vancouver.** 683-0222 (←12)
- 21 8pm. UVic Philip T. Young Recital Hall. \$8-12. Mozart: Sonata K.454; Höller: Sonata op.52; Brahms: Sonata op.100. **Jacques Israelievitch, violin; Helmut Brauss, piano.** 250-721-7903
- 23 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Haydn, Schumann, Brahms. **Esther Budiardjo, piano.** 822-5574
- 23 8pm. QET. \$25-115. **Aida Vancouver.** 683-0222 (←12)
- 24 12pm. ChanC. FA. **UBC University Singers.** 822-5574
- 24 2pm. RoTh. \$18-45. Pops. *The Tango Project.* **Victoria Symphony, Giuseppe Pietrarola, cond.; Tango Paradiso; Semir Tuncer, Elaine Carson, dancers.** 250-386-6121, 250-385-6515 (→25 26)
- 24 8pm. UBC-MUS RH. \$10-20. Mozart, Schubert. **Borealis String Quartet; David Harding, viola.** 822-5574
- 25 12pm. UBC-MUS RH. FA. **UBC Jazz Ensemble I.** 822-5574
- 25 8pm. ChanC. FA. **UBC University Singers.** 822-5574
- 25 8pm. RoTh. \$18-45. **Victoria SO, Tango.** 250-386-6121, 250-385-6515 (←24)
- 25 8pm. UVic FarqA. \$8-12. Tchaikovsky: Symphony #4. **University of Victoria Orchestra, János Sándor, cond.** 250-721-7903
- 26 8pm. RoTh. \$18-45. **Victoria SO, Tango.** 250-386-6121, 250-385-6515 (←24)
- 26 8pm. UVic Philip T. Young Recital Hall. \$8-12. Chamber Music Series. Carl Reinecke: Trio, op.188 for oboe, horn and piano; Amy Beach: Sonata for violin and piano; Paul Dukas; Florent Schmitt. **Lanny Pollet, flute; Alexandra Pohran Dawkins, oboe; Kurt Kellan, horn; Sharon Stanis, violin; Arthur Rowe, Bruce Vogt, pianos.** 250-721-7903
- 27 3pm. ChanC. \$28-48. Music at the Chan. Beethoven: Piano Trio, op.44; Shostakovich: Trio #2 in E minor; Ravel: Trio in a minor. **Kalichstein-Laredo-Robinson Trio.** 822-2697
- 27 8pm. RoTh. \$18-45. Young People's Series. *Something's a Foote.* **Victoria Symphony, Giuseppe Pietrarola, cond.; Norman Foote, entertainer.** 250-386-6121, 250-385-6515
- 27 8pm. Vancouver Playhouse, Hamilton St. & Dunsmuir St. Vancouver Recital Society. Bach: English Suite #2; Toccata in D major; Goldberg Variations. **Angela Hewitt, piano.** 602-0363
- 30 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Mozart; Sculthorpe; Chatman; Sheng. **Verdehr Trio.** 822-5574
- 31 12pm. ChanC. FA. Beethoven: Piano Concerto #5. **UBC S.O.; Cherry Li, piano.** 822-5574 (→1/11)
- 31 12pm. UBC-MUS RH. FA. **UBC Contemporary Players.** 822-5574

NOVEMBER

- 1 12pm. University of British Columbia,

Dodson Room, Main Library, Room 502. FA. Friday Noon Hour. Chamber Music. **UBC Jazz Ensemble II.** 822-5574

- 1 12pm. UBC-MUS RH. FA. **UBC Jazz Ensemble II.** 822-5574
- 1 8pm. ChanC. FA. **UBC SO Cherry Li.** 822-5574 (←31/10)
- 2 8pm. ChanC. FA. David Spencer Memorial Concerts. Rossini: L'Italiana in Algeri. **UBC Opera Ensemble; Ensemble II Ruggerio; Emanuela Marcante, cond.** 822-5574 (→3)
- 3 2:30pm. UVic FarqA. \$18-45. Legacy. Elgar: Serenade for Strings; Britten: Serenade for tenor, horn and strings; Vaughan Williams: A London Symphony. **Victoria Symphony, Timothy Vernon, cond.; Michael Colvin, tenor; James Sommerville, french horn.** 250-385-6515 (→4)
- 3 3pm. ChanC. FA. **UBC Opera Rossini.** 822-5574 (←2)
- 4 12pm. UBC-MUS RH. FA. **UBC Percussion Ensemble.** 822-5574
- 4 8pm. QET. Vancouver Recital Society. **Yo-Yo Ma, cello; The Silk Road Project.** 602-0363
- 4 8pm. UVic FarqA. \$18-45. **Victoria SO, Colvin, Sommerville.** 250-385-6515 (←3)
- 4 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Chopin; Albeniz; Liszt. **Henri-Paul Sicsic, piano.** 822-5574
- 7 8pm. UBC-MUS RH. \$10-20. Pacific Spirit Concerts. *A Tribute to Cortland Hultberg.* **Phoenix Chamber Choir.** 822-5574



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CBC R1, R2 Canadian Broadcasting Corporation, Radio One, Radio Two. Also live on the web <http://www.radio.cbc.ca/radiotwo>. **SAT-OP** Saturday Afternoon at the Opera: recently recorded operas from around the world. **CHORC** Choral Concert: Sun 8:05am; Howard Dyck, host. **Take5** Take Five, concert portion 1:06pm

SEPTEMBER

- 9 1:06pm. CBC R2. Take5. **Suzanne Shulman, flute; Erica Goodman, harp; James Campbell, clarinet; Rian de Waal, Gene DiNovi, piano.** (From the Festival of the Sound, Ontario)
- 10 1:06pm. CBC R2. Take5. **Water Music. Julie Baumgartel, Ellen Jewett, violins; Patrick Jordan, viola; Margaret Gay, cello; Tim Dawson, bass; James Mason, Faith Levene, oboes; Ken MacDonald, Neil Spaulding, horns;**

James McKay, bassoon. (From the Festival of the Sound, Ontario)

- 11 1:06pm ET. CBC R2. September 11th, Loss and Legacy. *Over Thorns to Stars (live concert).* Goddard, Glick, Bach, Penderecki, Daley, Evans, Cable, Fisher, Beethoven, Handel, Henderson, Fauré, Hurd, Peters, Chatman, etc. **Accordes String Quartet; Joaquin Valdepeñas, clarinet; Toronto Children's Chorus; Stuart Howe, tenor.** (From Toronto)
- 11 1:06pm ET. CBC R2. September 11th, Loss and Legacy. Take5. Ruth Watson Henderson: From Darkness to Light (premiere); Carlyle Sharpe: Laudate Nomen; Durufle: Requiem. **Voices of Ascension, Dennis Keene, dir.** (From The American Guild of Organists, Philadelphia)
- 12 1:06pm. CBC R2. Take5. Mozart (attrib.): Partitas K. Anh. C 17.03, 04, 05, 07 (ed. David Bourque). **James Mason, Brian James, oboes; James Campbell, David Bourque, clarinets; James Mackay, Christian Sharpe, bassoons; James Sommerville, Neil Spaulding; horns.** (From the Festival of the Sound, Ontario)
- 13 1:06pm. CBC R2. Take5. Schubert: Symphony #1; Incidental music to Rosamunde (excerpts); Die Zauberharfe, overture. **Lausanne C.O.; Christian Zacharias, dir; Choeur Pro Arte de Lausanne; Monica Groop, mezzo.** (From Switzerland)
- 14 1:30pm. CBC R2. SAT-OP. Alfano: Cyrano de Bergerac. **Markus Frank, cond.; Roman Sadnik, Manuela Uhl, Wolfgang Newerla, Matthias Klein, Simon Pauly, Jörg Sabrowski (Bühnen Der Landschaftstadt, Kiel)**
- 14 13h30. SRC CC. OP-SAM. Mozart: Don Giovanni. **Choeurs de l'Opéra de Québec, Les Violons du Roy; Bernard Labadie, chef; Russell Braun, Neal Davis, Lyne Fortin, Monique Pagé**
- 15 8:11am. CBC R2. CHORC. *Kathaumixw* 2002. Highlights from the 20th Anniversary Powell River International Choral Festival
- 16 1:06pm. CBC R2. Take5. Beethoven: Symphony #1 in C Major, op.21; Allan Gilliland: Concerto for Violin and Orchestra. **Edmonton S.O.; Raffi Armenian, cond.; Martin Riseley, violin.** (From Alberta)
- 17 1:06pm. CBC R2. Take5. Czerny: String Quartet in E Minor; Allegro Fugato for String Quintet, op.177, #1; First Grand Quartet, op.148. **Anton Kuerti, piano; Erika Raum, violin; St. Lawrence String Quartet.** (From the Carl Czerny Festival, Alberta)
- 18 1:06pm. CBC R2. Take5. Czerny: 19 songs; Second Grand Trio in A Major, op.166; Grande Sérénade concertante, op.126. **Stephane Lemelin, piano; Benjamin Butterfield, tenor; Erika Raum, violin; Thomas Wiebe, cello; Gerald Oncul, horn; Andre Moisan, clarinet.** (From the Carl Czerny Festival, Alberta)
- 19 1:06pm. CBC R2. Take5. Czerny: Marche Funèbre, op.146; Prestissimo agitato from Piano Sonata #1 op.7; Andante sostenuto from String Quartet #20; String Quartet in D minor; Allegro Fugato #1, op.177 #2; Variations brillantes sur un thème de l'opéra Norma de Bellini; Fantasia, op.226. **Erika Raum, violin; St.**

Lawrence String Quartet; Yaara Tal, Andreas Groethuysen, piano duo; Anton Kuerti, piano. (From the Carl Czerny Festival, Alberta)

- 20 1:06pm. CBC R2. Take5. Rosetti: Symphony in G Minor; Stamitz: Clarinet Concerto #3; Rossini: Introduction, Theme and Variations; Weber: Menuetto from Clarinet Quintet; Mozart: Symphony #33. **Würtemberg C.O.; Jörg Faerber, cond.; Sabine Meyer, clarinet.** (From the Ascona Music Weeks, Switzerland)
- 21 1:30pm. CBC R2. SAT-OP. Verdi: Attila. **Pinchas Steinberg, cond.; Samuel Ramey, Carlo Gueffi, Maria Guleghina, Franco Farina, Mihajlo Arsenki, Igor Matiukhin (Opéra-Bastille, Paris)**
- 21 13h30. SRC CC. OP-SAM. Delibes: Lakmé. **Sumi Jo, Jianyi Zhang, Mariana Comparato, Chester Patton; Choeurs et orchestre symphonique de la radio néerlandaise; Patrick Fournillier, chef**
- 22 8:11am. CBC R2. CHORC. Handel: Israel in Egypt. **Vancouver Cantata Singers; Lille Muko; CBC Radio Orchestra; Simon Preston, cond. (Festival Vancouver)**
- 23 1:06pm. CBC R2. Take5. R. Strauss: Don Juan, op.14; Respighi: Pini di Roma; Prokofiev: Symphony #6; Toyama: Rhapsody for Orchestra. **National Youth Orchestra of Canada; Kazuyoshi Akiyama, cond.** (From Victoria, B.C.)
- 24 1:06pm. CBC R2. Take5. Brahms: Scherzo; Schubert: Fantasia, D. 934; Shostakovich (arr. Dmitry Tsiganov): Nine Preludes, from op.34; Saint-Saëns: Sonata #1, op.75. **Viviane Hagner, violin; Nichole Hagner, piano.** (From the Vancouver Recital Society)
- 25 all day long. CBC R2, R1. *Variations on Gould.* Concerts, dramas, documentaries, stories, special guests. **Shelagh Rogers, host**
- 26 1:06pm. CBC R2. Take5. Beethoven: Variations on "Bie Männern" (from Mozart's Die Zauberflöte); Prokofiev: Sonata, op.119; Rachmaninoff: Sonata, op.19; Chopin: Polonaise Brillante, op.3; Ravel: Après un Rêve. **Alisa Weilerstein, cello; David Loughton, piano.** (From the Vancouver Recital Society)
- 27 1:06pm. CBC R2. Take5. Vivaldi, Telemann: Concertos and Suites for winds and orchestra; Petri: Variations on a Danish folksong; Britten: Variations of a Theme by Frank Bridge. **Zurich C.O.; Howard Griffiths, cond.; Michala Petri, recorder.** (From the Ascona Music Weeks, Switzerland)
- 28 1:30pm. CBC R2. SAT-OP. Mozart: Le Nozze di Figaro. **René Jacobs, cond.; Pietro Spagnoli, Véronique Gens, Patrizia Clofi, Lorenzo Regazzo, Monica Bacelli, Sophie Pondjiclis (Théâtre des Champs-Élysées, Paris)**
- 28 13h30. SRC CC. OP-SAM. Donizetti: Maria Di Rohan. **Annick Massis, Octavio Arevalo, Stephen Salters, Rubén Amoretti; Choeurs du Grand Théâtre de Genève; Orch. de la Suisse Romande; Evelino Pido, chef**
- 29 8:11am. CBC R2. CHORC. *Salute to B.C. Music (Festival Vancouver).* Peter Bjerring, Keith Hamel, Jonathon Quick (world premieres); etc. **Vancouver Chamber Choir, Elektra Women's Choir, Vancouver Cantata Singers, Musica Intima**

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OCTOBER

- 5 1:30pm. CBC R2. SAT-OP. Verdi: Simon Boccanegra. **Claudio Abbado, cond.; Carlo Guelfi, Julian Konstantinov, Karita Mattila, Lucio Gallo** (Teatro del Maggio Musicale, Florence)
- 5 13h30. SRC CC. OP-SAM. Puccini: Manon Lescaut. **Kallen Esperian, Sergej Larin, Paolo Gavanelli, Karl Helm; Chœurs et Orchestre de l'Opéra de Bavière; Fabio Luisi, chef**
- 12 1:30pm. CBC R2. SAT-OP. Wagner: Tannhäuser. **Christian Thielemann, cond.; Glenn Winslade, Roman Trekel, Ricarda Merbeth, Barbara Schneider-Hofstetter** (Bayreuth Festival 2002)
- 12 13h30. SRC CC. OP-SAM. Saint-Saëns: Samson et Dalila. **Plácido Domingo, Olga Borodina; Chœurs et Orchestre de La Scala; Gary Bertini, chef**
- 19 1:30pm. CBC R2. SAT-OP. Wagner: Lohengrin. **Sir Andrew Davis, cond.; Stephen West, Peter Seiffert, Robert Dean Smith, Petra-Maria Schnitzer, Jean-Philippe Lafont, Linda Watson** (Bayreuth Festival 2002)
- 19 13h30. SRC CC. OP-SAM. Henze: Les Bassarides. **Anja Silja, Juliana Gondek, Stuart Kale, Quentin Hayes; Chœurs et**

Orchestre philharmonique de la radio néerlandaise; Markus Stenz, chef

- 26 1:30pm. CBC R2. SAT-OP. Wagner: Götterdämmerung. **Adam Fischer, cond.; Wolfgang Schmidt, Olaf Bär, John Tomlinson, Hartmut Welker, Evelyn Herltz, Yvonne Wiedstruck** (Bayreuth Festival 2002)
- 26 13h30. SRC CC. OP-SAM. Verdi: Les Vêpres siciliennes. **Nelly Miriciou, Francisco Casanova; Chœurs de l'Opéra de Leipzig et de la radio néerlandaise; Orchestre philharmonique de la radio néerlandaise; Paolo Carignani, chef**

NOVEMBER

- 2 1:30pm. CBC R2. SAT-OP. Gounod: Roméo et Juliette. **Bertrand de Billy, cond.; Roberto Alagna, Angela Gheorghiu, Philippe Rouillon, Paul Charles Clarke, Manuel Lanza, Dietmar Kerschbaum** (Salzburg Festival 2002)
- 2 13h30. SRC CC. OP-SAM. Mozart: Le Nozze di Figaro. **Pietro Spagnoli, Véronique Gens, Patricia Clofi, Lorenzo Regazzo; Chœur du Théâtre des Champs-Élysées; Concerto de Cologne; René Jacobs, chef**



TÉLÉVISION

Bravo! 800-924-4444. Music shows listed below. They also have jazz and dance shows. Arts & Minds (Sat 6pm, Sun 7pm) also has music-related segments.
CBC TV: Opening Night Thu. 8pm, commercial free, host Linda Griffiths
PBS Public Broadcasting Service, from USA

SEPTEMBER

- 11 10pm. PBS. *A Requiem for September 11.* Verdi: Requiem. **New Jersey S.O.; Westminster Choir**
- 14 8pm. Bravo!. Saturday Night At The Opera With Richard Bradshaw. Mozart: Idomeneo. **Glyndebourne Festival Opera; Bernard Haitink, conductor; Philip Landridge, Carol Vaness**
- 17 8pm. Bravo!. *The New Klezmerim.* Docu-

mentary on the revival of Yiddish music; interviews and performances by leading Yiddish musicians

- 18 9pm. PBS. *Seasons of Life.* Vivaldi: The Four Seasons; O'Connor: The American Seasons. **Buffalo Philharmonic; Mark O'Connor, cond.; Catherine Cho, violin**
- 21 7pm. Bravo!. *Amanda Rising.* Documentary about the life and music of Canadian cellist Amanda Forsyth
- 22 10pm. PBS. Great Performances. *Europakonzert (from the Byzantine Church of the Holy Peace, Istanbul).* Mozart: Concerto #2 for flute; Berlioz: Symphonie fantastique. **Berlin Philharmonic, Mariss Jansons, cond.; Emmanuel Pahud, flute. (+23)**
- 23 3am. PBS. *Europakonzert.* (+22)
- 24 8pm. CBC. Opening Night. *Glenn Gould Special.* Glenn Gould: The Russian Journey (premiere; documentary about Gould's tour of Russia); Bach: Goldberg Variations. **Colm Feore, host**
- 25 9pm. Bravo!. Glenn Gould Tribute. Thirty-Two Short Films About Glenn Gould (Don McKellar, François Girard, 105m. 1993; with Colm Feore)
- 28 7pm. Bravo!. Glenn Gould Tribute. Glenn Gould: Extasis

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Issue	Appearance	Ad Deadline	Artwork
Sept 2002	Aug 30	Aug 19	Aug 22
<i>Fall preview</i>	<i>La rentrée</i>	41 000 copies/exemplaires	
Oct 2002	Sept 27	Sept 16	Sept 19
<i>Higher Education</i>	42,000 copies • <i>Quebec Music Teachers' Guide</i>		
Nov 2002	Oct 31	Oct 18	Oct 22
Dec 01 / Jan 2003	Nov 30	Nov 18	Nov 21
<i>Cover: Yo-Yo Ma</i>	<i>Holiday</i>		
Feb 2003	Jan 31	Jan 20	Jan 23
March 2003	Feb 28	Feb 17	Feb 20
<i>Summer camps</i>			
April 2003	March 28	March 17	March 20
May 2003	April 29	April 16	April 22
June 2003	May 30	May 19	May 22
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☐ Yes ☐ No

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☐ Internet video ☐ Music files (eg MP3s)
☐ MIDI materials ☐ None

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☐ 5-7 ☐ 8-10 ☐ 11+

16. How many live classical music concerts or operas do you attend OUTSIDE your hometown each year?

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17. How many classical recordings do you buy each month?

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18. Have you ever used our information in buying a concert ticket?

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19. Have you ever used our information in buying a CD?

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☐ The Toronto Star ☐ Globe and Mail ☐ National Post ☐ Other _____

21. What kind of general magazines do you read?

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☐ Leisure activities ☐ Culture and science
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22. What other classic music magazines do you read?

☐ Opus ☐ Opera Canada
☐ Performing A&E ☐ The Whole Note
☐ Opera News ☐ Gramophone
☐ Le Monde de la musique ☐ Répertoire
☐ Diapason

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☐ Novice ☐ Intermediate
☐ Expert ☐ Music Student
☐ Music Professional

24. What types of music do you like to listen to? (Check all that apply)

☐ Chamber music ☐ Symphonic music
☐ Early music ☐ Contemporary
☐ Vocal ☐ Jazz
☐ Show music ☐ Popular
☐ Folk ☐ World music
☐ Other (specify) _____

25. What are your other interests?

☐ Theatre ☐ Wine ☐ Ballet ☐ Dance ☐ Film
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☐ Home Improvement ☐ Museums
☐ Investing

26. How many hours each week do you listen to classical music radio?

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☐ 13-15 ☐ >15 ☐ Every day

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sunday, oct. 6 / 02 **love, cosmos**

GUEST ARTISTS

Jacques Israelievitch,
violin

Eleanor James,
mezzo-soprano

COMPOSERS

Barbara Croall (Canada)
The Four Directions
(1997)

Alexina Louie (Canada)
Shattered Night,
Shivering Stars (1997)

R. Murray Schafer (Canada)
Letters from Mignon (1986)
commissioned by Eleanor James

saturday, dec. 7 / 02 **in the air**

GUEST ARTIST

Stuart Laughton,
trumpet

COMPOSERS

Ana Sokolovic (Canada)
Nine Proverbs (2000)

Ron Ford
(The Netherlands)
Gabriel (2002)

World Premiere
Esprit commission

John Rea (Canada)
Homme/Papillon (2002)

sunday, feb. 23 / 03 **new waves**

COMPOSERS

Paul Frehner (Canada)
Subliminal Media
(2001)

André Ristic (Canada)
Information (2001)

Chris Paul Harman
(Canada)
From the Cradle to
the Grave (1998)

Rose Bolton (Canada)
Incidental Music of
my Mind (1998)

sunday, mar. 30 / 03 **time chant**

GUEST ARTISTS

Marie Bérard, violin
Marc Couroux, piano

COMPOSERS

Wolfgang Rihm (Germany)
Gesungene Zeit
(Time Chant) (1991-92)

Brian Current (Canada)
For Symphony Orchestra
(2003)

World Premiere Esprit commission
Yannick Plamondon (Canada)
Piano Concerto (2003)
World Premiere Esprit commission

friday, apr. 25 / 03 **touch**

GUEST ARTIST

Fujiko Imajishi, violin

COMPOSERS

György Ligeti (Hungary)
Concerto for Violin
and Orchestra
(1990-92)

José Evangelista
(Canada/Spain)
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Alex Pauk (Canada)

Touch Piece (2003)
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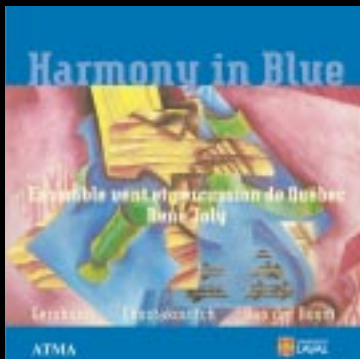
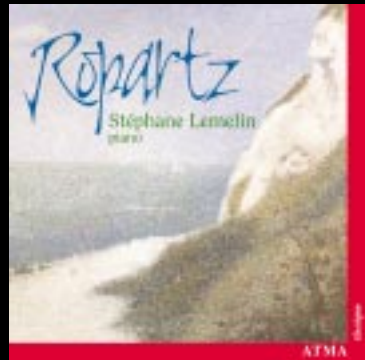
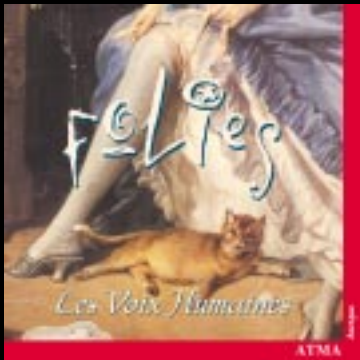
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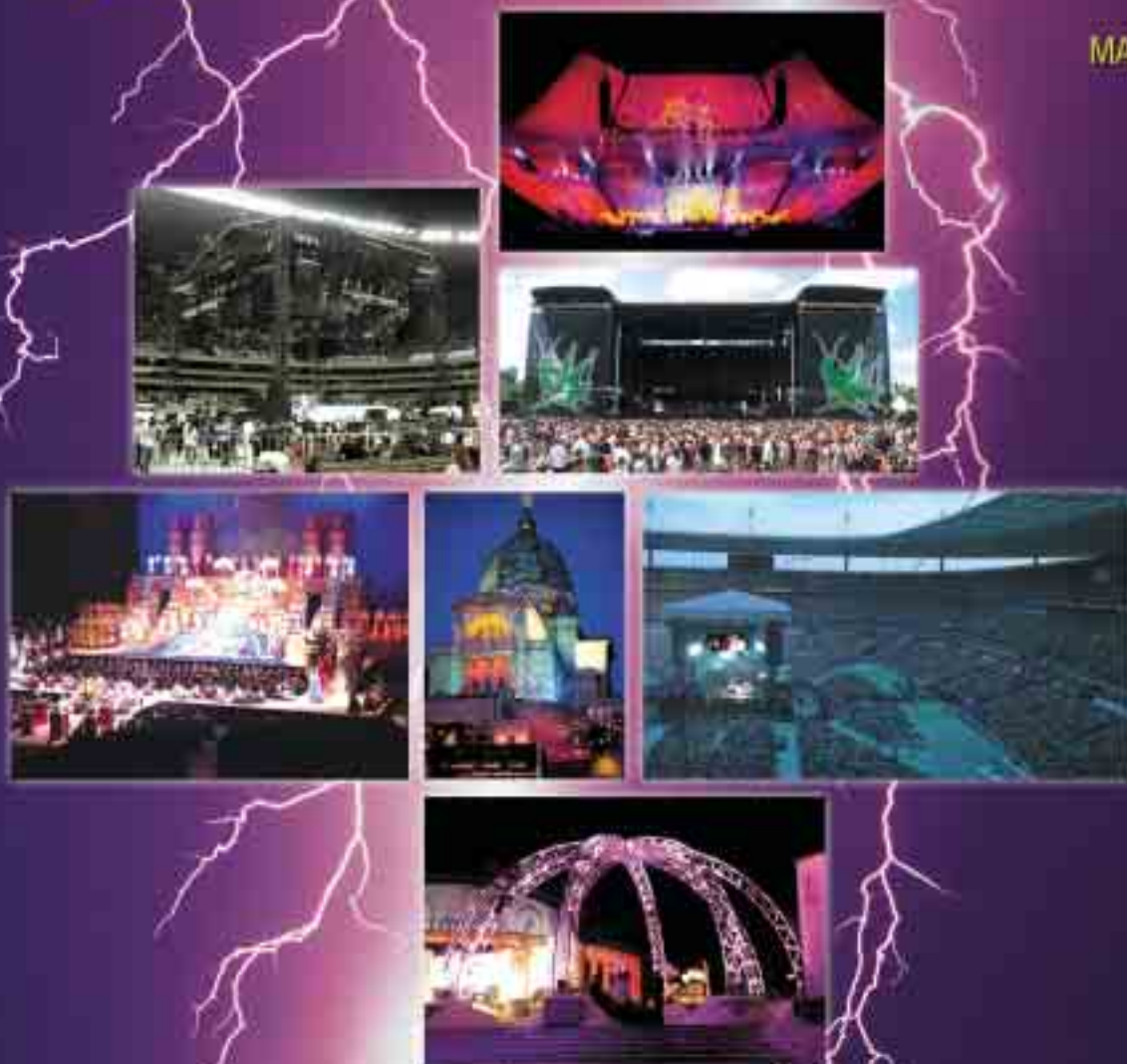
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