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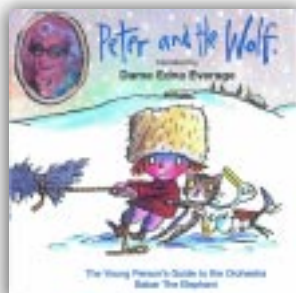
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A Choral Trip

CHORISTERS AROUND THE WORLD FEEL THE INSTINCT AND NEED TO SING. Gratifying this urge among similarly inspired singers is one of life's most deeply satisfying pleasures. On Sunday, September 22, the Montreal Symphony performed Beethoven's *Ninth*, with my voice added to the great chorus behind the orchestra. The ecstatic finale uplifted me and returned me to my musical roots. Here is my story.

FROM ROLICKING AMATEUR TO ASPIRING SOLOIST

My choral career began when I was 19, in my second year in engineering school at McGill. A handwritten poster for the McGill Choral Society caught my attention with the great marketing slogan: "Do you sing in the shower?" Everyone possesses a singing voice, and it was natural for me to seek expression in song. Never having sung in a choir, the non-audition Choral Society was an ideal start. Director Mary-Jane Puii, who combined a commanding voice with an engaging personality, made Wednesday night a fun-filled diversion from academic studies. The McGill Choral Society became the largest club at McGill, as close to 200 students discovered a combination of artistic, physical, and social experiences in choir singing.

I sang in various choirs for the next ten years. I was fortunate to perform most of the standard choral repertoire, as a baritone for the first 8 years and then moving into the tenor section. Along the way I sang for Charles Dutoit, Kurt Masur, Neemi Jarvi, and Robert Shaw. Choral highlights included *Messiah*, Mozart's *Requiem*, participation in the Grammy award-winning performance of the MSO's *Les Troyens*, Honnegger's *Jeanne d'Arc au Bûcher*—which should have been recorded—and Brahms' *Nänie*.

In 1990 I sang the last-named work with the University of Michigan University Chorus. (This choir was made up mostly of voice majors. At that point it was the best group I had sung in). Conductor Jerry Blackstone injected great enthusiasm into the Brahms text, and the experience of learning and performing the work became one of my treasured memories. Later, when I withdrew from choral singing, I promised myself that I would come out of choral retirement the next time *Nänie* was performed.

In the mid-90s I gave up choral singing in favour of vocal training as an aspiring opera singer. The technique of singing as a soloist of course is different from that of choral singing. In a choir the goal is to blend your voice with other singers so that no one voice sticks out. By contrast, the soloist must be heard above the choir and orchestra. Technically, most solo voices have the *singer's formant*, an envelope of harmonics in the range of 2 kHz to 4 kHz, which an amateur chorister usually does not have.

THE RETURN TO GROUP REHEARSING

When the Montreal Symphony announces that their annual first concert featuring Beethoven's *Ninth* included Brahms's *Nänie*, I plot my return to choral singing for this one concert. Iwan Edwards, the MSO's chorus master, gives me permission to sing in the concert as part of the 92-voice St. Lawrence Choir (SLC), the non-professional part of the critically acclaimed Montreal Symphony Choir. Another 50 professional singers (members of the Union des Artistes) make up the MSO Chorus.

Members of the MSO Chorus are expected to arrive at rehearsals having already learned the music, a point that Edwards reemphasises at their first rehearsal. However, since members of the SLC come from all walks come from all walks of life—students and high-priced lawyers share the stage—Edwards normally schedules additional rehearsals to prepare the music for the non-professionals. At this level of music-making, members of the SLC must have passed auditions and are asked to try to learn the music on their own. Although I have not sung in a group for 7 years, I am able to pick up quickly from where I left off.

On September 6 I attend my first choral rehearsal in over seven years with the St. Lawrence Choir. The first rehearsal goes well. The choristers have varying degrees of sight-reading, the ability to look at a score and sing

the right notes. Some singers have perfect pitch, while others could improve their skill through ear-training or solfège exercises. There are sections of the Brahms where key changes are difficult to follow. A sharp pencil is the ideal



St. Lawrence Choir, photo: Russell Proulx

tool; I circle those sections to work on at home. My personal strength as a chorister is my ability to stay rhythmically in sync with the conductor. Traditional choral writing is divided into four parts, soprano, alto, tenor and bass (SATB). The sopranos usually have the easy task of carrying the melody. Having sung in the bass section, I always find that singing the bass line, which usually determines the key, is easier than the tenor line. Inner lines such as the tenor and alto are important to fill in the harmony. However, the melody of these inner lines is sometimes less interesting and is more difficult to sing.

The program of the September 22 concert consists of Beethoven's *Ninth Symphony*, Brahms's *Nänie* and *Gesang der Parzen*, a work I had not sung before. During the first rehearsals, Edwards works mainly on the Brahms, as most of the choir has already done Beethoven's *Ninth* many times. (It's a work that I love but not necessarily to sing; the tenor line is bland and lies very high in tessitura).

By the third rehearsal the other Brahms work is beginning to grow on me. The meetings are now held in the Place-des-Arts rehearsal rooms. The first rehearsal there is a make-up session for the professionals. The seating plan is revealed. On my right is Jean-Guy Comeau, a professional who teaches music at FACE School. On my left is Italian native Francesco Campelli, an amateur singer with a strong lovely voice who has been singing in choirs since he was young. Both show great professionalism and enthusiasm.

According to Russell Proulx, a bass in the SLC, "One of the highlights of a choral rehearsal is the breaks which allow singers to rekindle old friendships." According to union rules, the choir must break for 10 minutes for every hour of rehearsal. For a three-hour rehearsal, Edwards chooses to give a 15-minute break and finish 15 minutes early.

KEYS TO GOOD CHOIR SINGING

The first principle of choral singing is to blend with the other voices in the choir. "The key is to train 142 people to sing the same vowels," says Edwards. One of the choir members reads out the German text for pronunciation. Volume? A basic rule of thumb in choral singing is to listen to the people next to you. If you can hear the other person, then you are not over-singing. Scientifically, one hears one's own singing and speaking voice through bone conduction and the wrapping of lower frequencies back to your ears. This means that you don't hear your voice the same way as everyone else. If you

hear yourself too well, you are probably pushing your singing too much and distorting the sound.

The mark of a good choir is its attention to detail, getting the ensemble to sing as one voice. This means the vowels are the same, the dynamic indications respected, the attacks precise and uniform, and the consonants clear and together. Audiences will hear ending t's and s's. "Put the t on the beat of the next note," commands Edwards. Once that basic work is done, Edwards exhorts the choir to inject the right emotions and colours into the text and music. The job of the chorus master is to make sure the choir is up to the challenges of the work and the demands of the conductor.

The quality of the sound is something that is largely determined when choir members are auditioned, and Edwards has assembled a fine group. Being in the middle of a rehearsal room amidst the sound of 142 voices is quite a stimulating experience. There are several new faces in the MSO chorus for the upcoming concert. I note that this September Montreal is mounting three different choral programs. Professional choristers have to choose between (a) the Opéra de Montréal chorus with *Madama Butterfly*, (b) the Grands Ballets Canadiens and their production of *Les Noces* with the Studio de Musique Ancienne, and (c) the MSO programs. The MSO alone has three concurrent programs: the Brahms/Beethoven, Ravel's *Daphnis et Chloé*, and Berlioz's *La Damnation de Faust*. The latter two programs will be repeated at Carnegie Hall in late October. For most choristers it means 5 days of rehearsals per week.

Over the 17 years of the Charles Dutoit/Iwan Edwards collaboration, Edwards prepared the choir to be flexible enough to handle any situation. Choral singers used to the clear choral beat always found Dutoit's beat a bit confusing. His downbeat looks like an upbeat, maybe that's what kept the orchestra so sharp. Edwards now insists on quick tempos for the opening of *Gesang der Parzen*. "Brahms never wrote any operas, but his choral works are the closest thing to it," says Edwards to motivate the choir to be more dramatic.

IN THE HANDS OF THE MAESTRO

Five days before the concert, maestro Gilbert Levine flies in especially for the first conductor/chorus rehearsal. Edwards observes from the side. At the break, choir members are already quietly grumbling about the slow tempos chosen by Levine, which I find to have a sense of musical drama. His tendency to look at the score is a source of concern.

At the next rehearsal, Edwards works the choir based on Levine's tempos and dynamic inclinations. Having sung at a faster tempo makes it easier to adjust to a slower tempo than vice-versa. Nevertheless, certain long soft phrases require choristers to stagger their breathing, a trick that allows the phrase to sound unbroken to the public. Edwards had hoped Levine would have worked more on the meaning of the text, and he explains, "*Gesang der Parzen* is about the power of the Gods, and *Nänie* is about the grief of the Gods."

The first rehearsal with the orchestra takes place on Friday night. Sitting at the back of the stage it is wonderful to listen to the orchestra. The sound is great except for the solo singers who have to face the audience. There is a great view of the theatrics of the conductor. No wonder acoustician Russell Johnson puts seats behind the orchestra. Levine first works the Brahms and after the break we meet the soloists for the Beethoven for the first time. The MSO has assembled a fine quartet of soloists. Soprano

Pamela Coburn shows a powerful clear top line which Levine reins in during a high pianissimo passage.

The dress rehearsal is held in the morning of the afternoon performance. Allowing the choir and soloists off early, the finale of the *Ninth* is rehearsed after the Brahms and before the purely orchestral parts. Surprisingly, Levine has to repeat a transition point in the finale for the first violins.



photo: Russell Proulx

Iwan Edwards in rehearsal

THE MOMENT OF TRUTH AND ART

It is the first concert of the year and as usual it is sold out. "It's fun looking at the audience, especially with a full house," says Proulx. "On some nights there are many empty seats. You notice the difference from year to year." Naturally we are nervous. Choristers and musicians alike are the first to be aware and critical of their own performances, and indeed, the perfect performance is hard to come by. Thankfully, this concert is not contingent on the efforts of any one individual member of the choir, as long as we don't make any unplanned solos.

I wish I could report that the afternoon is a completely satisfying success. Although the Brahms songs go well, the finale of *Gesang der Parzen* lacks impact due to an unclear indication from Levine. Beethoven's *Ninth*, especially the exuberant finale, is sure to be a crowd-pleaser. Artistically, however, Levine's extremely slow pace, especially in the normally touching third movement of the *Ninth*, misses the sense of line. He keeps his head glued to the score, leaving little intimacy with the musicians. Still, I leave the concert satisfied that I did my best. The experience has rewarded me in learning a new work and meeting new people.

And the audience? Will they like it? We sing the final notes. We wait for only an instant, then the applause begins. It swells to a standing ovation that reaches the back of the stage and beyond. All of us—audience, maestro, orchestra, chorus—are for a moment united in artistic celebration, our own ode to joy of immortal music. ■

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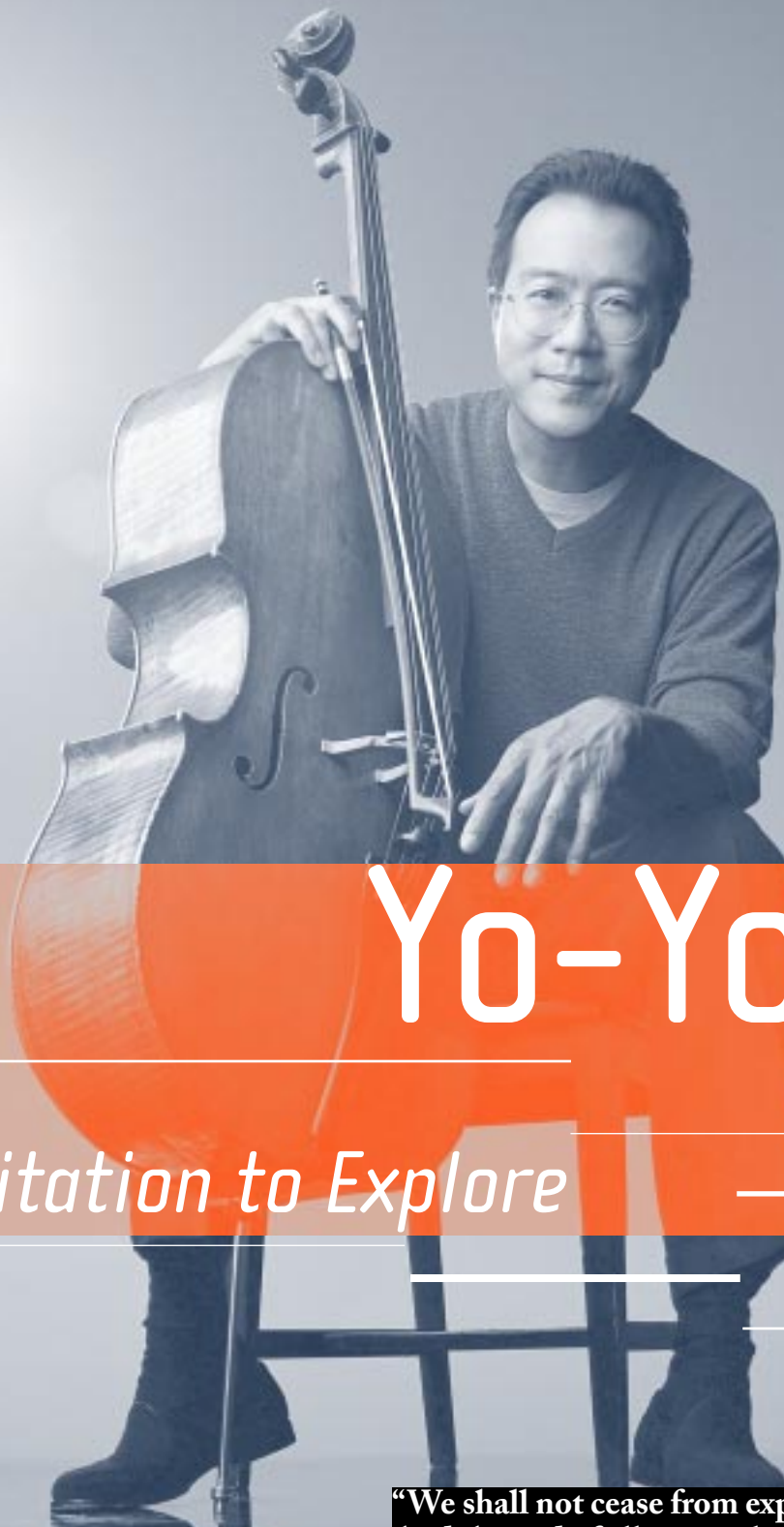
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Diary: September 11

Today marks the first anniversary of the events of September 11. The Seattle Orchestra Chorus has organized the Rolling Requiem, a world-wide effort to perform Mozart's *Requiem* to provide comfort. Conductor Martin Dagenais leads his Grand Chœur de Montréal and a volunteer ensemble at the crib of Saint-Joseph's Oratory. As I listen, I find myself wishing I had had time to join the chorus; I hum along with the bass line and my thoughts return to one of my last performances of the work.

The Mozart *Requiem* holds a special place for me and many Montrealers at times of grief, as it was performed to commemorate the École Polytechnique massacre thirteen years ago and again at its tenth anniversary. Following the

massacre, I participated in an emotional performance of the mass with a chorus and orchestra of FACE School alumni and friends conducted by Iwan Edwards. The friends of victim Geneviève Bergeron, a FACE alumna and a member of the youth choir Cantare, in which I also sang, had told Edwards that she had always wanted to sing the work. I remember especially Mozart's sublime *Ave verum corpus*, which opened that concert. Now, as the September 11 performance unfolds, I am reminded of the greatness of the *Requiem*, even Süssmayr's controversial completion of the conclusion. For anguish and loss this music is a comfort like no other, and I feel renewed and even emotionally exalted when it ends. ■



Yo-Yo Ma

By LUCIE RENAUD

An Invitation to Explore

**"We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time."**

Little Gidding, T.S. Eliot

NO ONE WHO HAS MET RENOWNED CELLIST YO-YO MA WILL BE SURPRISED TO FIND THESE LINES FROM T.S. ELIOT'S POEM AT THE END OF HIS REMARKS ON THE SUMMER PROGRAM OF THE SILK ROAD PROJECT, FOR WHICH HE IS ARTISTIC DIRECTOR. The poem is taken from *Four Quartets*, considered by a number of critics as the most important philosophical poetic cycle of the twentieth century.

There are distinct similarities between these two artists. Thomas Stearns Eliot, perhaps like Yo-Yo Ma, was full of contradictions. Eliot, who was born in St. Louis, settled in England and became a British citizen. Yo-Yo Ma, the son of Chinese parents, was born in Paris on October 7, 1955. He soon immigrated to the United States and spent most of his youth in New York. He now lives with his wife and two children near Boston.

Even though Eliot had always wanted to be a poet, he studied philosophy at Harvard, those hallowed halls where Yo-Yo Ma graduated with a liberal arts degree in 1976 (and where he received an honorary doctorate of music in 1991). Eliot was among the greatest intellectuals of his era, but in his spare time loved to read detective novels and write limericks inspired by his cats. Yo-Yo Ma has never hesitated to navigate the troubled waters of a multiplicity of musical genres, recording with equal ease Bach's legendary *Suites for solo cello*, Argentinean tangos, folk music of the American West, or film sound tracks. At the moment he is fascinated by Brazilian rhythms, which he discovered through a percussionist with the Silk Road Ensemble—despite the fact that this group's avowed goal is to perform music found along this legendary Eurasian corridor of commercial and cultural exchange.

Yo-Yo Ma is always relaxed, whether on the great classical concert stages or in the small classrooms of an elementary school. He rises above technical difficulties and logistical obstacles, stubbornly refusing to accept the status quo. "What I like about the Silk Road Project is its non-static aspect," he says in response to a question about the ground covered by the project since its inception in June 1998. "If I had to describe it in two words, I would choose 'creativity' and 'learning,' two things that are never static." These two words seem to have been a leitmotif of his work from the beginning. They depict him perfectly, despite his musical superstar status in all genres.

"The best journey is the one not yet accomplished."

Loïck Perron

The creative phase of the monumental Silk Road Project began four years ago when an exchange group was formed, made up of musicians and composers from Asia, Europe, and North America. Yo-Yo Ma remains the core of this group. "For me, the most exciting part of a project is the research and development phase—the mental energy generated and the pleasure of discovery when research enables you to realize the original concept. You think about the concept, considering various ways of giving it shape, but nothing is yet definite, you can float freely, dream. I call it my 'smog' phase." Yegor Dyachkov agrees. He is a young cellist working with the project (although not with these sections of the tour). "He likes to juggle with a number of ideas and work them out as far as they'll go."

The project has an advisory group made up of ethno-musicologists, musicians, composers, and members of various collaborating organizations. In July 1999 this group looked at the work of some forty composers, subsequently commissioning compositions by sixteen of them. These were all performed in workshops given at Tanglewood in July 2000. Ma invited Yegor Dyachkov to take part in this musical laboratory. Dyachkov remembers it as an extremely positive experience "that opened my mind to other realities." What really bowled him over, however, was Ma's great openness of spirit. "Everyone could go up and talk to him," he says. "I was very surprised to discover someone so open to what was happening around him. He always listens to you and never puts up barriers."

"Travel teaches tolerance"

Benjamin Disraeli

Several of the commissioned works were chosen for the Silk Road Ensemble tour—but not before Yo-Yo Ma had met various experts who provided background on the many special features of the music and instruments of different countries. "No one person is an expert in everything. You have to widen your basic knowledge in order to make a fairly reasonable decision," he says by way of justification. Contributors to this apprenticeship included university specialists such as musicologist and project director Theodore Levin, as well as the musicians of the ensemble. "We have exceptionally gifted musicians who are experts in their field but who are also very open and ready to learn from others," Ma explains. They bond in the course of rehearsals, concerts, and time spent in buses or airplanes. "It's a tightly-knit group. We've developed a way of working and thinking that seems right for everybody. We're constantly evolving. As we get to know one another better, develop greater confidence in each other, and a better understanding of our different traditions, we inevitably establish deeper personal and musical relationships. This takes us to new heights and gives us greater knowledge."

These closely woven relationships give Ma an insight into the realities of daily life for people in other lands. He says that now when he reads newspaper accounts of hard Mongolian winters that threaten the inhabitants' lives, he doesn't turn the page to get to the arts section quickly. Rather, he remembers his discussions with Mongolian singer Ganbaatar Khongorzul. "It puts a human face to places that are far away," says Ma. "We've got to learn about our neighbours. Too many people make monolithic statements."

Byambasuren Sharav, composer of *Legend of Herlen*, a lively blend of traditional vocal techniques and contemporary sound, says, "The Silk Road Project has helped me gain a new sense of belonging to a place—my place—while carrying my musical voice to a distant culture." Yo-Yo Ma adds; "Music is the best way humans have of codifying the internal. We live in a time in which we try to codify everything external. Music allows us to bring together people who are no longer with us, or who live far away, and to find the essence of their being by unravelling the musical process."

"What I like about travelling is the surprise of coming home."

Stendhal

This instinct for clearing virgin territory is something Ma is very keen to transmit to the younger generation. A great deal of preparation has gone into a free online guide for teachers who want to follow the Silk Road with their elementary or high school students. Geography, history, poetry, music, and the various arts are there, complementing each other and providing an exciting portrait of what life is like in other countries. "There's nothing more important than getting young people enthusiastic through a cultural work connected with our world," says Ma, himself enthusiastic as he talks. It's easy to imagine him on his travels, sitting in the middle of a group of young children and, in a pleasant and simple way, telling them about his life as a musician. He also gives sound advice during masterclasses in both top-ranking conservatories and lesser-known schools. Each summer, he spends time at Tanglewood communicating his passion to young professionals. He doesn't hesitate to appear in shows for youngsters such as *Sesame Street* or to act as a guinea pig for Wynton Marsalis on the latter's PBS music series.

Yo-Yo Ma laughs as he recalls his own youth, although it was somewhat atypical. "I thought I was indestructible!" he says. This from the man who discovered the cello at the age of four, after a hesitant start on the violin (he wanted a bigger instrument!). As his first piece, legend has it, he set to work on Bach's *Suites for solo cello*, bar by bar, under the patient supervision of his musicologist father and his mezzo-soprano mother. "He has enormous gifts and true inspiration," says Yegor Dyachkov. Ma's incredible agility and exceptional ability to relax in his mastery of the cello have earned him the keys to the world's cities. He gave his first recital at the age of five, moved to New York to study with Leonard Rose at the Juilliard School of Music at nine (the same year as his first recital

bursting into laughter. "In that case, classical music is dead! But this isn't the case. We have to find out where the new shoots are coming from, who are the people with interesting ideas and who are discovering new things. If you look at the subject like this, you'll find incredible growth everywhere. It's up to you to sow the seed, to nurture the new shoots so they won't be destroyed, and to find out how to transmit this knowledge to others."

"The true voyager is he who never tries to turn back."

Jacques Renaud

On the road to self-knowledge, Yo-Yo Ma is always stopping here and there. "The most marvellous aspect of travelling is the way people welcome you into their homes, and how they share their stories, their most precious things with you. Sometimes the best way to return the favour is to pass it on.

For Ma, the best way of handing on this bit of life will always be through music, as long as his apparently inexhaustible energy holds out. The Silk Road Project will probably continue with members of "the next cultural generation," as Ma likes to call his young colleagues. However, once he has travelled the road, he will no doubt plunge unhesitatingly into another exploration, gradually convincing his admirers of the worth of his destination. Happy the man who, like Yo-Yo Ma, continues to have a good journey. ■

[Translated by Jane Brierley]



in Carnegie Hall!), won first prize at the Avery Fisher Competition in 1978, and has performed with the greatest orchestras, worked with the best chamber groups, and made numerous prize-winning recordings. Yet Ma says today that the years spent at Harvard, far more than those at Juilliard, were what shaped his personality. The enthusiasm of the other students, delighted to discover unknown new worlds, contributed far more to his development. "I think the most incredible thing in the teenage years is that you're always discovering music for the first time. Everything is so exciting, everything is more, more, more, that is, when you're feeling good. When things aren't going so well, then you're really down. To be able to navigate through all the excitement of discovery, to focus your extraordinary passions on actions that will last a lifetime—this is the greatest challenge of all. It's as though you were building your own cultural structure, choosing the best bricks, and being able to change and adapt it throughout life."

"The traveller must knock at all doors before finding his own."

Rabindranath Tagore

Yo-Yo Ma is aware of the depressing statistics of the greying and shrinking number of classical music lovers, and worries about the number of orchestras obliged to seek bankruptcy protection. But even so, he maintains that the cultural machine must be integrated into economic and political spheres. "I keep discovering pockets of people that get involved in fantastic ways," he says with satisfaction. "If reality changes, isn't it a perfect occasion for rethinking the situation and providing renewed energy? We have so many examples of traditions that are continually being revived; I can't help thinking that we have a perfect opportunity for change. We have contradictory definitions of classical music. Nobody knows what it is—or at least everyone has a different view of it."

Rather than harping on the differences among various types of music, Yo-Yo Ma believes that we would all benefit by finding a common ground, a single currency that would unify the different factions.

"I believe the question should really be, 'What are the components of one type of classical music?'—because there are so many types. Is it only the music of dead, white, European, male composers?" he asks,

Yo-Yo Ma and the Silk Road Ensemble will be in Toronto January 4, 5 and 7, 2003. On the 7th, he will be the guest soloist of the TSO. Info: (416) 872-4255 (January 4, 5) or (416) 598-3375 (January 7).

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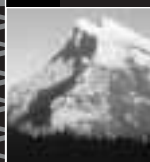
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Why Should we Support the Calgary Philharmonic Orchestra?

THE CALGARY PHILHARMONIC ORCHESTRA HAS SUSPENDED OPERATIONS. Between accumulated debt and insufficient season ticket sales the orchestra's financial situation has reached a critical stage. In spite of a salary rollback for the musicians and plans for reducing the size of the orchestra, the Board has decided that this move is the only option. Peter Jancewicz addresses the news.

I have followed the recent news stories concerning the Calgary Philharmonic Orchestra's financial plight and possible demise with a great deal of alarm. The orchestra's financial health has deteriorated from a wholesome surplus two years ago to the point where its debt load threatens its very existence. I don't know the reasons behind this spectacular financial slide, but I would like to address some issues concerning why I believe that we, as citizens of Calgary, Alberta and Canada (and by extension, our various governments), should not allow our orchestra to face extinction as a result of purely financial issues.

Whether or not one is a fan of classical music, it is beyond argument that our orchestra is a very fine ensemble with an international reputation. On a recent European tour, the CPO played to rave reviews, pleasing the critics, who are not easily impressed. This is indeed high praise when one takes into account the caliber of the "competition": the Berlin Philharmonic, the London Symphony, the Concertgebouw in Amsterdam to name but a few. These orchestras are the "Tiger Woods" of the music world. The fact that the City of Calgary is able to attract and, to this point, support such a group of fine musicians speaks well of the city itself.

Musicians in general are, by society's standards, an odd bunch. They devote a great deal of their waking hours, often from the time they are very young, to learning the subtle and difficult art of expressing themselves on a musical instrument. As students and then as professionals, they put themselves on the line every time they play, whether it is in a lesson, an audition, or a performance. They do this with very little expectation of financial remuneration. I read recently in the Herald that the salary range for a CPO musician is from \$35k to \$55k. Later in the same article, I read about one of the musicians having 23 years experience with the CPO. Without meaning any disrespect to the fields of accounting and law, can one imagine a chartered accountant or a lawyer who would be content with even \$55k after 23 years of work? Particularly after putting in the time and enormous effort necessary to qualify as a CA or to pass the bar exam? It follows then that there must be something in what the musicians do that transcends the financial aspect. Nobody in her right mind, according to our society's system of values, would put in such long hours for such a paltry reward. Either musicians are just plain nuts, or there is something more here than meets the eye.

Although I do not know them all personally, I have found that the CPO consists of a group of highly talented, dedicated people who, despite many diverse personalities and philosophies, put aside their differences to work together in performing music. The word "philharmonic", incidentally, means love of harmony. These musicians work together in harmony, not to defeat another team, as in many sports, but simply to share that harmony with the audience. In a symphony performance, there is no conflict, no fistfights, no penalty box, no blood on the ice (although that may

possibly happen in rehearsals when the musicians work out interpretive differences of opinion... I don't know!). What the audience experiences, though, is a large group of people working together simply to share something special that they love with the audience.

This is foreign to many other public spectacles. The conflict constantly around us, from the global scale right down to minor traffic incidents can shake our faith in human nature. Symphony concerts are a reassuring reminder that it does not have to be that way, that despite personal differences, people can and do work together for the good of all. This is not a quantifiable, measurable benefit, but I do not think that it is negligible simply because it cannot be counted.

To supplement their income many of the CPO musicians are employed in other jobs, such as teaching or playing chamber music with such well-known Calgary ensembles as Land's End, Aubade, or Rosa Selvatica. This immeasurably enriches other facets of musical life here. Many faculty members of the music department of the University of Calgary and Mount Royal College Conservatory are also members of the CPO. Students, young and old, professional and amateur, all benefit from their experience and dedication, and the non-musical advantages of musical training are already well documented. Areas such as the difficult skill of following instructions, fine motor coordination, abstract thought, spatial reasoning, self-discipline, and a knowledge of one's self all benefit

from musical training, and symphony musicians are counted among the best music teachers in the city. It would be a severe blow to Calgary music students as well as the chamber music scene here should our CPO disappear.

In attending a symphony concert, one comes into contact with the artistic work of some of humanity's greatest geniuses. The music of composers such as Bach, Beethoven, and Mozart is of equal stature to the work of the geniuses found in other fields. Interestingly enough, many leading scientists in the past have also been highly skilled amateur musicians. Einstein played the violin. Physicist and Nobel prizewinner Werner Heisenberg, one of the discoverers of quantum mechanics, was a gifted and accomplished pianist. If people with magnificent minds such as these found enough value in music to take the necessary time to learn to play an instrument, there must be more there than is immediately apparent.

Our various levels of government spend an absolute fortune on such necessities as education and health care. Education is touted as an investment in our children's futures, and research serves to confirm this. Health care, of course, is an investment in the physical health of the population. Governments also spend a great deal of money maintaining parks and recreation areas, along with various recreational programs. All of these areas are concerned with developing and maintaining a healthy and productive population. Education tends to address the mind, health care the body. But what about the spirit? People who may be able to solve complex math problems while bench-pressing 100 kilos may be considered healthy within certain narrow definitions of the word, but if their emotional life is stunted and they are inarticulate in expressing what emotions they do have, can they really be considered healthy?

The arts in general are crucial to the well-being of people in a different but complementary way. They are the repository of our collective imagination, a vast library of the possibilities of human expression, and a means by which we can learn to express ourselves. A healthy imagination is a sign of a healthy person and a symphony orchestra can promote that health.



NATASHA GAUTHIER

Changing of the Guard at the Concertgebouw

A Look back on the Chailly years, and ahead to Jansons' reign.

Historically, orchestras have been supported by public funds, as I believe they continue to be in Europe. Many members of European royalty maintained orchestras during the 17th to 19th centuries, including Frederick the Great, who himself composed and played the flute. But this is not only true of Europe. During the T'ang Dynasty that existed in China between AD 618-907, for example, there were no less than fourteen court orchestras, each ranging in size from 500 to 700 performers. By contrast, I believe that the CPO has 65 members. In our time and from a purely materialistic point of view, there is no justification for not supporting the CPO. Like anyone else, musicians have needs such as food, shelter, transportation, and entertainment. A good deal of their salaries remains in Calgary and supports Calgary businesses. Incidentally, a not-inconsiderable amount of their earnings is also recycled into the public coffers in the form of taxes.

To get back for a moment to health care, I recently reclined in my dentist's chair, cheerfully contemplating the welcome news that I had no new cavities. I talked with the hygienist, Linda, while she was cleaning my teeth. Or rather, she talked while I made the usual intelligent, articulate dentist-chair type responses: hoo-hwa...wee..huhn... and so on. It turns out that she is deeply interested in music, coming up with her own melodies, working with other musicians, singing in a choir, has a son in violin lessons, and to top it all off, attends CPO concerts when she can. It seems that music touches many lives of people who are not professional musicians, and I am often surprised at the depth of their commitment and involvement, when one considers the number of other distractions available.

While I would love to see enough "bums on seats" at Jack Singer Hall to help the CPO recover financially—and I sincerely hope that there will be—that may or may not happen in the short term. However, that it is possible for the orchestra to operate in the black has already been demonstrated. To simply dismiss the orchestra or shorten its season because it is not presently turning a profit is to ignore the many other positive consequences of having the good fortune to be home to a world-class orchestra. On one level, I believe that dismissal would be like refusing to invest in Microsoft when it was first formed in the belief that there would never be a market for home computers. The influences that a fine orchestra has on its community are often subtle and not easily quantifiable, but they are many and in the long run are exceedingly powerful. In Calgary, which is the fastest growing major city in Canada and one of the richest per capita, can we afford not to have a symphony orchestra? ■

Epilogue: As we go to press, *The Globe* and *Mail* reports that a restructuring plan will be announced on Dec. 4. Visit www.cpo-live.com

ON A RECENT, STORMY WEEKDAY NIGHT IN AMSTERDAM, I FOUND MYSELF SITTING IN THE HALLOWED CONCERTGEBOUW, WAITING TO HEAR RICCARDO CHAILLY CONDUCT THE ROYAL CONCERTGEBOUW ORCHESTRA. The RCO was about to leave on a tour of Japan, and it appeared that *le tout* Amsterdam had come out to bid them farewell, in spite of the fierce weather and even fiercer program. No standard repertoire here: a first course of Takemitsu, Berio and Ligeti, followed by two major neo-classical Stravinsky works, *Pulcinella* and *Jeu de Cartes*.

It's the kind of cheerfully uncompromising program that Chailly delights in and has become famous for. In the 12 years since he became principal conductor, the RCO has vastly expanded its repertoire, firmly leaving behind a reputation for being somewhat precious and tradition-bound. Although Chailly has demonstrated aplomb and insight with the orchestra's bread-and-butter composers—Bruckner, Mahler and Brahms—when he finally leaves his post to go to the Dresden Staatskapelle in 2004, his association with Amsterdam will be best remembered for his enthusiastic championing of modern and contemporary music.

Chailly's passion—and the bold direction in which he's led the RCO over the last decade—has resulted in performances that have both wowed critics and won over the European public. The Chailly/RCO Shostakovich "Jazz" and "Dance" Albums on Decca London have sold more than 250,000 copies. Their third disc in the series of Shostakovich's incidental music, *The Film Album*, has been called "unmissable" by *BBC Music Magazine*.

That the RCO has gained a new, muscular fluency in twentieth-century idioms was in evidence at that November concert. In Ligeti's *Lontano*, Chailly achieved exquisite control over minute degrees of colour and dynamics. The two Stravinsky works, meanwhile, were freed from the fetters of mere pastiche and elevated to a much higher level than they usually enjoy.

Apart from the enjoyment I derived from the music, I couldn't help feeling a little smug at how appreciative the audience was. Even the three blonde little boys in the next row were nodding in time to *Pulcinella*. Whereas North American orchestras are often disappointed by attendance figures for their "twentieth-Century Evenings", the Concertgebouw had a nearly full house. Indeed, my Dutch companions seemed dismayed that there were any empty seats at all. A quick visit to the RCO Web site shows that further



Riccardo Chailly

Chailly concerts of modern music—including one comprised almost entirely of Boulez' *Notations*—are sold out.

(The easygoing, impossibly hip Adammers seem especially appreciative of non-mainstream repertoire. On the other side of town, crowds were lining up for the Netherlands Opera's hilarious, outrageous production of Shostakovich's *The Nose*, complete with motor-cycles, gang rape scenes and one gloriously naked Head of State.)

It will be interesting to see the shift that will come when Latvian maestro Mariss Jansons—most recently of the Oslo Philharmonic and Pittsburgh Symphony—takes over the Concertgebouw helm in 2004. Whereas Chailly's style is all Mediterranean charm and supple grace, Jansons is known for his electric, fever-pitch intensity (perhaps he's a little too intense for his own good: three years ago in Oslo, he was felled from the podium by a near-fatal heart attack).

The 60-year-old conductor has also just signed on to become chief conductor of the Bavarian Radio Symphony Orchestra, a job he takes over in September 2003. Observers suggest that leading two orchestras in such relative proximity, while easier on the maestro's health, will inevitably pose some artistic challenges. One thing is certain: Chailly has made the way a little easier by crafting a more flexible, versatile Concertgebouw orchestra—and has cultivated an audience that is more than eager for any future adventures. ■

BY LUCIE RENAUD & WAH KEUNG CHAN

COMPETITION WINNERS

■■■ The 8th Journée de la musique française held in November 2002 has announced its winners: Jean-Philippe Sylvestre won the first prize (piano)—Prix Instrumental Français de la Sacem—while mezzo Julie Bouliane took the first prize (voice)—Prix Lyrique Français France Telecom. Competitors were judged on their interpretations of French repertoire. Interestingly, there were more anglophone than francophone contestants in the vocal category.



Terezia Babjakova

The 9th edition of the Gala of the Jeunes Ambassadeurs lyriques took place on Nov. 16, 2002, and was artistically the best one yet. Thirteen young singers presented 39 arias and

ensembles lasting three hours before a panel of European opera directors. For some directors, this is the only time of the year they to listen young singers without agents. The public prize was tied between Canadian baritone Joshua Hopkins and 24-year old Slovakian mezzo Terezia Babjakova, who was the discovery of the evening. Canadian mezzo Julie Boulianne was awarded the Prix de la Chambre professionnelle des directeurs d'Opéra, and a recital to be broadcast on Radio-Canada. Members of the Atelier Lyrique de l'Opéra de Montréal displayed fresh vocalism. Additional engagements will be announced in the future. Both competitions were organized by Théâtre Lyricorégra 20. Call (514) 684-7287 for future auditions.

CHANGES AT CANADA'S OPERA COMPANIES

■ ■ ■ **L'Opéra de Montréal** is accepting applications for a new General Director. No closing date is known at this time. According to a press release, "diverging points of view between the Board of Directors and the General Director regarding the approach towards the company's general operation" led to Kim Gaynor's departure. Gaynor would not comment on her exit,

but she told TMS that in her year-and-a-half tenure, her proudest accomplishments were establishing relations between the OdM and the Montreal's cultural community and increasing subscriptions for the first time in five years. Fiscal management was most likely her forte. The sold-out runs of *La Traviata* and *Butterfly* (quietly criticized in the milieu for being standard rep) were her initiatives. Nevertheless, burdened with Bernard Uzan's existing plans, the OdM will report a deficit for the last fiscal year.

Meanwhile, on Nov. 22 **Edmonton Opera** parted ways with general manager Joan Greabeiel who was hired earlier this year. "To improve the operating effectiveness of the management of Edmonton Opera, the board felt it was necessary to make a change," read the prepared statement. In September, EO announced the cancellation of *Turandot* citing their financial deficit, wich according to the Edmonton Journal now stands at about \$425,000.

CHAPTER ELEVEN

■■■ The Chicago Symphony Orchestra Association reported a \$6.1m deficit for the last accounting year, according to the Chicago Sun-Times Newspaper. This included a \$3.8 million operating deficit on its 2001-02 budget of \$59.6 million and an additional "one-time, non-cash accounting adjustment" of \$2.3 million that included uncollected pledges and other debts. The deficit was not a surprise, though the amount was. After nine years of profit, the orchestra posted a \$1.3m deficit last season, and this year's deficit was expected to be at least \$4m.

TSO GOES AFTER THE YOUNGER CROWD

■■■ The Toronto Symphony Orchestra is pleased to announce an expansion of *tsoundcheck* (all lower case, silent “t”), a programme first launched in September 2001. This free, web driven initiative now allows young people from 15 to 29 to purchase online tickets a few days before any TSO main series concert for only \$10. And the seats are among the best in the house, depending on availability. Through word of mouth and on-line “chatting,” the initial 1,000 members quickly expanded to over 4,500 members, 50% being first-time patrons of the TSO. To meet the growing demand, the TSO has decided that for the 2002/2003 season the age range will expand to include ages 15 to 29 (the original concept was for people 17-27). Non-students are included, too. Mike Forrester, the TSO’s Director of Marketing says, “Young people are coming to the symphony for the first time and having a wonderful experience. They





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are an important part of the future of the Orchestra and orchestral music, because of their youth and because they come with no preconceived notions: they're as likely to enjoy the music of Gary Kulesha, Paul Steenhuisen and Einojuhani Rautavaara as they are Bach, Beethoven and Brahms." Anyone aged 15 to 29 can register for *tsoundcheck* at www.tsoundcheck.com.

NEW MUSIC

■■■ The National Arts Centre (NAC) has announced the appointment of Andrew Staniland as the Affiliate Composer to Gary Kulesha, one of the three Award Composers under the National Arts Centre Orchestra's New Music Programme. Over a four-year period, Kulesha, Alexina Louie and Denys Bouliane will compose three works on commission, function as new music advisors to the NAC and work closely with the NAC Music Department on a series of new music education initiatives. In addition, each Award Composer chooses a promising young composer to work with in a mentor-protégé relationship. These Affiliate Composers will assist the Award Composers in rehearsals for their commissioned compositions, and will assist the National Arts Centre in various educational activities.

■■■ Josh Ronsen has embarked on a long-term collaborative project that he nicknamed the Pierre Boulez Project. He explains: "Years ago, French composer and conductor Pierre Boulez wrote that, 'All art of the past must be destroyed.' Before and since writing that statement, he has made a living in presenting many art works of the past, from Handel to Wagner to Stravinsky. In my project, I am collecting recordings of Boulez's work as a composer and a conductor. Once I have assembled a sufficient number of recordings (and books and scores), my comrades and I will destroy them through various means in a performance creating a new work of art of the Present." If you want to submit unwanted Boulez recordings to the project, you can visit Ronsen's web site at <http://home.flash.net/~jronsen/boulez.html>.

DR. STUART DAVIS—CLASSICAL MUSIC PHILANTHROPIST OF THE YEAR

■■■ The man responsible for the new Davis Concert Organ built by Quebec's Orgues Letourneau into Edmonton's Winspear Centre (inaugurated in September 2002) has made another major contribution, this time to the tune of \$250,000 to jump start the Edmonton Symphony Orchestra's 50th Anniversary Campaign. This gift effectively reduces the ESO's accumulated deficit to \$500,000. Two years ago, Dr. Stuart Davis, 86, a retired chemistry professor from the University of Alberta, donated \$2-million of Nortel shares to the Winspear Centre towards the \$3.6-million construction and advised them to sell as soon as possible.

STÉPHANE VILLEMEN

Reflections with Naida Cole

CANADIAN PIANIST NAIDA COLE RECENTLY RECORDED HER SECOND CD, FEATURING PIECES BY RAVEL, BARTOK AND LISZT. AFTER RECALLING HER YOUNG DEBUT SHE REVEALS HOW SHE CREATED THIS ORIGINAL PROGRAM FOR THE DECCA LABEL.

TSM: Marina Geringas, Leon Fleisher, Marc Durand, Karl Ulrich Schnabel, Dimitri Bashkirov, Fou Ts'ong and Charles Rosen. Which of these teachers has had the greatest impact on your musical approach?

Naida Cole: Marina taught me when I was 10 years old. With her I formed my technique and musical ideas. She was a fabulous teacher for a young musician like I was. She wanted me to work with an acute sense of precision. Then Marc Durand and Leon Fleisher had a big influence on the development of my musical expression. Marc's approach was philosophical and he encouraged my studies with Fleisher. At that time I worked with both of them and I remember how Marc was actually happy to take a backstage role to Fleisher. Marc Durand is very modest but he taught me a lot: how to use my body to obtain a natural way of playing and interpreting.

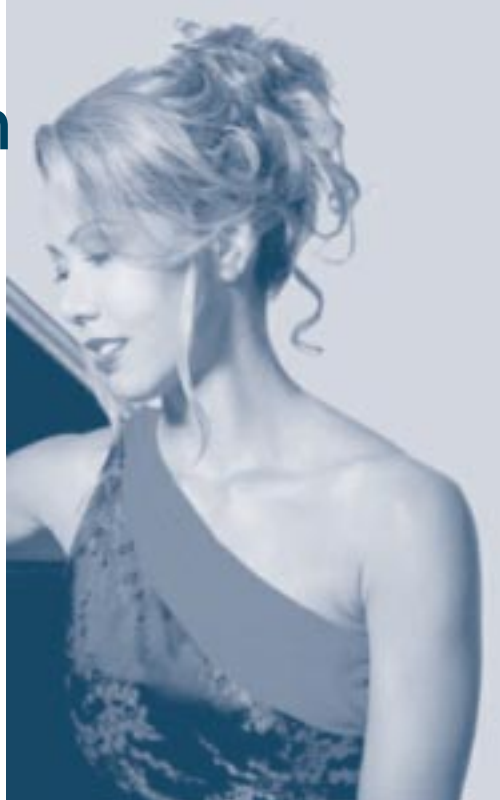
How did you get started with Deutsche Grammophon?

After the Van Cliburn piano competition, I came back to Toronto. I played at the Ford Center (now the Toronto Center for the Arts) and a vice president of Universal Music attended the recital. He invited me to a meeting and offered me a contract with Deutsche Grammophon. This gave me the opportunity to record one of my favorite pieces, Maurice Ravel's *Gaspard de la Nuit*.

After your first CD you returned to French music with Ravel. How do you explain your interest in French music?

With Marina I built up a big repertoire. At that time, I already felt a strong affinity for French music. Marc Durand did the rest by teaching me, in-depth, many pieces of the repertoire, including music by Fauré, Debussy, Ravel and Messiaen. My playing started to sound more natural, with more breath. For this new CD, I played some French music, *Miroirs* by Maurice Ravel, and linked it to other pieces to create an original program entitled "Reflections." I didn't want to embark on a complete recording of any composer's piano pieces, for I feel it is difficult to play each piece of a big corpus like Chopin's *Etudes* or Beethoven's *Sonatas* very well.

Liszt had some influence on both Ravel and Bartok. His *Sonata* is a tribute to the master of the genre, Beethoven. Bartok's unfairly neglected *Improvisations on Hungarian Peasant Song* reflects folk melodies of his native country. As far as Ravel's *Miroirs*, the title sounds maybe self-explanatory, but the images coming from his mirror are transcended by the prism of his own personality.



Do you accept advice when creating your recording programs?

Universal allows me to record what I like. My intention with this recording was to branch out into French music. I was itching to record Liszt's *Sonata* and chose this intuitive and cohesive program to include the music I felt familiar with. Actually I discussed the program with Marc Durand and, of course, with Jean-Luc Allard, the director of Decca.

Why did you move from Deutsche Grammophon to Decca?

Jean-Luc Allard suggested that I record with the Decca label. When I met the Decca team I felt very enthusiastic about it, all the more as Deutsche Grammophon was not very stable at that time.

In February 2003 you will tour Europe in recital with Gidon Kremer. What do you learn from playing with such a great violinist?

Learning comes from being in direct contact with someone of this caliber. His level of achievement is incredible, requiring a lot of energy. He demands the highest level of music making. With him I learned about communicating in chamber music. This also made an impact on how I play concertos. You take the energy from the orchestra, and when you play you give it back.

What will the program be?

We will play Franck's *Sonata*, a transcription of Franck's *Symphony for piano and violin*—something quite unexpected!—a solo piece by Messiaen and his *Quatuor pour la Fin du Temps*. ■

Naida Cole is the guest soloist of the Edmonton Symphony Orchestra January 10, 11 and 12. She performs Beethoven's Piano Concerto No. 4 (780) 428-1414. On March 1, she plays the same work with the Toronto Symphony Orchestra. (416) 872-4255

IAJE CONFERENCE

The Jazz Goliath Heads North

FOR THE FIRST TIME IN ITS HISTORY, THE AMERICAN-BASED INTERNATIONAL ASSOCIATION OF JAZZ EDUCATORS (IAJE) CROSSES THE U.S. BORDER FOR ITS ANNUAL MEGA-CONVENTION. From January 8 to 11, 2003, some 7000 participants from 30 countries will 'take over' Toronto and its main centre of attraction, the city's Convention Centre. To underscore this organization's move away from home, the event will revolve around the theme of "Jazz—Crossing all Borders," a timely topic that, as stated in its official press release, "also reflects the global evolution of jazz as a music embraced by the world."



Dave Holland

Founded in late 1967, the IAJE was initially conceived as a means of legitimizing the teaching of jazz in institutional settings, but it has far exceeded its original educational mandate. While its main clientele is music instructors and students, the IAJE has turned into quite a big business over the years. Beyond panel discussions and workshops, the conference also includes a trade fair that enables music publishers, instrument makers and suppliers, record labels and artist agencies to market their wares and talents.

Over its four-day run, there will be wall-to-wall activities, ranging from early morning conferences to concerts until one in the morning. One can easily imagine its being a zoo, as one artist agent with experience of previous conventions admitted recently, but this is the American Way and its proverbial 'bigger and better mentality.' Of course, such an extravaganza would not be complete without a star-studded lineup of celebrities, such as saxophonists Paquito D'Rivera and David Murray, drummers Ed Thigpen and Dave Weckl, pianists Kenny Werner and Renee Rosnes, to name but a few of the 200-plus slated performers. What's more, there will be a significant Canadian contingent on hand, including Jane Bunnett's *Spirits of Havana*, the François Bourassa Quartet from Montreal, and a special showcase of big bands sponsored by the Canadian Government, involving Hugh Fraser's Vancouver Ensemble of Jazz Improvisation (VEJI), Toronto's Dave McMurdo Big Band, Vic Vogel's Montreal outfit and the Maritime Jazz Orchestra from Halifax.

For added glamour as well, many prizes will be doled out in those four days, including three Jazz Masters Awards to Jimmy Heath, Elvin Jones and Abbey Lincoln from the American National Endowment of the Arts, another from the European Jazz Festival Organizations to Dave Holland and a President's Award to the one and only Oscar Peterson. Jazz fans at large will be able to catch some of it on the airwaves, as the CBC will be providing live feeds on opening day, and some delayed transmissions during the remainder of the event.

Largely, jazz has come a long way from the smoky dives and 'devil's music' prejudices which burdened it for a long time. Now that organizations like the IAJE have turned jazz (or a certain idea of it) into a marketable commodity, some of the music's fractiousness has been expunged from its basic agenda. Yet there are plenty of people around to remind us that jazz can still be provocative, but don't expect musicians such as John Zorn, Cecil Taylor, Anthony Braxton, Evan Parker or Derek Bailey to ever be invited to this event.

For more info on the convention, search the IAJE website at www.iaje.org ■

Recommended reading: Interview with David Baker, the current IAJE president, also accessible on the same site.

Jazz Tracks: CD Review Something Old... Something New...

Sax Summit

Phil Dwyer, music director

CBC Records TRCD 3001 (76 min 54 sec)

News from Berlin

Aki Takase, piano

Konrad Bauer, trombone

Victo CD 081 (56 min 01 sec)

For the jazz fans on your Christmas list, here are two suggestions, one very different from the other.

For mainstream tastes, consider the CBC disc with a *creme de la creme* rhythm section and a virtuosic display of saxophone chops on swing, ballad, bebop and soul jazz standards. For jazz buffs with conservative tastes, *Sax Summit* will sound great when you're kicking back and relaxing on boxing day.

The concept of this album recorded live at the Glenn Gould studio in Toronto in January 2002 is a combination of the traditional tenor battle and a tribute to jazz saxophone greats from Johnny Hodges to John Coltrane. The rhythm section cooks on all the fast numbers and is appropriately understated in the ballads, supplying the essential buoyant undertow for the gaggle of top-notch Canadian saxophone voices assembled here: Phil Dwyer and Mike Murley on tenor and soprano; Seamus Blake and Yannik Rieu on tenor; P.J. Perry and Campbell Ryga on alto; and Perry White the lone baritone.

The arrangements are effective at setting up backdrops for the high-caliber playing. Although predictably idiomatic, this disc has some creative moments; for example, the harmonic voicings and the rhythmic pulse and accents in the backgrounds to "Body and Soul," the light take of the usually frenzied *Oleo*, and the opening freeblowing fermatas of *Work Song*.

No new trails are blazed here, but the playing is first-rate. And for some people, that's just the way it should be.

Travelling on newer trails is *News from Berlin*, a disc released by Les Disques Victo, featuring a duo of free scene players who appeared at Victoriaville's "musique actuelle" festival last year.

On the program are six purely improvised numbers ("Movements I-VI") and five "structured yet flexible compositions," as the liner notes by Josef Woodard tell us. Through these musical moments, a varied assortment of rhythms, tempos, textures and timbres is explored by pianist Aki Takase and trombonist Konrad Bauer. These versatile and articulate musicians pull out all the stops, deploying a wide range of expressiveness, from great intellectual excitement to profound lyricism. As Woodard explains, Takase and Bauer "work with density and shapes as much as lines and rhythmic waves," and also "sometimes opt for space-as-content."

While the poetics behind this music are in line with European improvised music concepts, the duo never strays too far from allusions to American jazz, with echoes here and there of Thelonious Monk, Strayhorn-Ellington collaborations, as well as New Orleans blues. Recorded, like *Sax Summit*, in January 2002, *News from Berlin* is highly recommended fare for the adventurous fan. **Paul Serralleiro**

Book Notes and Blue Notes

AS ONE YEAR WINDS DOWN AND ANOTHER IS USHERED IN, IT'S TIME FOR THE TRADITIONAL HOLIDAY CHEER. Family gatherings and celebrations are *de rigueur*, of course, but when one really wants to make the most of those long winter nights, nothing beats a good read. For the jazz lover, there are plenty of interesting stories to dig into as well, as the following items show.

David Amram

Vibrations

Thunder Mouth Press

479 pp. + discography and index

ISBN 1-56025-308-8

Originally published in 1968, but reissued last year, this "memoir" tells the life of David Amram. Neither a household name nor a cipher, the now 72-year-old American musician managed to pursue parallel careers in both jazz and classical music. Long before terms like 'fusion' or 'crossover' were used, this multi faceted personality could be found playing gigs on the most unlikely jazz instrument, the French horn, conducting studio or symphony orchestras, scoring soundtracks for stage plays and motion pictures, even composing chamber works for the concert hall. Moving between urban and rural areas in childhood to an early adulthood spent in Europe, first as a member of Armed Forces concert bands, then as a civilian expatriate in Germany and France, he would eventually sail back to the U.S. by the mid-fifties to settle in the heart of New York's Bohemia.

Because of Amram's wide-ranging interests, this book is not strictly a jazz biography, though his prose flows effortlessly. This very upbeat story is that of a man blessed by good fortune in the music business. Of course, it wasn't all rosy, yet there are no really gut-wrenching tragedies, nor any of the stereotypical sordidness associated with "jazz life." Throughout the book, he evokes his countless encounters with many greats in all artistic fields, people as diverse as Charlie Parker, Jack Kerouac (see review below), Leonard Bernstein, Joe Papp, John Frankenheimer and the legendary conductor Dimitri Mitropoulos (to whom this book is dedicated). Overall, the tone is warm and sincere, and there are many valuable critical insights on the inner workings of show business. By jazz standards, Mr. Amram has led a charmed life. All in all, a lively read, bound to entertain any music aficionado. **MC**

Offbeat: Collaborating with Kerouac

David Amram

Thunder's Mouth Press

New York, 2002

ISBN 1-56025-362-2

309 pages

As with *Vibrations*, his previous memoir, in *Offbeat*, composer David Amram proves himself a skillful writer. Combining statements of fact and imaginative, novelistic story-telling, the eclectic American composer deals with three basic themes related to his associations and collaborations with Jack Kerouac, the Quebecois-American from the New England mill town of Lowell, Massachusetts, who became the patron saint of the Beat Generation. These themes are: 1) myths of Kerouac and the beat generation; 2) artistic principles shared by Kerouac and Amram; 3) Kerouac's continuing relevance.

The sourest note in the book is sounded in Amram's exposing the inanity of the "beatnik" cliché. Amram holds that the beret and goatee image and the lingo spouted by TV caricatures are not the truth and that Kerouac's primary concern was not the pursuit of non-conformist notoriety, but the art of writing. Despite the much-celebrated bohemian lifestyles of their youth, Kerouac and his colleagues were serious artists committed to their craft and deeply concerned about moral issues and the celebration of humanity in its many forms.

"Spontaneity and formality," and burning with a "hard and gemlike flame" are key phrases in the outlining of artistic principles shared by the two creative artists at the center of *Offbeat*. Amram and Kerouac's collaborations started in 1956, before the publication of *On the Road*—the book that propelled Kerouac to national prominence only to deliver him to harsh critical scrutiny, misunderstanding and ultimately neglect and dismissal. Improvisation of words and music to define and celebrate the moment was the "spontaneity." The "formality" came in the carefully crafted writings in their respective art forms, which for Kerouac meant poems and novels, and for Amram, dramatic, vocal and orchestral music.

Kerouac's published work is but the proverbial tip of the iceberg and Amram has participated, along with other devoted fans and scholars, in promoting the prolific writer's contributions, making it known that he was a national treasure, not just a side-show attraction. **PS**

Alfred Appell Jr.

Jazz Modernism

From Ellington and Armstrong

To Matisse and Joyce

Alfred A. Knopf

261 pp. + index (127 illustrations)

ISBN 0-394-53393-3

Published last fall, this weighty text printed on thick glossy paper by Alfred Appell Jr., a Professor Emeritus at Northwestern University, is founded on an interesting premise. On the inside flap of its cover jacket, adorned by a close-up of Satchmo, eyes bulging and mouthpiece pressed to his lips, the blurb states: "How does the jazz of Louis Armstrong, Duke Ellington, Fats Waller, Billie Holiday and Charlie Parker fit into the great tradition of the modern arts between 1920 and 1950?" While this question provides an interesting starting point, the sentence: "In *Jazz Modernism*, one of our finest cultural historians provides the answer" might make the reader wonder.

Unquestionably, this is a book for dyed-in-the-wool fans of classic jazz, and judging by the academic status of its author, he surely must be a gentleman who remembers those days with much fondness. After the first chapter, where he sets down the groundwork in his attempt to connect classic swing jazz to the work of European visual arts and literary figures (such as Matisse, Brancusi, Calder, and Joyce), the book digresses into long descriptions of classic jazz recordings by Waller, Armstrong and Ellington. Throughout, the author makes the point that these figures were (ab)using standard pop tunes of the day. After similar long discussions, he flips back to the modernist perspective of the other arts, but the connections are tenuous at best. What is more, the constant use of puns is not only annoying, but it seriously undermines the work's credibility. After a while, one wonders if the author is merely having fun at the reader's expense. It may be that those 'modern' artists did indeed dig jazz, yet nothing seems to suggest that black musicians were really keen (if knowledgeable) about what was going on in the other arts. Only once does the book attempt—feebly—to show that there were jazzmen who were painters as well, though all of the examples are of white musicians. As this work concentrates on major jazz figures and on a narrow base of modern artists, this 'scholarly' work appears to be a pretext for the author to tell us who his favourite artists are. Despite all of its enthusiasm, this study falls quite short of its stated objective. **MC**

Gift Ideas

For your ears only

Noël Coward Songbook

Ian Bostridge, tenor, Sophie Daneman, soprano
Jeffrey Tate, piano

EMI 5 57374 2 (64 m 19 s)

★★★★

This is a notable and highly entertaining disc. British tenor Ian Bostridge has amassed a wide-ranging discography in a remarkably short time. An intelligent singer, he is sensitive and faithful to the composer's intentions while bringing to each work his personal stamp. Onstage, Ian Bostridge is an acquired taste. But in the studio, his stage persona is a non issue—this new release is an unadulterated pleasure. Bostridge is letting his hair down here, giving a fully realized performance of some most delicious Coward creations. It is good to hear these sung by a voice as beautiful as his—but lightly, without any trace of operatic bombast. Indeed, the Bostridge voice is at its mellifluous best in *mezza voce*, used liberally here and to great effect. The opening number, 'I Travel Alone'—the Coward signature tune—is exquisite, as is 'The Party's Over Now'. Only in the few instances when he sings *forte*, as ironically in the word 'power' in 'Ziguener', does it betray a certain limitation in dynamics. The acid test in this repertoire is the clarity of diction, which Bostridge passes with flying colors. Throughout, his care and attention to textual nuance are exemplary. The terrific piano accompaniment is by Jeffrey Tate, whose sense of timing is spot on and lightness of touch a joy. In a few selections, Bostridge is joined by soprano Sophie Daneman, whose lovely, clear high soprano blends perfectly with Bostridge's. Perhaps a less ingénue-sounding, more knowing and worldly voice might prove more interesting. This CD is a perfect stocking stuffer this Christmas season. (Joseph K. So, CD Reviewer)



Glenn Gould - A State of Wonder, The Complete Goldberg Variations 1951 & 1981

To celebrate the twentieth anniversary of Glenn Gould's death, Sony has issued "A State of Wonder," a 3-CD collection coupling for the first time Gould's breakthrough 1951 recording of Bach's *Goldberg Variations* with his introspective controversial 1981 release. The classical music public can be divided into two camps: those who can stand Glenn Gould's humming in his 1981 recording and those who can't. Thankfully, I happen to be among the former. This collection is a wonderful way to compare both great interpretations. A Bonus CD of Gould discussing these performances adds extra insight and makes this collection a must. (Wah Keung Chan, editor)



Holiday pix

These great artists—baroque violinist Monica Huggett, gambist and director Jordi Savall, pianists Clara Haskil and Dinu Lipatti—are on my perennial gift-giving list. I've chosen recent releases here, but apart from some disreputable pirated recordings of Haskil, you can't go wrong with anything from their discographies.

Biber: Violin Sonatas, etc.

Monica Huggett and Sonnerie

ASV Gaudeamus

There is no more soulful, intelligent and free-spirited baroque violinist than the British-born Monica Huggett. Here she unleashes all the sweetness and wildness of three virtuoso sonatas by Heinrich Ignaz Franz von Biber (1644-1704). In the same composer's *Nisi Dominus*, her radiant accompaniment to bass Thomas Guthrie is haloed by Gary Cooper's expressive organ playing. (Her colleagues in *Sonnerie* also include the splendid theorist/guitarist Elizabeth Kenny.) Biber's mournful *Passacaglia* for solo violin—a work I've always longed to hear Huggett play—closes the disc with heartbreaking beauty. Small wonder that this disc earned Huggett a (long overdue) Gramophone Award.

Vivaldi and Corbelli: Farnace

Le Concert des Nations, Jordi Savall

Alia Vox (3 CDs)

In my own, imaginary recording awards (no, they're NOT called the Tammies), this premiere recording of Vivaldi's 1727 opera *Farnace* wins for Most Scrumptious Baroque Opera Recording of the year. Conducted by the Catalan early music specialist Jordi Savall and recorded live in a staged production in Madrid, it features gorgeous singing and Italian diction from the splendid Sara Mingardo and Cinzia Forte, among others. The loopy (even by opera standards) plot is clearly just an excuse to revel in extreme, volatile emotions and the sheer sensual beauty of instruments and voices. In keeping with the mix-and-match spirit of 18th-century opera, each act of the Vivaldi is prefaced with excerpts from an equally gorgeous setting of the same libretto by Francesco Corbelli, written about a decade later. The booklet includes photos of the sumptuously designed Madrid production, making the whole package a splendid gift.

Hommage à Clara Haskil & Dinu Lipatti

Tahra (2 CDs)

Clara Haskil (1895-1960) and Dinu Lipatti (1917-1950) were the two saints of 20th-century pianism. Both born in Rumania, they became close friends; both, alas, also suffered from acute health problems (Lipatti dying of leukemia, at age 33). That, and the otherworldly luminosity and musicianship of their playing, has earned them a quasi-cult following. If I were introducing a friend to these pianists' work, I'd start with studio recordings. But confirmed fans will delight in this new

release, which presents previously unreleased recordings of Haskil, including a rare example of her Liszt (*La Leggerezza*, recorded in the late 1920's), and a series of informal recordings she made in her home, late in life. Though the latter were never intended for release—you can hear Haskil turn pages, and occasionally repeat a passage—they give one the thrill of being a fly on the wall in Haskil's studio. They include a gorgeous run-through of two Brahms pieces, and a noble, exquisitely characterized Rachmaninov *Etude-Tableau* (also not part of her studio discography). The Lipatti: recordings (Bartok and his own *Sonatine for Left Hand*) are available elsewhere, but collectors will enjoy hearing the pianist's voice on three short radio interviews. (Tamara Bernstein, correspondent, *The National Post*)

Glenn Gould: A Life in Pictures

Double Day, 2002

\$50.00

Without question, the must-have book of the season is this magnificent piece on Glenn Gould: each picture really is worth a thousand words. On the twentieth anniversary of his death, we celebrate the life of this brilliant performer through images. The poignant preface by cellist Yo-Yo Ma conveys his sincere admiration for this complex artist. Also worth mentioning are the introduction by Tim Page, music critic for the Washington Post, the illustrations, numerous portraits of the artist (the majority of which are available thanks to the generosity of the Glenn Gould Foundation), and the originality of the text punctuating this picture-bio. (Étienne Lalonde, administrative assistant, translated by Krista Darin)



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<www.blackfolder.com> (Wah Keung Chan)



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 **a must!**
5 excellent
4 very good
3 good
2 so-so
1 mediocre

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AL: Alexandre Lazaridès
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JB: translated by Jane Brierley
JS: Joseph So
NL: Nickolas Landry
PA: Philip Anson
PMB: Pierre Marc Bellemare
PD: translated by Patricia Dyksterhuis
WKC: Wah Keung Chan

VOCAL

Rosa Ponselle Sings Verdi (1918-1928)

Naxos 8.110728 (76.50)

⑤ \$

American soprano Rosa Ponselle (1897-1981) is one of the first sopranos in the history of recorded sound whose voice was fully and faithfully captured by the phonograph. These 15 arias from Verdi's *I Vespri Siciliani*, *Aida*, and *Otello* are treasures reminding us that Ponselle had not only great vocal gifts but a full, robust, gutsy persona that comes across loud and clear despite the passage of time. Highlights include her aria from *Ernani* (rec. 1918-1928), revealing astonishingly focused high notes, smooth legato and accurate coloratura. Recorded sound from Columbia Victor discs is good. The orchestra is mere wallpaper. Notes in English. **PA**



Handel: Oratorio Arias

David Daniels, countertenor,

Nelson/Ensemble Orchestral de Paris

Virgin Classics 7243 545 4972 (67.23)

④ \$\$\$

American countertenor David Daniels' third Handel album for Virgin following *Opera Arias* and *L'Allegro, il Penseroso, ed Il Moderato*, is a succès d'estime. Fans of Handel's coloratura fireworks should look elsewhere. These chunks of English oratorio music are akin to Bach's cantatas in their lean, cere-

bral spirituality and intensity. Daniels is a true artist in that he makes the most of his material, however dry it may be. His sensitive interpretations of slow arias such as "Oh sacred oracles of truth" from *Belshazzar* (1745) and "Deeds of kindness" and "Sweet rose and lily" from *Theodora* (1750) display remarkable technical control and rapturous concern for tonal beauty. "Your tuneful voice" from *Semele* (1744) is as preciously set as an Elizabethan lute song. Daniels is less pleasing in fast coloratura arias such as "Destructive War" (*Belshazzar*) and "Despair no more" (*Semele*), which can sound harsh and feeble sung by a countertenor. The original instrument band Ensemble Orchestral de Paris is clear and precise, more in the British tradition than the French. **PA**



The Voice of Mozart

Decca 289 470 505 2 (136 m 77 s)

⑤ \$\$

This treasurable 2-CD compilation of Mozart opera arias, songs, and sacred music from the Philips and Decca back catalogue offers great singers singing great music. Stars to be heard on the 38 tracks include Te Kanawa, Berganza, Ramey, Auger, Leontyne Price, Schreier, Moll, Mattila, Hendricks, and von Otter. Highlights include Terfel and Bartoli's 1999 Papageno-Papagena duet; Kathleen Battle's sunny 1987 "Welche Wonne"; the duet "Ah, perdona al primo affetto" sung deliciously by Frederica von Stade and

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- Opera Canada, Winter 1998

A portion of all sales goes to the Christina and Louis Quilico Scholarship Fund at the Ontario Arts Council Foundation.

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APPLICATION DEADLINE:
APRIL 11, 2003

Lucia Popp; José van Dam's "Se vuol ballare"; and two songs sung by Elly Ameling. About the only drawback is the insert booklet which contains no notes or texts though there are three blank pages where useful information could have been printed. Top quality performances of Mozart favorites and rarities in fine sound on generously filled mid-price discs make this a highly recommendable offering. **PA**

Walton: *Coronation Te Deum* and other choral music

Polyphony. The Wallace Collection.

Stephen Layton, cond.

Hyperion CDA67330 (1 CD : 76 min 36 s)

● \$\$\$

Contrary to what its title may suggest, this CD is not devoted to Walton's music for royal events: in fact, the *Coronation Te Deum* and the *Queen's Fanfare* that precedes it take up less than 10 minutes. The rest is a comprehensive traversal of the composer's mostly religious choral music sung either *a capella*, or with organ or brass ensemble accompaniment. It covers his entire career, from boyhood as a chorister in Christ Church Cathedral in Oxford, to his twilight years. None of the typically short pieces included in it are major works, but together they give us a sense of the intimate connection of Walton's art to the Anglican choral tradition and of his journey as a creator of music in the 20th century. In the 1930s, after finding his own voice, a process documented by the three successive versions of his *Litany*, all included in this recording, he was widely recognized as Britain's greatest musical hope. Then, after the War he spent years writing scores for the big screen, in part in the service of Laurence Olivier's vision of Shakespeare, and reemerged in the 1950s as Sir William Walton, feted throughout the English-speaking world, but not considered very relevant anymore by the critics. Although the production of his later years is uneven, some of it is sublime, like his anthem *The Twelve*, on a text by W.H. Auden, here heard in its unorchestrated version. His setting of the *Cantico del Sole* of Francis of Assisi, however, is not so successful. This being said, anyone seriously interested in either Walton and/or the Anglican choral tradition should consider acquiring this CD. The performance is ideal for the music, and the English choir, especially, a mixed adult ensemble, is to the manner born. The release includes a top-quality 32-page booklet, featuring a remarkable in-depth essay on the music itself, as well as the full sung texts and translations. **PMB**

L'Invitation au voyage

Complete Mélodies of Henri Duparc

Catherine Robbin, mezzo-soprano; Gerald Finley, baritone; Stephen Ralls, piano

CBC Records MVCD 1148 (63 m 22 s)

● \$\$\$\$

Among major composers of French melodies, Henri Duparc is unusual in his extremely low output. By all accounts a perfectionist and an eccentric, Duparc destroyed much of his work. Of the songs he wrote, only the seventeen featured on this

CD survived. These are so exquisite and idiomatic of the genre that they make one wish for more.

This new release by CBC Records represents the happy collaboration of two celebrated artists of the recital stage, mezzo-soprano Catherine Robbin and baritone Gerald Finley. Sixteen of the songs are solos—Robbin sings seven and Finley nine. They join forces for the single duet, *La Fuite*, originally composed for soprano and tenor, here transposed for the lower voices. Both artists bring to this repertoire uncommon musical refinement and sensitivity, which do full justice to the songs. Supremely musical and possessing a voice of great beauty, Gerald Finley sings with rich, refulgent tone and great care and attention to textual nuance. His "L'Invitation au voyage" and "Phidyle" are among the finest in recent memory.

To these ears, Catherine Robbin, with her cool, serene sound and expressive if somewhat restrained style, bears a strong resemblance to the great Janet Baker. Recorded in May 1999, this album captures Robbin in generally fine voice, with only a few fleeting moments of discomfort, and mostly at the top. Her artistry, however, remains undiminished and this CD represents a worthy souvenir of a wonderful artist.

Ralls's first-rate playing is subtle and sympathetic. More detailed liner notes on the individual songs would have been welcome. The sound is warm and atmospheric, with the voices and piano well captured. This CD is an important release for devotees of Duparc and admirers of these artists. **JS**

Mozart: Requiem

Marie-Danielle Parent, soprano; Renée Lapointe, mezzo; Michiel Schrey, tenor; Marc Boucher, baritone; Le Grand chœur de Montréal

Martin Dagenais, conductor

Edition: Bärenreiter

XXI 2 1416

● \$\$\$\$

Mozart: Requiem

Karina Gauvin, soprano; Marie-Nicole Lemieux, mezzo; John Tessier, tenor; Nathan Berg, bass;

La Chapelle de Québec, Les Violons du Roy

Bernard Labadie, conductor

Edition: Revised and completed

by Robert D. Levin

Dorian 90310

● \$\$\$\$

Martin Dagenais leads a strong performance in this recording made two days before his ensemble's successful Easter 2001 concert. The strong soprano and bass sections shine and the quartet of soloists all acquit themselves well of the task. One quibble: the soloists are recorded close, perhaps too close.

Les Violons du Roy visited New York for previously planned performances one week following the events of September 11. Dorian Recordings does a wonderful job in capturing the emotions of the September 20, 2001 Troy, New York performance. The sound and balance are remarkable. The opening movement is solemn; at 5'22, it is



slower than I recall of the world-premiere performance in May 2001. Labadie sustains the intensity throughout. La Chapelle de Québec gives great dynamic flexibility. The quartet of soloists is top notch. This is the world-premiere recording of Robert Levin's revised edition of the *Requiem*. According to the liner notes, Levin added a non-modulating "Amen" fugue following the "Lacrimosa" movement and made other musical corrections to Süssmayr's version. On second listening, these modifications become an acceptable version of this well-established masterpiece. **WKC**

Rorem: Selected Songs

Carole Farley, soprano

Ned Rorem, piano

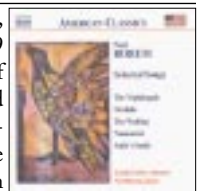
Naxos American Classics 8.559084 (57m 36s)

● \$\$

One of the most colorful, most prolific—and now at 79 one of the longest living—of American composers, Ned Rorem is known for his life-long infatuation with the human voice. His place in the pantheon of American composers is assured, if for nothing else but his several hundred songs composed over half a century.

This newly recorded anthology sung by soprano Carole Farley and accompanied by the composer himself is the second CD in recent years of Rorem songs, following on the heels of one by mezzo-soprano Susan Graham. Both Graham and Farley have the benefit of working closely with the composer, and the result is evident throughout. Graham has the more beautiful and technically accomplished voice, but her CD featured the more obscure and less accessible material. The Farley album is more representative of the best of Rorem's creative output. Its repertoire strongly recalls the long-deleted LP issued on the Columbia Odyssey label back in the late 60s that was so captivating. That collection had the benefit of featuring several young American singers, including Phyllis Curtin, Donald Gramm, Regina Safarty, and Charles Bressler. Each one of these artists went on to respectable careers in opera or the concert stage.

Rorem sets to song texts by many British and American literary giants—Theodore Roethke, Walt Whitman, Paul Goodman, Gertrude Stein, Robert Frost, and Lord Tennyson. The autobiographical 'feel' to these songs is unmistakable, reinforced by copious annotations by the composer himself. His Whitman and Roethke settings are particularly telling in their explorations of human emotions. But my all-time favourite is the setting of Robert Hillier's 'Early in the Morning' sung by Bressler—the imagery of a Parisian sidewalk café at the start of day is so powerful that one can almost smell the freshly baked croissants. Soprano Carole Farley sings well in the middle part of the voice, but turns strident at the top, a problem she has had for years. Her voice has the edginess appropriate to some songs but not the allure necessary in others. She makes up for the vocal blemishes with intelligent musicianship and emotional commitment. The recorded sound favors the soloist, with the piano sounding a bit



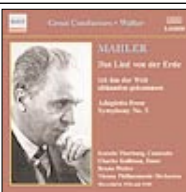
remote. The playing is not note-perfect, but with the composer at the helm, one can hardly complain. All in all, a flawed but worthy issue, especially for fanciers of American song literature. **JS**

Mahler: Das Lied von der Erde

Bruno Walter / Vienna Philharmonic Orchestra
Naxos 8.110850 (72.02)

Ⓢ

The first recording of Mahler's *Das Lied von der Erde* (composed 1911) was this one, made by Columbia (RCA) on May 24, 1936 in Vienna's Musikvereinsaal as part of a concert marking the 25th anniversary of Mahler's death. Conductor Bruno Walter's connection with Mahler makes this a document to be studied and prized by Mahlerians, although the poor sound quality makes it unsuitable for beginners, who have many excellent modern recordings from which to choose. Kerstin Thorborg is a contralto of the old hooty Ferrier type, not to everyone's taste. Tenor Charles Kullman has an expressive, vibrant voice, ideal for the part. The VPO is pared down to almost chamber orchestra size, so the singers do not need to bellow. Perhaps due to the recording process, the VPO sounds rough, with buzzy trumpet, sour strings and an off-pitch horn. Walter's grunting is also a distraction. Bonuses include the Adagetto from Mahler's *Fifth* (Walter/VPO Jan. 19, 1938) and Thorberg's *Ich bin der Welt abhanden gekommen* (May 24, 1936). Restoration engi-



neer Mark Obert-Thorn used pristine US Columbia "Full range" shellac pressings. **PA**

ORCHESTRAL

Vienna Philharmonic (1952-1957)

Ludwig van Beethoven (Furtwängler, Krauss, Ormandy, Schuricht)

Andante 4988 (3 CD: 213 min 12 s)

ⓈⓈⓈⓈ

In addition to its interesting music website (www.andante.com), the Austrian label Andante is planning to revive historic performances, often archived in a less than secure way, through a series of boxed sets of three or four CDs issued over the next ten years. Restoration techniques require the most sophisticated digital technology, and the results are surprisingly good, even if some of the age wrinkles can't be ironed out. The presentation of the CD/booklets is impeccable, and includes reproductions of rare documents that are a fascinating addition to the pleasure of listening to one of the world's best orchestras (which was even truer a half-century ago). The acoustics of the renowned Musikverein Hall compensates for the unequal quality of the recording. Four successive major conductors led the orchestra between 1952 and 1957, producing memorable performances of five Beethoven symphonies: Eugene Ormandy with an incisive and controlled *Fifth*, Carl Schuricht with a Seventh that is both classical and shimmering; Clemens Krauss, with a *Pastoral* that is luminous, yet in the storm scene produces a violent paroxysm of sound; and finally the

great Wilhelm Furtwängler, who directs the *First* with inimitable freedom of rhythm, and the *Ninth* in a way that enralls listeners from beginning to end. The final chorale, sung by the Wiener Singakademie, is set aflame by his baton. Hearing Beethoven performed in such diverse ways by an orchestra that produces such infinite subtleties of sound is a rare experience—one not to be missed. **AL / JB**

Wagner: Overtures and Preludes

Karl Muck / Berlin State Opera Orchestra

Naxos 8.110858 (75.43)

Ⓢ

This generously filled, artistically rewarding and historically fascinating disc contains all German conductor Karl Muck's electrical commercial Wagner recordings (1927-1929). Producer/restorer Mark Obert-Thorn has done a magnificent job transferring the music to CD with minimal surface noise and surprising clarity. There is enough depth and detail in the sonic image to give us an excellent appreciation of the pre-Furtwängler tradition of Wagner interpretation that held sway in Wilhelmine Germany from the Franco-Prussian War to WW II. Muck (1859-1940) had been associated with Wagner's music since the 1880s and as principal conductor of the Berlin State Opera from 1892 to 1904. To judge by these recordings, he was a guardian of tradition rather than an interpreter, probably a martinet, and not much of a thinker. The orchestral playing combines Prussian earnestness and grandeur with instrumental luxuriousness. Spiritual pride takes the place of sentiment, and there is no

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Locky Chung, *baritone*

trace of lasciviousness or neurosis. Even after 70 years it is clear that the Berlin State Opera Orchestra was a stunningly disciplined group with top-notch talent (magical strings in the Siegfried Idyll, etc.). The results are exhilarating, a must for any Wagner enthusiast. **PA**

Sibelius : Symphonies Nos. 1 & 3, Finlandia

Sakari Oramo, City of Birmingham Symphony Orchestra

Erato 0927-43500

④

This second Sibelius recording by Finnish conductor Sakari Oramo surely ranks among the top contenders. In *Symphony No. 1*, the first movement is very eloquently conducted, but it is not as passionate and romantic as the rendition by Berglund and the Helsinki SO (EMI). In the first three movements Oramo ignores the French and Russian stylistic roots found in the Finnish composer's early works. The second movement is properly executed as a well balanced *lento*, but the brass section lacks the confidence of the Berliners under Karajan (EMI). In the *scherzo*, Oramo uses an intense approach, adopting a freer style compared to the careful pacing of Karajan. The fourth movement is highly dramatic and colorful in true Sibelius fashion. Oramo takes us through the various mood swings of this highly emotional young Tchaikowskian symphony with fine effect, giving voice to the musical tragedy with a great sense of style and resulting in a deeply moving performance.

For the third symphony, Oramo suitably steers clear of overt romanticism, espousing classicism instead in an idealistic and modern fashion. The first movement, especially, is in line with this approach. Again the brass section either feels underplayed or forceful at times, missing the essence of the majestic passages. The playing in the second movement is subdued, evoking the melancholic imagery of a land dominated by winter and stillness. The final movement shows us that Oramo can convincingly bring us to a musical pinnacle, from melodic dances to a chorale-like hymn with determined mastery.

In the patriotic Finlandia piece Oramo is noticeably hastier, much like the early Berglund (1972, Bournemouth SO, EMI). This climactic music is brought to life here with great energy, but the faster pace seems to work against the nationalistic awe associated with the work. The symbolic awakening thus becomes less inspiring, diminishing the inextinguishable effect of liberation this tone poem can imprint on the listener.

The quality of the sound is excellent. Very much recommended, Oramo is definitely a rising star to be followed closely. **NL**

INSTRUMENTAL/CHAMBER MUSIC

Rostropovich Mastercellist:

Legendary Recordings 1956-1978

DG 471 620 (2 CD 133.43)

⑤ \$\$\$

Russian cellist Mstislav Rostropovich (b. 1927) is indisputably one of the great cellists of the centu-

ry. As a non-person under Soviet rule, he uniquely combined political celebrity with musical genius and has been duly sanctified in the Commie-hating West since his exile from the USSR in 1974. This 2-disc homage celebrating his 75th birthday is a fine tribute. The 1968 recording of Dvorak's Cello Concerto reveals a soloist positively ecstatic in the Allegro, though almost overwhelmed by Karajan's grandiose, domineering Berlin Philharmonic. The 1960 Schumann Concerto recording with the Leningrad Philharmonic suffers a bit from the crude brassiness and orchestral theatrics of conductor Rozhdestvensky, but Rostropovich offers a meaty, ambitious, engaged reading. Two Russian works - Tchaikovsky's Andante cantabile (with the Berlin Philharmonic conducted by the cellist, 1978) and Glazunov's Chant du ménestrel (Ozawa, Boston Symphony Orchestra, 1975) are up to the mark. The second disc is all chamber music with his longtime pianist Alexander Dedyukhin, recorded in Warsaw in 1956, the year of his New York and London debuts. The acoustics and balance of these early recordings are not top drawer, but collectors will treasure the first appearance on CD of the Rachmaninov Vocalise Op. 34 No. 14, Schubert Impromptu D. 899 No. 3, and Schumann's Träumerei Op. 15 No. 7. This collection was drawn exclusively from the Deutsche Grammophon back catalogue so excludes many recordings Rostropovich made for other labels, but it is still worth the time and money. Notes in English, French, German. **PA**



Fritz Kreisler

James Ehnes, violin; Eduard Laurel, piano

Analekta FL 2 3159 (65 min 59 sec)

④ \$\$\$

After his admirable Concert français, James Ehnes may seem less inspired in this series of Fritz Kreisler's works. This may be because the Canadian violinist's affinities lie in more introspective realms, which are not the strength of these very Viennese pieces. Their undoubtedly superficial elegance is sometimes charming, sometimes languorous, expressing nostalgia for a disappeared world. This contradictory assortment is certainly not among the easiest programs to perform (Heifetz managed it with overwhelming style). Ehnes' interpretations are much too applied, even borrowed, as though he lacked conviction, especially in those too famous pieces such as *Liebessfreud* or *Caprice viennois*. In the *Devil's Trill Sonata*, inspired by Tartini, the technical perfection lacks fire and does not succeed in taking off. Instead, it is the more restrained pieces that give Ehnes the opportunity to demonstrate both his impeccable technical skills—what magnificent double stops!—and his great musicianship. This is particularly apparent in the *Recitative* and *Scherzo Caprice* for solo violin in which he seems to find his natural motion. There is more reticence in the accompanied pieces where the piano does not so much carry them along as tamp them down with unconvincing lightness. Ehnes seemed more at ease



with Chausson's *Poème* in his previous recording than with this specific repertoire. The program ends with a *Petite Valse* for solo piano, played by Ehnes himself, who demonstrates a delicate touch and nuances that will surprise his many fans. **AL/PD**

Louie: Music for a Thousand Autumns

Lydia Wong, piano, Accordes string quartet

Members of the Esprit Orchestra,

Conducted by Alex Pauk

Centerdiscs CMCCD 7902 (59 min 37s)

⑤

This recording from Centerdiscs brings us a panorama of chamber music by Chinese-Canadian composer Alexina Louie. The four works offer almost equal dimensions but different inspirations. Their common qualities lie in a fascinated contemplation of the infiniteness of the nocturnal cosmos. *Music from Night's Edge* (1988) is a quintet of symphonic aspiration, so to speak, for piano and strings. In the first movement, the instrumental arrangement fosters sharp elements for the strings while leaving the piano in the depths of an abyss for setting off arpeggios. The effect is an unrelieved cry for help in the immensity of the night. A desperate rhythmic vitality characterizes the final movements. Written in 1985, the title piece, for 12 performers in 3 movements, evokes the atmosphere of the creation of the world—chaos of sound contributing to an original instrumentation, an order perceived slowly, more prominently with each movement. East and West are brought together through subtle reminiscences. *Dénouement* (1994) is the most focused piece, a quartet for strings in one movement where the tension never lets up. The music is at times elemental, at other times sentimental, and the variety of effects Louie achieves is astonishing. It can be considered her masterwork. *Demon Gate* (1987), for 12 performers, also with 3 movements, often recalls the atmosphere of *Music for a Thousand Autumns*. Louie seeks to reveal an oriental tale of ghostly forces, primitive and daunting but never tamed. A surprising disk. The liner notes by David Olds and Alexina Louie are very interesting. **AL/PD**



BAROQUE

Bach: Cantatas Volume 17

M. Suzuki / Bach Collegium Japan

BIS CD-1221 (66.53)

④ \$\$\$

The Bach Collegium Japan, founded in 1990 by Masaaki Suzuki, has quickly consolidated its place as one of the premiere Bach orchestras in the world. Their recordings since 1995 of Bach's cantatas, Christmas Oratorio and the St. John Passion, have been consistently excellent. To the shame of British and German musicians, these Japanese have set the standard for Bach performance in our time. The 17th volume of their complete cantatas recording project is up to the mark. The five Leipzig cantatas on this disc - BWV 153, BWV 154, BWV 73, BWV 144, BWV 181 - date from January and February 1724. As usual Suzuki has hired excellent European singers for the solo parts:

German tenor Gerd Türk, English countertenor Robin Blaze, and Dutch bass Peter Kooij. Blaze's fresh, sweet countertenor is particularly pleasant and adds sun to the charming duet "Wohl mir, Jesus ist gefunden" from BWV 154 with the clean, high tenor Türk. Kooij has a noble bass with crisp diction. Japanese soprano Yukari Nonoshita, deploying a high, dry voice, makes a brief appearance. The nine-member Japanese choir has a pure, affecting sound as good or better than the best European product. The period instrument playing is delicious and the recorded sound is perfectly balanced and lightly resonant, as usual. Excellent scholarly notes in English, French and German. Highly recommended. **PA**

Bassani: La Morte Delusa

Ensemble La Fenice, dir. Jean Tubéry (2001)

Emanuela Galli, soprano; Daniela Del Monaco, alto; Philippe Jaroussky, alto; François Piolino, tenor; Jean-Claude Sarragosse, bass.

Opus III Naïve OP 30332 (1 CD : 62 min 41 s)

● \$\$\$

Bassani is one of a number of composers from the seventeenth century whose scores are now being unearthed and recorded by specialists of the period. *La Morte Delusa* (*Death Confounder*), composed in 1686, celebrates the success of the defensive crusade preached by pope Innocent XI a few years earlier, which had resulted in John Sobieski's spectacular victory over the Turks under the walls of Vienna in 1683. Musically, this is a most interesting work. It belongs to the period, the Seicento, when Italian composers were busy exploring the vast territories of *expressiveness* recently opened to them by opera by experimenting with the evocation of *human emotions* in music. Bassani goes a long way doing that here. The subject matter of his libretto tends to confine him to the spirited and the dramatic and, after awhile, we may come to regret the wider range of Handel's oratorios, alternating between the lively and the meditative. However, the score is only about one third as long as that of *Messiah*, the individual numbers are of a studied structural variety, and the spirited tunes are well suited to modern ears. Another asset is the scoring. The instrumental forces are small, but the sonorities are well-balanced, and the presence of the cornet, especially, is felicitous, foreshadowing the triumph of the instrument in later baroque scores.

La Fenice is a young early music ensemble which, to judge by this fine recording, will go places. The vocalists are strong, and Jean Tubéry conducts them and his small instrumental forces with enthusiasm and a sure sense of the proper style of interpretation. **PMB**

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www.scena.org

DWIGHT D. POOLE

When It's Time to Buy that New Stereo System

BUYING NEW AUDIO EQUIPMENT CAN BE A CONFUSING PROCESS EVEN FOR THE MOST AVID MUSIC FAN. HERE ARE SOME GUIDELINES TO HELP YOU BUY YOUR NEW SPEAKERS, AMPLIFIER AND TUNER. Regardless of how you intend to use your new system, speakers are the most critical element in audio reproduction. They are the pieces that change the electrically produced audio signals into something your ears can hear.

To judge effectively what speaker system is best for you, bring a few of your favourite CDs or DVDs with you to the retailer's shop. When comparing speakers, try to evaluate them only two pairs at a time. Don't try to compare too many speakers in one sitting, and take frequent breaks between sessions. Once you've selected a pair, spend time listening carefully. The goal of this exercise is to ensure that the speakers reproduce music and video soundtracks as accurately as your budget allows.

Pay particular attention to the following characteristics of a good-quality loudspeaker system:

1. smooth treble response
2. good bass projection
3. good transient response
4. favourable distortion characteristics
5. clarity of auditory texture

At the heart of any system is the amplifier, which serves as a selection point for the various programme sources connected to it. Buy as much power as your budget allows. A low-power amplifier may not be able to handle the momentary peak demands placed on it by the loud orchestral crescendos of symphonic music. At the peaks, the amplifier's circuits could be overdriven into distortion, due to the lack of reserve power. The amount of power required depends upon your listening habits and the size and furnishings of your room. A room with wood or tile floors and hard walls and furniture will possess a reverberant tonal quality. One that contains carpeting, draperies, and thickly upholstered furniture possesses deadened tonal qualities.

Another important consideration is the number and type of inputs. Most units should be able to accommodate a tuner, a CD player, a DVD player, audio from a VCR, and a recording device. Many newer amplifiers or receivers have a switch marked MD for Minidisc. This Minidisc input may also be used for any high-level audio device, such as a tape machine or VCR. Older amplifiers frequently have an input labelled AUX. This high-level auxiliary input can also accept a CD or DVD player's audio feed.

SENSITIVITY OF TUNER OR RECEIVER IS KEY

The most commonly selected programme source for many audiophiles is their tuner. When shopping for a tuner, there are three main criteria to consider: sensitivity, selectivity, and capture ratio. Sensitivity is measured in decibels femtowatts (dBf). The lower the number shown, the more sensitive the tuner is to weak signals. Selectivity is expressed in decibels (dB). The higher the selectivity rating, the better the tuner is in distinguishing between stations that are close together on the dial. Capture ratio refers to a tuner's ability to capture the stronger of two stations' signals emitted on the same frequency. Capture ratio is also expressed in decibels (dB). The lower the number, the better the tuner.

These criteria also apply to receivers, which incorporate both a tuner and an amplifier into one unit. When selecting a receiver, listen to it carefully using a compact disc as the input source. Avoid radio signals since many radio stations employ limiting and compression, and this signal processing often emasculates the dynamic range of the music, making it unsuitable to evaluate a system fully. Another aspect of interest to readers who listen to CBC Radio One or La Chaine D'Information is the fact that in some major cities AM transmitters are still used for these services. As AM tuning ranges do not exist on many newer tuners and receivers, verify that your choice has this capability while you are shopping, if it is required.

AND FINALLY, LISTENING AT HOME

Once your new equipment is at home, read all of the manufacturer's directions carefully before beginning installation. Be sure that all of the required cables are connected correctly before turning the system on. Don't overlook the FM or AM antenna while doing the installation. Better radio reception is the reward for using a better antenna than the ubiquitous dipole antenna shipped with most receivers or tuners. Position your speakers so that the tweeters are at eye level when seated. Speaker cabinets should be installed approximately a foot from the wall, from 4 to 6 feet apart. After turning on the new system for the first time, the FM tuner should be played through the speakers at low volume for 12 to 24 hours. This will counteract the stiffness of the speaker drivers' cones. You can also expect the sound to improve as these cones age. Finally, settle into your favourite chair, relax, and enjoy your new system. ■

REGIONAL CALENDAR

from December 6, 2002 to March 7, 2003

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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

- Bring a Teen
- 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
- FD freewill donation
- PCC pre-concert chat, lecture, activities
- S. O. symphony orchestra

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- CBC Bldg** Canadian Broadcasting Centre, 250 Front St. W. (at John St.), 205-5555: **GGs** Glenn Gould Studio
- CCSJ** Cathedral Church of St. James, 65 Church St. (at King), 364-7865
- HCPA** Hummingbird Centre for the Performing Arts, 1 Front St. East, 872-2262
- LAC** Living Arts Centre, 4141 Living Arts Drive, Mississauga, 905-306-6000, 888-805-8888: **HH** Hammerson Hall
- LansUC** Lansing United Church, 49 Bogert Ave., North York
- MASH** Massey Hall, 178 Victoria St. 872-4255
- OakCPA** Oakville Centre for the Performing Arts, 130 Navy St., Oakville, 905-815-2021
- RCM** Royal Conservatory of Music, 273 Bloor St. W., 408-2824 x321: **EM** Ettore Mazzoleni Concert Hall
- RTH** Roy Thomson Hall, 60 Simcoe St. (west of St. Andrew Subway), 872-4255
- SGMC** St. George the Martyr Church, 197 John St. (Stephanie & McCaul Streets), 204-1080
- SLCA** St. Lawrence Centre for the Arts, 27 Front St. East, 366-7723, 800-708-6754: **JMT** Jane Mallett Theatre
- TCA** Toronto Centre for the Arts, 5040 Yonge St. (at Sheppard), 870-8000
- T.E.M.P.O.** Toronto Early Music Players Organization
- TSO** Toronto Symphony Orchestra
- TSPC** Trinity St. Paul's United Church, 427 Bloor W. (Spadina)
- UofT** University of Toronto
- UofT-MUS** University of Toronto Faculty of Music, 80 Queen's Park (Edward Johnson Bldg), 978-3744: **WH** Walter Hall; **MMT** MacMillan Theatre
- WilUC** Willowdale United Church, 349 Kenneth Ave. (S.E. of Finch/Yonge)

DECEMBER

6 Friday

- 7:30pm. OakCPA. \$12-25. Tchaikovsky: The Nutcracker. **Oakville S.O., Roberto De Clara, cond.; Oakville Ballet Company.** 905-815-2021, 905-338-1462 (→78)
- 7:30pm. CCSJ. \$30-35. Handel: Messiah. **Elmer Iseler Singers, Lydia Adams, cond.; Jennie Such, Daniel Taylor, Colin Ainsworth, Russell Braun; with orchestra.** 217-0537
- 8pm. Metropolitan United Church, 56 Queen St. East (Queen at Church St.). \$15-20. Royal Conservatory of Music presents: Rutter: Magnificat; Gounod: Missa Solemnis "St. Cecilia's Mass". **Orpheus Choir of Toronto, Philip Ledger, cond.; Laura Whalen, Michael Colvin, Robert Gleadow.** 408-2824 x321
- 8pm. St. Thomas's Anglican Church, 383 Huron St. (St. George Subway). \$12-20. *Music for Advent*. Joubert: Rorate Coeli; Part: O Antiphons. **Exultate Chamber Singers, John Tuttle, cond.** 971-9229
- 8pm. UofT-MUS WH. FA. **Guitar Orchestra, Jeffrey McFadden, cond.** 978-3744
- 8pm. UofT-MUS MMT. \$8-16. Beethoven: Symphony #6; Durufle: Requiem. **UofT S.O., Raffi Armenian, Doreen Rao, cond.; MacMillan Singers.** 978-3744

7 Saturday

- 1pm. OakCPA. \$12-25. **Oakville S.O.**

- Nutcracker.** 905-815-2021, 905-338-1462 (→6)
- 7:30pm. OakCPA. \$12-25. **Oakville S.O. Nutcracker.** 905-815-2021, 905-338-1462 (→6)
- 8pm. Grace Church on the Hill, 300 Lonsdale Rd. (at Russell Hill Rd.). \$5-25. Poulenc: Gloria; American carols. **Pax Christi Choral; Nathalie Paulin, soprano; with orchestra.** 494-7889 (→8)
- 8pm. SLCA JMT. \$13-26. *In The Air*. Ana Sokolovic: Nine Proverbs; Ron Ford: Gabriel trumpet concerto; John Rea: Homme/Papillon. **Esprit Orchestra; Stuart Loughton, trumpet.** (7:15pm PCC) 366-7723
- 8pm. TCA. \$20-47. *Christmas Concert.* Hallelujah Chorus, The Glory of the Lord, Panis Angelicus, The Skater's Waltz, Star Carol, Nativity Carol, What Sweeter Music, etc. **Toronto Philharmonia; Cardinal Carter Academy for the Arts Senior Choir; Magnificat Youth Singers, Gloria Gassi, cond.** 870-8000, 499-2204 (→8)
- 8pm. UofT-MUS WH. FA. **Percussion Ensemble, Robin Engelmann, cond.** 978-3744
- 8pm. WilUC. \$10-15. *A Canadian Christmas.* Howard Cable, Emily Crocker, Healey Willan, John Beckwith, R.M. Johnson, John Rutter, Peter Mathews, Eleanor Daley, Stephen Chatman, Erica Phare, Handel. **All The King's Voices Choir; Glen Mazer, piano; David J. King, cond.** 225-2255

8 Sunday

- 1pm. OakCPA. \$12-25. **Oakville S.O. Nutcracker.** 905-815-2021, 905-338-1462 (→6)
- 2pm. McLaren Art Centre, 37 Mulcaster St., Barrie. \$5-10. New Music Concerts. *Music Speaks.* Contemporary repertoire (discussion and performance). **Raymond Luedeke, clarinet, composer; Donald Kuehn, percussion.** 961-9594; 705-720-1044
- 2pm. TCA. \$20-47. **Toronto Philharmonia Christmas.** 870-8000, 499-2204 (→7)
- 2:30pm. RCM EM. \$5-15. Copland: Appalachian Spring. **Academy S.O. Rennie Regher, cond.** 408-2824 x321
- 3pm. Grace Church on the Hill, 300 Lonsdale Rd. (at Russell Hill Rd.). \$5-25. **Pax Christi Poulenc.** 494-7889 (→7)
- 3pm. Lawrence Park Community Church, 2180 Bayview Ave. \$18-32. *Christmas Sweets.* Celebrate Christmas Concerto for 2 Violins and Cello; Grieg: Holberg Suite; Mozart: Eine Kleine Nachtmusik; Reger: Christmas Music; Purcell: Christmas op.145/3; Rebikoff: Christmas Tree; Waltz. **Sinfonia Toronto.** 499-0403
- 3pm. Leah Posluns Theatre, 4588 Bathurst St. \$22-25. William Mathias: Salvator Mundi; Barber, Strul Irving Glick, Vaughan Williams. **Canadian Children's Opera Chorus; Orchestra Toronto.** 467-7142
- 3pm. Rosedale Heights School, 711 Bloor St. East (Castle Frank subway). Mooredale Concerts. **Mooredale Youth Orchestra.** 922-3714
- 5pm. OakCPA. \$12-25. **Oakville S.O. Nutcracker.** 905-815-2021, 905-338-1462 (→6)
- 7pm. Church of the Redeemer, 162 Bloor W. (at Avenue Rd.). FD. *1630's Venetian Vespers for the Blessed Virgin (church service).* Alessandro Grandi, Monteverdi, etc. hymns, motets, psalms, plainchant. **The Musicians in Ordinary; Nancy De Long, Thomas Castaldo, Matthew Leigh, Marc Michelak.** 603-4950
- 7:30pm. RTH. \$30-50. *Festival of Carols (including sing-along).* **Toronto Mendelssohn Choir; TSO Brass; Christopher Dawes, organ; Richard Ouzounian, narrator.** 598-0422, 872-4255

10 Tuesday

- 12:10pm. St. Andrew's Presbyterian Church, 73 Simcoe St. (& King St. W.). FD. *Benefit concert for Second Harvest.* Palestrina: Missa Papae Marcelli. **Critical Mass.** 778-4923
- 1pm. CCSJ. FA. Titelouze: Hymn "Ave Maris Stella"; de Maleingreau: Suite op.71; Bonnet: Magnificat; 6 Versets en forme de variations; Peeters: Toccata, Fugue et Hymne sur "Ave Maris Stella". **Giles Bryant, organ; Greg Carpenter, cantor.** 364-7865

- 8pm. RTH. \$27-80. Pops. *A Holiday Celebration.* **TSO, Erich Kunzel, cond.; David Fischer, tenor; Mississauga Choral Society; Canadian Children's Opera Chorus.** 872-4255, 598-3375 (→11)

11 Wednesday

- 2pm. RTH. \$27-55. **TSO Holiday.** 872-4255, 598-3375 (→10)
- 8pm. RTH. \$27-80. **TSO Holiday.** 872-4255, 598-3375 (→10)
- 8pm. CCSJ. *The Magic of Christmas.* **Toronto Mendelssohn Youth Choir.** 598-0422

12 Thursday

- 1:30pm. UofT-MUS WH. \$28. Music in the Afternoon. Jacques Hétu: Variations Opus; Schumann: Fantasiestucke, op.111; Beethoven: Sonata #29, op.106 "Hammerklavier". **Katherine Chi, piano.** 923-7052
- 8pm. CBC Bldg GGS. \$30. On Stage. *Violin Festival.* Baroque to contemporary. **Mark Fewer, Judy Kang, Annalee Patipatanakoon, Erika Raum, Scott St. John, Jasper Wood, violins.** 205-5555

13 Friday

- LAC HH. \$11-99. *Night of a Thousand Stars.* Comedy, dance, song. **Opera Mississauga, Dwight Bennett, cond.** 905-306-6000, 888-805-8888 (→14)
- 7:30pm. Timothy Eaton Memorial Church, Flora MacRae Auditorium, 230 St. Clair Ave. W. (at Avenue Road). \$8-15. *The Upper Canada Chorists' Holiday Concert.* Rutter: The Reluctant Dragon; Hanukkah songs; etc. **Upper Canada Chorists, Laurie Evan Fraser, cond.; Palmerston Public School Junior Choir, Catherine West, cond.; Valerie Abels, narrator.** (Bring a non-perishable food item for the Daily Bread food bank). 256-0510
- 8pm. CBC Bldg GGS. \$29-40. *Christmas Via Salzburg.* Corelli: Concerto Grosso op.6 #9 "Christmas Concerto"; Vivaldi: Concerto for 2 violins in D minor; Bach: Concerto in A minor; Mendelssohn: String Symphony #9; Anthony Genge: Sinfonia in Nomine. **Mayumi Seller, violin; Seiler Strings C.O.** 972-9193, 205-5555
- 8pm. TSPC. \$15-44. Schütz: Christmas Story; Gabrieli, Praetorius, Schein: Christmas music. **Toronto Consort.** 964-6337 (→14)

14 Saturday

- LAC HH. \$11-99. **Opera Mississauga 1000 Stars.** 905-306-6000, 888-805-8888 (→13)
- 1pm. St. Paul's Anglican Church, 227 Bloor St. East. Free pass required. *Fundraiser for Toronto's needy children via the Toronto Star Santa Claus Fund.* **St. Paul's Church Choir; Church of St. Simon-the-Apostle Choir; St. James' Cathedral Choirs; Ontario Staff Band of the Salvation Army.** 364-7865, 961-8116 (→3pm)
- 1:30pm. RTH. \$27. *Kids' Holiday Concerts.* Anderson: Sleigh Ride; Vivaldi: The Four Seasons, Winter; Howard Blake: The Snowman; Walteufel: The Skaters' Waltz; Dolores Clayman: Hockey Night in Canada; plus Jingle Bells, Frosty the Snowman (sing-along). **TSO, Boris Brott, cond.; Matthew Galloway, treble.** 872-4255, 598-3375 (→3:30pm)
- 2pm. CBC Bldg GGS. \$15-20. *Make We Merry.* Purcell: Dido and Aeneas (e); Donizetti: Don Pasquale (e); Dean Burry: The Hobbitt (e); William Mathias, Strul Irving Glick. **Canadian Children's Opera Chorus; Ann Cooper Gay, cond.** 205-5555 (→3:30pm)
- 3pm. St. Paul's Anglican Church, 227 Bloor St. East. Free pass required. **Church Choir fundraiser.** 364-7865, 961-8116 (→1pm)
- 3:30pm. RTH. \$27. **TSO Kids Holiday.** 872-4255, 598-3375 (→1:30pm)
- 7:30pm. CBC Bldg GGS. \$15-20. **ccoc Merry.** 205-5555 (→2pm)
- 8pm. TSPC. \$15-44. **Toronto Consort Christmas.** 964-6337 (→13)

15 Sunday

- 1pm. RCM EM. \$5-10. German art song. **Performance Diploma Program Students, voice, piano.** 408-2824 x321
- 3pm. Christ Church Deer Park, 1570 Yonge St. (at Heath). \$12-15. *Christmas Kaffeemusik.* Veni Emmanuel; Good King Wenceslas; Hark the Herald Angels Sing; Silent Night; Bach, Healey Willan, Derek Holman, Andrew Donaldson. **Toronto Chamber Choir, David Fallis, director.** 920-5211, 968-1338
- 3pm. LAC HH. \$25. Handel: Messiah. **Mississauga Choral Society, Chrys Bentley, cond.; Kathleen Brett, Lynne McMurry, Colin Ainsworth, Gregory Dahl; The Sinfony Players, Leslie Knowles, concertmaster.** 905-306-6000, 888-805-8888, 905-278-7059
- 5pm. RCM EM. \$5-10. *Ensembles Concert.* **RCM Baroque, Chamber, Junior and Preparatory Orchestras; Academy Choir.** 408-2824 x321
- 7pm. RTH. \$37-77. Classical music, popular songs, spirituals, gospel, jazz. **Boys Choir of Harlem, Walter J. Turnbull, director.** 872-4255

16 Monday

- 7:30pm. St. Lawrence Hall, 159 King St. East. \$50. *Fundraiser for the Citizens of the Old Town.* Handel: Messiah (Christmas portion). **St. James' Cathedral choir of Men and Boys; Cathedral Pilgrim Singers; Talisker Players; Christopher Dawes, cond.** 861-1793

17 Tuesday

- 12pm. RTH. FA. *Music for Advent.* **Exultate Chamber Singers; John Tuttle, cond., organ.** 872-4255
- 1pm. CCSJ. FA. Cathedral Organist Series. *Divinum Mysterium: Advent in the 20th Century.* Cook, Near, Togni, Distler. **Christopher Dawes, organ.** 364-7865
- 8pm. Metropolitan United Church, 56 Queen St. East (Queen at Church St.). \$15-25. *Christmas Joy.* Eric Ball: The Kingdom Triumphant; traditional carols. **Amadeus Chamber Singers; Hannaford Street Youth & Silver Bands.** 425-2874, 800-708-6754

18 Wednesday

- 7:30pm. CCSJ. \$25-30. *Christmas Celebration.* Music of 10 Canadian composers based on the Gregorian theme "Pieae Canticiones". **Elmer Iseler Singers, Lydia Adams, cond.** 217-0537
- 8pm. RTH. \$38-90. Handel: Messiah. **TSO, Nicholas Kraemer, cond., harpsichord; Toronto Mendelssohn Choir; Meredith Hall, Catherine Robbin, Benjamin Butterfield, Nathaniel Watson.** 872-4255, 598-3375 (→19 21 22)
- 8pm. TSPC. \$32-65. Handel: Messiah. **Tafelmusik Baroque Orchestra and Chamber Choir.** (see also sing-along Dec. 22). 964-6337 (→19 20 21)

19 Thursday

- 8pm. RTH. \$38-90. **TSO Messiah.** 872-4255, 598-3375 (→18)
- 8pm. TSPC. \$32-65. **Tafelmusik Messiah.** 964-6337 (→18)

20 Friday

- 7:30pm. TCA. \$23-27. Handel: Messiah. **National Academy Orchestra, Boris Brott, cond.; Elmer Iseler Singers; Frédérique Vézina, Janice Taylor, Mark Dubois, John Avey.** (6pm: PCC with Dr. Alexander G. McKay, \$8 refreshments included). 905-525-7664 (→16 Ontario)
- 8pm. MASH. \$35-46. Celtic music. **Leahy; 36-piece string orchestra.** 872-4255
- 8pm. TSPC. \$32-65. **Tafelmusik Messiah.** 964-6337 (→18)

21 Saturday

- 2pm. RTH. \$26-38. *A Chorus Christmas.* Ruth Watson Henderson: The Last Straw, A Christmas Fable; Howard Cable (arr.): carols for children's

choir and brass; Mark Sirett: Tyrley, Tylrow; Robert Anderson: Child of Hope; Robert Evans: Mice in the Hay. **Toronto Children's Chorus; (Training, Preparatory, Alumni Chorus);** Darryl Edwards, tenor; True North Brass; Jean Ashworth Bartle, cond. 593-4828

► 4pm. CCSJ. FA. *For Our City*. Handel: **Messiah**. **Toronto Mendelssohn Choir; TSO.** (Tickets can be obtained only from the United Way member agency which serves you.) 598-0422

► 7pm. RTH. \$38-90. **TSO Messiah.** 872-4255, 598-3375 (←18)

► 8pm. SGMC. \$14-18. Baroque Music Beside The Grange. *To Welcome Winter*. Early, improvised and new music inspired by medieval and Baroque sounds and forms. **Ben Grossman, hurdy gurdy, percussion; Alison Melville, flutes, recorders; Paul Jenkins, harpsichord, organ, harp, voice; Aleks Schürmer, flutes; Nathan Archer, percussion.** 588-4301

► 8pm. TSPC. \$32-65. **Tafelmusik Messiah.** 964-6337 (←18)

22 Sunday

► 12:10pm. UofT-MUS MMT. FA. Balinese, Japanese, African music. **World Music Ensembles.** 978-3744

► 2pm. MASH. \$25. *Sing-along Messiah.* Handel: **Messiah. Tafelmusik Baroque Orchestra and Chamber Choir; audience participation.** (see also concerts Dec. 18-21). 964-6337

► 3pm. LAC HH. \$18-25. *A Feast for Christmas.* Carols, music for the season, readings, audience sing-along. **Mississauga Festival Choir; Mississauga Festival Youth Choir with orchestra; Lori-Anne Dolloff, Deborah Bradley, cond.** 905-306-6000, 888-805-8888

► 3pm. RTH. \$38-90. **TSO Messiah.** 872-4255, 598-3375 (←18)

23 Monday

► 12pm. RTH. FA. Carols from around the globe. **Vocalpoint Chamber Choir, Ian Grundy, cond.; Jurgen Petrenko, organ.** 872-4255

► 8pm. RTH. \$29-55. Classical, jazz, christmas music, sing-along. **Canadian Brass.** 872-4255

24 Tuesday

► 4pm. CCSJ. FA. *Christmas Recital I.* Bach: Canonic Variations on "Vom Himmel hoch"; Joel Martinson: Incarnation Suite on "Puer natus est nobis". **Christopher Dawes, organ.** 364-7865

► 4:30pm. CCSJ. FA. *First Evensong Of Christmas.* Larkin, Moore, Willcocks, Mathias. **Cathedral Choir of Men and Boys, Matthew Larkin, cond.** 364-7865

► 7pm. CCSJ. FA. *Christmas Recital II.* Marcel Dupré: Variations sur un Vieux Noël, op.20; Larkin: Variations on a Mohawk Carol. **Matthew Larkin, organ.** 364-7865

► 7:30pm. CCSJ. FA. *First Eucharist of Christmas.* Charpentier, Howells, Taverner. **Cathedral Pilgrim Singers, Christopher Dawes, cond.** 364-7865

25 Wednesday

► 9am. CCSJ. FA. *Christmas Morning Services of Holy Eucharist.* Bach, Buxtehude, Hurd, Gounod, Prower. **Cathedral Parish Choir, Christopher Dawes, organ, cond.** 364-7865

► 10:30am. CCSJ. FA. *Christmas Recital III.* Widor: Symphonie gothique. **Christopher Dawes, organ.** 364-7865

► 11am. CCSJ. FA. *Procession and Choral Eucharist for Christmas Morning.* Byrd, Larkin, Malcolm, Widor. **Cathedral Choir of Men and Boys, Matthew Larkin, cond.** 364-7865

27 Friday

► 8pm. SLCA JMT. \$35-70. Lehar: The Land of Smiles. **Toronto Operetta Theatre Orchestra and Chorus, Robert Cooper, cond.; Tamara Hummel, Saemi Chang, Peilu Ni, Marcel van Neer, Fred Love, Stuart Graham.** 366-7723, 800-708-6754 (→28 29 31/12, 2 3 4/1)

28 Saturday

► 8pm. SLCA JMT. \$35-70. **TOT Land of Smiles.** 366-7723, 800-708-6754 (←27)

29 Sunday

► 11am. CCSJ. FA. *A Meditation on the Nativity in Lessons and Carols.* Bach, Dawes, Taverner, Charpentier, Vittoria. **"AtB" (men of the Cathedral Choir of Men and Boys).** 364-7865

► 2pm. SLCA JMT. \$35-70. **TOT Land of Smiles.** 366-7723, 800-708-6754 (←27)

31 Tuesday

► 8pm. SLCA JMT. \$35-70. **TOT Land of Smiles.** (New year reception: 145\$). 366-7723, 800-708-6754 (←27)

JANUARY

1 Wednesday

► 2:30pm. RTH. \$55-125. *Salute to Vienna.* Viennese

waltzes, etc. **Symphony Canada, Johannes Wildner, cond.; Thomas Sigwald, tenor; Claudia Ema Camie, soprano; members of Vienna Opera Ballet.** 872-4255

2 Thursday

► 8pm. SLCA JMT. \$35-70. **TOT Land of Smiles.** 366-7723, 800-708-6754 (←27/12)

3 Friday

► 8pm. SLCA JMT. \$35-70. **TOT Land of Smiles.** 366-7723, 800-708-6754 (←27/12)

4 Saturday

► 8pm. RTH. \$35-95. *Silk Road Project.* **Yo-Yo Ma, cello; The Silk Road Ensemble.** 872-4255

► 8pm. SLCA JMT. \$35-70. **TOT Land of Smiles.** 366-7723, 800-708-6754 (←27/12)

5 Sunday

► 1:30pm. LansUC. \$20. T.E.M.P.O. Workshops. How physical movement can help find musical gesture, sing and play more expressively. **Michael Purves-Smith, early opera specialist.** (Free refreshments). 487-9261

► 4pm. Gardiner Museum of Ceramic Arts, 111 Queen's Park (Museum Subway). Free with gallery admission. New Music Concerts. *Music Speaks.* Modern guitar repertoire (discussion and demonstration of contemporary playing techniques). **Reinbert Evers, guitar.** 961-9594, 586-8080

7 Tuesday

► 1pm. CCSJ. FA. Cathedral Organist Series. C.P.E. Bach: Sonatas I & IV Wq 70. **Christopher Dawes, organ.** 364-7865

► 8pm. RTH. \$48-115. *Silk Road Project.* Bernstein: Mass, 3 Meditations; Bloch: Schelomo; Kayhan Kalhor: Blue as the Turquoise Night of Neyshabur; Bartók: Suite from The Miraculous Mandarin. **Silk Road Ensemble; TSO; Hugh Wolff, cond.; Yo-Yo Ma, cello.** 872-4255, 598-3375

8 Wednesday

► 7pm. TSPC. Bach: *Wunderstehe doch der Sünde*; Concerto (transcr. Lamon); Vivaldi: *Stabat Mater*; Concerto for 2 cellos in G minor; Telemann: Suite for 2 oboes. **Tafelmusik Baroque Orchestra, Jeanne Lamon, cond.; Marie-Nicole Lemieux, contralto; John Abberger, oboe.** 314-2901, 964-6337 (→9 10 11 12)

9 Thursday

► 8pm. RTH. \$28-99. Sibelius: Pan and Echo; Einojuhani Rautavaara: Clarinet Concerto (Canadian premiere); Berlioz: Symphonie fantastique. **TSO, Hugh Wolff, cond.; Richard Stoltzman, clarinet.** 872-4255, 598-3375 (→11)

► 8pm. RCM EM. \$12-15. Mozart, Janacek, Penderecki: sonatas for violin and piano. **Erika Raum, violin; Lydia Wong, piano.** 408-2824 x321

► 8pm. TCA. \$32-47. Mozart: Abduction from the Seraglio. **Toronto Philharmonia, Kerry Stratton, cond.; Gordon Pinsent, Jennifer Chamandy, Jason Lamonte, Colin Ainsworth, Charles Baxter, Derek Murchie.** 870-8000, 499-2204

► 8pm. TSPC. **Tafelmusik Lemieux.** 314-2901, 964-6337 (←8)

10 Friday

► 8pm. SGMC. \$5-20. New Music Concerts. *A Glimpse at Lithuania.* Raminta Serksnyte: new work; Bronius Kutavicius: Clocks of the Past (1977); Onute Narbutaitė: Sonnet à l'Amour (1999); Balakauskas: Rain for Cracow (1991); new work. **Reinbert Evers, guitar; Eric Shaw, tenor; Accordes String Quartet; Robert Aitken, flute.** (7:15pm PCC: Osvaldas Balakauskas). 961-9594, 204-1080

► 8pm. TSPC. **Tafelmusik Lemieux.** 314-2901, 964-6337 (←8)

11 Saturday

► 7pm. RTH. \$28-99. **TSO Stoltzman.** 872-4255, 598-3375 (←9)

► 7:30pm. RCM EM. \$5-10. *Monster Voice Concert.* **Artist Diploma Voice Program Students.** 408-2824 x321

► 8pm. TSPC. **Tafelmusik Lemieux.** 314-2901, 964-6337 (←8)

12 Sunday

► 2:30pm. UofT, Isabel Bader Theatre (Vic.U.), 93 Charles St. W. \$10-20. Sundays at the Bader. Schumann: *Frauenliebe und Leben.* **Lorna MacDonald, soprano; William Aide, piano.** 978-3744

► 3pm. SGMC. \$14-18. Baroque Music Beside The Grange. *Nordic Baroque.* Johan Roman, Morton Raehs, Telemann: sonatas; etc. **Hans Olav Gorset, Alison Melville, traversos, recorders; Mary-Katherine Finch, baroque cello; Borys Medicky, harpsichord.** 588-4301

TORONTO PREVIEWS

Catherine Robbin's Farewell Season

The much-admired mezzo-soprano **Catherine Robbin** is calling it a career. Her upcoming series of Handel's *Messiah* with the Toronto Symphony Orchestra (**Dec. 18, 19, 21, 22**) will be her last, thirty years, almost to the day, after she made her professional debut as a soloist in the same work, with the St. Catharines Symphony. Robbin originally studied speech therapy, but caught the performing bug during a stint as an extra in a COC *Carmen* in 1970, pushing a flower cart and getting paid \$2 a show. This little episode changed her life forever, and ultimately led to an international career, working with great conductors in the best venues, especially in the baroque repertoire.

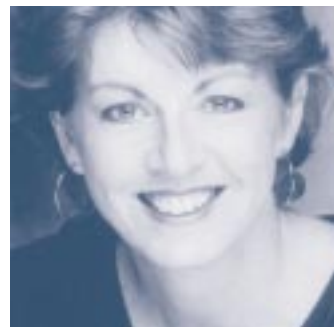
Since her first recording of *Messiah* on the Philips label for John Eliot Gardiner in 1982, she has amassed an impressive discography of over 30 CDs – "it amazes even me!" quipped Robbin with a laugh. A lot of these were made in London, with Gardiner, Pinnock, Norrington and Hogwood. For someone so successful in the studio, she is surprisingly ambivalent about the recording experience. "When I record, I like to have someone in the studio to sing to – I can communicate better this way. The microphone can be quite tyrannical. I don't like a real live recital with the microphone. I feel so divided between singing to the mike and to the audience!"

Among her recordings, one of her favorites is the Mahler *Ruckert Lieder* and *Songs of a Wayfarer* with the Kitchener-Waterloo Philharmonic Choir. "Howard and Maggie Dyck sat in on the session – that made the biggest difference." Favorite song? "Don't ask me that question – I can't pick just one!" said Robbin in mock protest. She did offer Schumann Op. 39 as her favorite cycle. An intelligent artist, she has always believed in the primacy of the text. "Singing is more than just making pretty sounds – it has to do with the complete understanding of the poem, the lyrics, and the absolute honesty in their delivery," she explains. An evening of song by Robbin is a pleasure for the ear and the mind.

Reflecting on her decision to retire, Robbin said, "Thirty is a nice round number – it's the right time to stop". No artist can turn back the clock after such a long career, but Robbin still has a great deal to offer. So it came as a shock to many that she thinks that it's time to "put in another flower bed" – her code phrase for hanging up her concert gown for good. "I want to retire before people tell me I should; I want to do it nicely, and on my own terms," she explained. She has recently accepted a professorship at York University to head their voice program.

Audiences will have several opportunities to hear Robbin in her farewell season. In addition to the TSO *Messiahs*, she has on her schedule recitals and concerts with the Women's Musical Club, Aldeburgh Connection, Vancouver and Edmonton Symphonies, Violons du Roy, and Kitchener-Waterloo Philharmonic Choir. "I am still drafting my final program. There are four groups – songs of singing, songs of love, songs of the garden, and 'last songs'." The end will come in a long sold-out recital at the CBC Glenn Gould Studio on **May 12**. For those without a ticket – and that includes yours truly – this concert will be broadcast on CBC Radio 2 at a future date. (416) 872-4255

Joseph So



The Associates of the Toronto Symphony Orchestra present The French Connection... & Mozart

Monday, January 27, 2003 7:30pm
Trinity-St. Paul's United Church
427 Bloor Street West

Narelle Martinez, Soprano Atis Bankas, Violin
Terry Holowach, Violin Arthur Jansons, Viola
Shanon Prater, Cello

(Members of The Toronto Symphony Orchestra)

Tickets \$15/\$12 (Seniors/Students)
For more information and tickets, please call 416-693-9953

► 3:30pm. TSPC. **Tafelmusik Lemieux.** 314-2901, 964-6337 (+8)

14 Tuesday

► 12:10pm. UoFT-MUS WH. FA. **Student Performances. Voice Performance Class.** 978-3744
 ► 1pm. CCSJ. FA. Clérabault: Suite du premier ton; Franck: Chorale #1; Dupré: Cortège et Litanie. **Robin Davis, organ.** 364-7865
 ► 8pm. CBC Bldg GGS. \$30. On Stage, World Music. Music from Cuba. **Grupo Vocal Desandann; Hilario Duran, piano; Roberto Occhipinti, bass; Mark McLean, drums; Jane Bunnett, saxophone, flute.** 205-5555

15 Wednesday

► 8pm. RTH. \$28-99. R. Strauss: Metamorphosen; Bach: Brandenburg Concertos #2-4 BWV 1047-49. **TSO, Jacques Israelievitch, cond./violin; Nora Shulman, Julie Ranti, flutes; Richard Dorsey, oboe; Barton Woormert, trumpet.** 872-4255, 598-3375 (→16 19)
 ► 8:30pm. UoFT-MUS WH. FA. **Small Jazz Ensembles.** 978-3744

16 Thursday

► 12:10pm. UoFT-MUS WH. FA. Thursdays at Noon. Paul Dolden: In A Bed Where The Moon Was Sweating; Frederick Hill: The Pied Butcher-Bird; John Fodi: Rhapsody; Mark C. Pollard: The Art of Flirting; Randall Smith: Borealis. **Peter Stroll, clarinet, bass clarinet; Randy Smith, electronics operator.** 978-3744
 ► 8pm. RTH. \$28-99. **TSO Bach Strauss.** 872-4255, 598-3375 (+15)
 ► 8pm. SLCA JMT. \$5-43. Music Toronto. Alban Berg: Opus 3; Melissa Hui: Quartet; Schubert: String Quintet D.956. **St. Lawrence String Quartet; Marina Hoover, cello.** 366-7723, 800-708-6754

18 Saturday

► 8pm. WiLUC. \$15-20. Mooredale Concerts. Poulenc: L'invitation; Khachatourian: Trio; Bartok: Contrasts; Glick: The Klezmer's Wedding; Haydn: Trumpet Concerto in E flat; Ives: Largo. **Trio Contrastes; Nora Nolan, trumpet.** 922-3714 (→19)

19 Sunday

► 2pm. CBC Bldg GGS. \$25-35. Off Centre Music Salon. **German Salon.** Hoffman, Schumann, Wolf. **Susan Platts, contralto; Martha Guth, soprano; Joe Ziegler, actor.** 466-1870, 205-5555
 ► 2:30pm. UoFT, Isabel Bader Theatre (Vic.U.), 93 Charles St. W. \$10-20. Sundays at the Bader. **Susan Hoepfner, flute; Lydia Wong, piano; Judy Loman, harp.** 978-3744, 978-7986
 ► 2:30pm. UoFT-MUS MMT. \$25. Opera Teas. Nicolaï: The Merry Wives of Windsor. **Opera students.** 978-3744
 ► 3pm. TCA George Weston Recital Hall. **TSO Bach Strauss.** 870-8000 (+15)
 ► 3pm. UoFT-MUS WH. \$15-20. **Trio Contrastes.** 922-3714 (+18)

20 Monday

► 8:30pm. UoFT-MUS WH. FA. **Small Jazz Ensembles.** 978-3744

21 Tuesday

► 1pm. CCSJ. FD. **Benefit concert for Second Harvest.** Byrd: Mass for 3 Voices. **Critical Mass.** 364-7865, 778-4923
 ► 7pm. UoFT-MUS WH. FA. New Music Festival. **Composers Forum. Mario Davidovsky, composer.** 978-3744
 ► 8pm. CBC Bldg GGS. \$30. On Stage. Traditional Scottish and Canadian music. **Baltimore consort; David Greenberg, violin.** 205-5555

23 Thursday

► 1:30pm. UoFT-MUS WH. \$35. Music in the Afternoon. **Celebrating a Great Career.** Purcell: Three Divine Hymns; Schumann: Liederkreis op.39; Fauré: selected songs; John Greer: Sarah Binks Songbook. **Catherine Robbin, mezzo; Michael McMahon, piano.** 923-7052

► 2pm. RTH. \$28-59. Schumann: Overture, Scherzo & Finale; Prokofiev: Violin Concerto #1; Debussy: La Mer; Ravel: La Valse. **TSO, Mario Venzago, cond.; Leila Josefowicz, violin.** 872-4255, 598-3375 (→8pm + 25)
 ► 8pm. CBC Bldg GGS. \$30. On Stage. **Red Priest; Suzie LeBlanc, soprano.** 205-5555
 ► 8pm. RTH. \$28-99. **TSO Josefowicz.** 872-4255, 598-3375 (+2pm)
 ► 8pm. SLCA JMT. \$5-12. Music Toronto. Purcell, Debussy, Wolf, Rossini, Bartok, Kodaly, Bolcom. **Krisztina Szabó, mezzo.** 366-7723, 800-708-6754
 ► 8pm. TCA. \$32-47. Britten: Variations on a theme of Frank Bridge; Grieg: Holberg Suite; Morawetz: Divertimento for String Orchestra; Mozart: Serenata Notturna. **Toronto Philharmonia, Kerry Stratton, cond.** 870-8000, 499-2204
 ► 8pm. UoFT-MUS WH. FA. New Music Festival. **Synchronisms.** Mario Davidovsky, etc.: electroacoustic music. 978-3744

24 Friday

► 8pm. HCPA. \$38-140. Verdi: Un Ballo in maschera. **Canadian Opera Company, Nicola Luisotti, cond.; Zvetlana Vassileva, Fiona Kimm, Mikhail Agafonov, Timothy Noble.** 363-8231, 800-250-4653 (→28 30/1, 2 5 8/2)
 ► 8pm. UoFT-MUS WH. \$10-20. Faculty Artists. Gary Kulesha: Chamber Concerto #6; Davidovsky: Quartetto; Chan Ka Nin: Par-ci, par-là; Penderecki: Sextet. **Faculty artists.** (Collab. New Music Festival). 978-3744

25 Saturday

► 2pm. UoFT-MUS. FA. New Music Festival. **Symposium: Musical Crossfades. Larry Lark, moderator (host of CBC's Two New Hours).** 978-3744
 ► 7pm. RTH. \$29-59. Casual Series. **TSO Josefowicz.** 872-4255, 598-3375 (+23)
 ► 7:30pm. RCM EM. \$5-10. Estacio: Frenergy; Copland: Appalachian Spring; Shostakovich: Symphony #1. **Academy S.O., Rennie Regher, cond.** 408-2824 x321
 ► 8pm. Eastminster United Church, 310 Danforth Ave. \$12-18. Academy Concert Series. 18th and 19th century Russian composers. **Yana Ivanilova, soprano; Sharon Burlacoff, fortepiano; Nicolai Tarasov, clarinet.** 888-5414
 ► 8pm. HCPA. \$38-140. Janacek: Jenufa. **Canadian Opera Company, Richard Bradshaw, cond.; Helen Field, Eva Urbanova, Miroslav Dvorsky, John Mac Master.** 363-8231, 800-250-4653 (→29 31/1, 4 6 9/2)
 ► 8pm. UoFT-MUS WH. FA. New Music Festival. **Rewind/Fast Forward.** Music by alumni and students. 978-3744

26 Sunday

► 2:30pm. UoFT, Isabel Bader Theatre (Vic.U.), 93 Charles St. W. \$10-20. Sundays at the Bader. **Jazz Faculty Showcase. Toronto jazz musicians.** 978-3744
 ► 2:30pm. UoFT-MUS WH. \$40. Aldeburgh Connection. **Anacreon's Rest.** Wolf: songs; personal letters; critiques. **Gillian Keith, soprano; Colin Ainsworth, tenor; Mark Pedrotti, baritone; Diego Matamoros, reader.** 444-3976

27 Monday

► 7:30pm. TSPC. \$12-15. **The French Connection...** Mozart, Massenet, Chausson, Ravel. **Narelle Martinez, Atis Bankas, Terry Holowach, Arthur Jansons, Sharon Prater.** 693-9953
 ► 8pm. SGMC Music Gallery. \$20-25. Stravinsky: L'histoire du soldat (The Soldier's Tale); Claude Vivier: Piece pour violon et clarinette; Bongani Ndodanna: Biko Memorial. **Ensemble Noir.** 204-1080, 923-9400
 ► 8:30pm. UoFT-MUS WH. FA. **Small Jazz Ensembles.** 978-3744

28 Tuesday

► 12:10pm. UoFT-MUS WH. FA. Masterclass. Beethoven: Lieder; etc. **Eraine Schwing-Braun,**

voice. 978-3744

► 1pm. CCSJ. FA. C.P.E. Bach: Fantasia and Fugue; Sonata #5; Fagiani: Prelude and fugue #2 (on themes from the Beatles); Rheinberger: Fantasia-Sonata in B major, op.181. **Thomas Fitches, organ.** 364-7865
 ► 7pm. HCPA. \$38-140. **COC Ballo.** 363-8231, 800-250-4653 (+24)
 ► 8pm. SLCA JMT. \$5-43. Music Toronto. Mendelssohn: Quartet, op.12; Beethoven: Piano Quartet, op.16b; Dohnanyi: Piano Quintet, op.1. **Music Toronto Chamber Society.** 366-7723, 800-708-6754

29 Wednesday

► 8pm. Arts and Letters Club, 14 Elm St. \$5-10 suggested. Toronto Wagner Society. **Lecture. Wagner and Verdi: Last Works. Late Style. Linda Hutcheon, Michael Hutcheon, authors.** 593-8557
 ► 8pm. HCPA. \$38-140. **COC Jenufa.** 363-8231, 800-250-4653 (+25)
 ► 8pm. RTH. \$28-99. Martinu: The Frescoes of Piero della Francesca; Bartók: Piano Concerto #3; Beethoven: Symphony #3, "Eroica". **TSO, Jiri Belohlávek, cond.; Garrick Ohlsson, piano.** 872-4255, 598-3375 (→30/1, 1/2)
 ► 8:30pm. UoFT-MUS WH. FA. **Small Jazz Ensembles.** 978-3744

30 Thursday

► 12:10pm. UoFT-MUS WH. FA. Visiting Artist. **Master Class. Pamela Frank, violin.** 978-3744
 ► 3pm. UoFT-MUS WH. FA. Visiting Artist. **Master Class. Claude Frank, piano.** 978-3744
 ► 8pm. HCPA. \$38-140. **COC Ballo.** 363-8231, 800-250-4653 (+24)
 ► 8pm. RTH. \$28-99. **TSO Ohlsson.** 872-4255, 598-3375 (+29)

31 Friday

► LAC HH. \$11-99. **Tales from the Vienna Woods.** Operetta and opera favorites. **Opera Mississauga, Dwight Bennett, cond.** 905-306-6000, 888-805-8888 (+1/2)
 ► 8pm. HCPA. \$38-140. **COC Jenufa.** 363-8231, 800-250-4653 (+25)
 ► 8pm. RCM EM. \$12-15. Stravinsky: Jeu de cartes; Dumbarton Oaks; Mozart: Die Zauberflöte, excerpts. **Singers from the Glenn Gould School, Joaquin Valdepenas, cond.** 408-2824 x321
 ► 8pm. UoFT-MUS WH. \$10-20. Visiting Artist. **Recital. Pamela Frank, violin; Claude Frank, piano.** 978-3744

FEBRUARY

1 Saturday

► LAC HH. \$11-99. **Opera Mississauga Vienna Woods.** 905-306-6000, 888-805-8888 (+31/1)
 ► 7pm. RTH. \$28-99. **TSO Ohlsson.** 872-4255, 598-3375 (+29/1)
 ► 8pm. CBC Bldg GGS. \$18-32. Hovhannes: Armenian Rhapsody #3; Mendelssohn: Concerto for violin and piano; Rossini: Sonata #1; Janacek: Idyll. **Sinfonia Toronto; Kai Gleusteen, violin; Catherine Ordroneau, piano.** 205-5555
 ► 8pm. UoFT-MUS MMT. \$8-16. Berlioz: Roman Carnival Overture; Sibelius: Symphony #1. **UoFT S.O., Raffi Armenian, cond.** 978-3744

2 Sunday

► 1:30pm. LansUC. \$20. T.E.M.P.O. Workshops. **Variations on a Ground.** From the Middle Ages to the Baroque. **Avery Maclean, recorder.** (Open to recorders of all sizes, viols, flutes, lute, guitar). 487-9261
 ► 2pm. HCPA. \$38-140. **COC Ballo.** 363-8231, 800-250-4653 (+24/1)
 ► 2:30pm. RCM EM. \$5-15. Mozart: The Magic Flute. **RCM Orchestra, Joaquin Valdepenas, cond.; Glenn Gould School Singers; Learning Through the Arts members.** 408-2824 x321
 ► 3pm. Heliconian Hall, 35 Hazelton Ave, Yorkville. \$15. Chrylark Arts and Music Series. **Srul Irving Glick. Stefan Glick, cello.** 652-4459, 766-9959

4 Tuesday

► 1pm. CCSJ. FA. Cathedral Organist Series. **A Candelmas Introspection. Matthew Larkin, organ.** 364-7865
 ► 7pm. HCPA. \$38-140. **COC Jenufa.** 363-8231, 800-250-4653 (+25/1)
 ► 8pm. RTH. \$27-80. Pops. **Salute To The Duke.** Music by Duke Ellington (arr. Jeff Tyzik, Newsom, Crotty, Custer, Pronk). **TSO, Jeff Tyzik, cond.; Dee Daniels, vocalist.** 872-4255, 598-3375 (→5)

5 Wednesday

► 12:10pm. UoFT-MUS WH. FA. Wednesday Discovery. **Symposium.** John Beckwith: Taptoo (el). **John Beckwith, composer; James Reaney, libretto.** 978-3744
 ► 2pm. RTH. \$27-55. **TSO Duke Ellington.** 872-4255, 598-3375 (+4)
 ► 8pm. HCPA. \$38-140. **COC Ballo.** 363-8231, 800-250-4653 (+24/1)

► 8pm. RTH. \$27-80. **TSO Duke Ellington.** 872-4255, 598-3375 (+4)
 ► 8:30pm. UoFT-MUS WH. FA. **Small Jazz Ensembles.** 978-3744

6 Thursday

► 12pm. CBC Bldg GGS. FA. CBC Music Around Us Young Artist Series. Chopin: Impromptus; Fantaisie-Impromptu in C sharp minor, op.66; Mazurkas; Sonata #2, op.35 "Funeral 3 Sonata". **Sonia Chan, piano.** 205-5555
 ► 12:10pm. UoFT-MUS WH. FA. Thursdays at Noon. Brahms: Clarinet Sonata in F minor; Mozart: Trio in E-flat "Kegelstatt". **William Aide, piano; Peter Stoll, clarinet; Katharine Rapoport, viola.** 978-3744
 ► 8pm. HCPA. \$38-140. **COC Jenufa.** 363-8231, 800-250-4653 (+25/1)

8 Saturday

► 7pm. RTH. \$29-59. Light Classics. Rimsky-Korsakov: Capriccio espagnol; Weber: Clarinet Concerto #1; Debussy: Rhapsody for Clarinet and Orchestra; Piazzolla: Tango; Copland: El Salón México. **TSO, Miguel Harth-Bedoya, cond.; Joaquin Valdepenas, clarinet.** 872-4255, 598-3375 (→9)
 ► 8pm. HCPA. \$38-140. **COC Ballo.** 363-8231, 800-250-4653 (+24/1)
 ► 8pm. OakCPA. \$12-24. **Eternal Romance.** Chopin: Piano Concerto #1; Berlioz: Roman Carnival Overture; Respighi: The Fountains of Rome. **Oakville S.O., Roberto De Clara, cond.; Francine Kay, piano.** 905-815-2021, 905-338-1462 (→9)
 ► 8pm. SLCA JMT. \$35-55. Conjugating the Stars. Rameau: Castor et Pollux. **Opera in Concert Chorus, Robert Cooper, cond.; Aria Ensemble, Kevin Mallon, cond.; Joshua Hopkins, Colin Ainsworth, Meredith Hall, Monica Whicher, Giles Tomkins, Renée Winick.** 366-7723, 800-708-6754 (→9)
 ► 8pm. UoFT-MUS MMT. \$6-12. Wind Ensemble Series. Milhaud: Suite Française; Jacob: Old Wine in New Bottles; Tichelli: Postcard; Weinzwelg: Out of the Blues; Mercure: Pantomime. **Wind Ensemble, Concert Band, Denise Grant, Jeffrey Reynolds, cond.** 978-3744

9 Sunday

► 2pm. HCPA. \$38-140. **COC Jenufa.** 363-8231, 800-250-4653 (+25/1)
 ► 2:30pm. RCM EM. \$8-12. Bowen: Phantasy; Berg: Vier Stück für Klarinette und Klavier, op.95; Lutoslawski: Dance Preludes; Mozart: Trio, KV 498 "Kegelstatt"; Bruch: Achte Stück. **Helen Russell, clarinet; Karen Quinlan, piano; Katherine Rapoport, viola.** 408-2824 x321
 ► 2:30pm. SLCA JMT. \$35-55. **Oinc Rameau.** 366-7723, 800-708-6754 (+8)
 ► 2:30pm. UoFT-MUS WH. FD. World of Music. Ginastera: Sonata #1; Villa-Lobos: Bachiana brasileira #4, Cirandas (el); Albéniz: Iberia, 2 Pieces; Ginastera: 3 Danzas Argentinas; de Falla: Fantasia Betica. **Alma Petchersky, piano.** 978-3744
 ► 3pm. RTH. \$29-59. **TSO Valdepenas.** 872-4255, 598-3375 (+8)
 ► 8pm. OakCPA. \$12-24. **Oakville S.O. Kay.** 905-815-2021, 905-338-1462 (+8)

10 Monday

► 8pm. TSPC. \$10-25. **Chants des Voyageurs.** Beethoven, Rebecca Clarke, Louis Durey, Macmillan, Mieczyslaw Kolinski, Diane Chouinard, Gilbert Patenaude; readings from the writings of Champlain, Moodie, Bourgeois, Jameson, etc. **Talisker Players; Mireille Lebel, mezzo; Julien Patenaude, baryton.** 466-1800 📞

11 Tuesday

► 1pm. CCSJ. FA. Franck: Choral #3, a; Pièce Heroïque; Cantabile (Trois Pièces); Prélude, Fugue et Variation. **P. John H. Stephenson, organ.** 364-7865
 ► 8pm. CBC Bldg GGS. \$30. On Stage. **Berlioz Bicentennial Concert.** Berlioz: Les Nuits d'été; other songs. **Canadian Opera Company Orchestra, Richard Bradshaw, cond.; Susan Platts, mezzo; Robert Kortgaard, piano.** 205-5555

12 Wednesday

► 8pm. MASH. \$30-47. Traditional flamenco. **Noche Flamenca.** 872-4255
 ► 8pm. RTH. \$28-99. Britten: Peter Grimes: Passacaglia, Four Sea Interludes; Oliver Knussen: Where the Wild Things Are: Songs and a Sea Interlude; Stravinsky: Petrouchka. **TSO, Oliver Knussen, cond.; Barbara Hannigan, soprano.** 872-4255, 598-3375 (→13)

13 Thursday

► 12pm. CBC Bldg GGS. FA. CBC Music Around Us Young Artist Series. Debussy: Songs written for Madame Vasnier; John Harbison: Mirabai songs; John Musto: Litany; Weill: Threepenny Opera, Barbara's Song; Britten: The Sally Gardens; Purcell: Sweeter than roses; Bolcom: The Last

The Associates of the Toronto Symphony Orchestra present

Toronto Symphony Youth Orchestra

Monday, February 24, 2003 7:30pm
Trinity-St. Paul's United Church
427 Bloor Street West

Tickets \$15/\$12(Seniors/Students)
 For more information and tickets, please call 416-693-9953

lousy moments of love; Joni Mitchell: River; Tom Waits: Take me home; Sondheim: I never do anything twice. **Tracy Smith Besette, soprano; Gregory Oh, piano.** 205-5555

► 12:01pm. UofT-MUS WH. FA. Thursdays at Noon. Poulenc: Tel jour telle nuit; Hawkins: new work; Ibert: Don Quichotte, 4 Songs. **Matthew Leigh, baritone; John Hawkins, piano; instrumental ensemble.** 978-3744

► 8pm. RTH. \$28-99. **TSO Hannigan.** 872-4255, 598-3375 (+12)

► 8pm. RCM EM. \$12-15. Beethoven, Chopin. **André Laplante, piano.** 408-2824 x321

► 8pm. SLCA JMT. \$5-12. Music Toronto. Bach: Suite #2; Ligeti: Sonata; Barroso: Sandunga; Cronicas II; Radford: arc-as-scar; Tanaka: The Song of Songs. **Laura Wilcox, viola.** 366-7723, 800-708-6754

► 8pm. TSPC. Bach: Goldberg Variations. **Tafelmusik Baroque Orchestra, Jeanne Lamon, cond.; Pierre Hantäi, harpsichord.** 314-2901, 964-6337 (+14 15 16)

14 Friday

► 8pm. TSPC. **Tafelmusik Hantäi.** 314-2901, 964-6337 (+13)

► 8pm. UofT, Victoria University Chapel, 91 Charles St. W, 2nd floor. \$6-12. Choral Music. **MacMillan Singers, Darryl Edwards, cond.; University Women's Chorus, Robert Cooper, cond.** 978-3744, 978-7986

► 8pm. UofT-MUS WH. \$10-20. Celebrations. **Lorand Fenyes 85th Birthday Celebration.** Debussy: Violin Sonata; Ravel: Violin Sonata; Schubert: Trout Quintet. **Lorand Fenyes, violin; Lydia Wong, piano; Scott St. John, viola; Simon Freyer, cello; Edward Tait, bass.** 978-3744

15 Saturday

► 1:30pm. RTH. \$20. Kids' Classics. **Friends and Valentines.** John Dankworth: Tom Sawyer's Saturday; Brahms: Hungarian Dance #5; Dvorák: Slavonic Dances; Prokofiev: Romeo and Juliet (e); Bernstein/Jack Mason: West Side Story (e). **TSO, Boris Brott, cond.; David Brott, narrator; Ballet Jorgen Canada.** 872-4255, 598-3375 (+3:30pm)

► 3:30pm. RTH. \$20. **TSO Valentines.** 872-4255, 598-3375 (+1:30pm)

► 8pm. CBC Bldg GGS. \$30. On Stage, Jazz. **Christine Jenson Ensemble.** 205-5555

► 8pm. Church of the Redeemer, 162 Bloor W. (at Avenue Rd.). \$8-12. **Within Cities.** Karel Husa: Music for Prague; Harbison: Three City Blocks; Messiaen: Couleurs de la Cité Céleste; De Meij: The Big Apple. **Toronto Wind Orchestra, Denise Grant, cond.** 698-7098

► 8pm. Eastminster United Church, 310 Danforth Ave. \$12-18. Academy Concert Series. Early Italian works, Bach, Marais. **Christina Mahler, cello, piccolo cello; Susie Napper, viola da gamba.** 888-5414

► 8pm. SLCA JMT. \$28-35. Gonzalo Roig: Cecilia Valdez. **Toronto Operetta Theatre, José Hernandez, cond., piano; Dana Alison Campbell, Gisèle Fredette, Annalisa Loizzo.** 800-708-6754, 922-2912 (+16)

► 8pm. TSPC. **Tafelmusik Hantäi.** 314-2901, 964-6337 (+13)

► 8pm. WillUC. \$10-15. Brahms: Love Songs. **All The King's Voices Choir; Glen Mazer, piano; David J. King, cond.** 225-2255

16 Sunday

► 2pm. SLCA JMT. \$28-35. **TOT Cecilia Valdez.** 800-708-6754, 922-2912 (+15)

► 3:30pm. TSPC. **Tafelmusik Hantäi.** 314-2901, 964-6337 (+13)

18 Tuesday

► 1pm. CCSJ. FA. Bach: Prelude and Fugue, BWV 54; Mendelssohn: Sonata op.65 #4. **Barbara Hallam-Price, organ.** 364-7865

19 Wednesday

► 8pm. RTH. \$28-99. Beethoven: Leonore Overture #3; Piano Concerto #4; Symphony #7. **TSO, Jeffery Kahane, cond.; Lang Lang, piano.** 872-4255, 598-3375 (+20)

20 Thursday

► 12pm. CBC Bldg GGS. FA. CBC Music Around Us Young Artist Series. Rameau: Pièces de Clavecin (1724), Le rappel des oiseaux; Scarlatti: Sonatas; Jorge Cardoso: Milonga; Mozart: Keyboard Sonata in A, K.331; Bach: Concerto in D Minor, BWV 1043. **Nicholas Coulter, Graham Hargrove, marimbas; Aisslin Nosky, Julia Wedman, violins; Adam Rohmer, viola; Carina Reeves, cello; Peter Pavlovski, bass.** 205-5555

► 7pm. LAC HH. Rossini: The Barber of Seville. **Opera Mississauga, Dwight Bennett, cond.** (Student preview). 905-306-6000, 888-805-8888 (+22 23 25 27/2, 1/3)

► 8pm. RTH. \$28-99. **TSO Lang Lang.** 872-4255, 598-3375 (+19)

► 8pm. SLCA JMT. \$5-43. Music Toronto. Ligeti: Quartet #2; Barbara Croall: Quartet; Bartok: Quartet #6; Penderecki: Quartet #2. **Penderecki**

String Quartet. 366-7723, 800-708-6754

21 Friday

► 8pm. SGM. \$5-20. New Music Concerts. François-Hugues Leclair: La Saison Intérieure; Hiroyuki Yamamoto: Le dieu de Samuel; Guy Pelletier/Julien Grégoire: Orient; Kohei Nishikawa/Takinojo Mochizuki: new work. **Traces: Duo Nishikawa.** (7:15pm PCC with the performers). 961-9594, 204-1080

► 8pm. TSPC. \$15-44. Monteverdi: Orfeo. **Toronto Consort; Charles Daniels, tenor.** 964-6337 (+22)

22 Saturday

► 2pm. UofT-MUS WH. \$15-25. Aldeburgh Connection, Young Artists. Wolf: songs. **Catherine Robbin, mezzo; Bruce Ubukata, Staphen Ralls, piano; etc.** 978-3744

► 7pm. RTH. \$29-59. Casual Series. Beethoven: Piano Concerto #4; Symphony #7. **TSO, Jeffery Kahane, cond.; Lang Lang, piano.** (see also 19). 872-4255, 598-3375

► 7:30pm. Yorkminster Park Baptist Church, 1585 Yonge (at Heath). \$35-40. Mozart: Coronation Mass; Handel: Zadok the Priest; Dixit Dominus; Elgar: Coronation Ode. **Amadeus Choir, Lydia Adams, cond.; Rebecca Whelan, Andrea Ludwig, Stephen Harland, Nelson Lohnes.** 925-7312, 446-0188

► 8pm. CBC Bldg GGS. \$12-20. **Arraylive.** Jo Kondo, Christian Wolfe, Martin Arnold, Linda Catlin Smith, Gerald Barry. **Arraymusic.** 205-5555

► 8pm. LAC HH. \$13-114. **Mississauga Barber.** 905-306-6000, 888-805-8888 (+20)

► 8pm. TSPC. \$15-44. **Toronto Consort Orfeo.** 964-6337 (+21)

► 8pm. WillUC. \$15-20. Mooredale Concerts. Villalobos, Couperin, Klengel, Bizet, Donizetti, Moore, J. Strauss, Bach. **Jennifer Rasor, soprano; 8 cellists; Julian Kuerti, cond.** 922-3714, 978-3744 (+23)

23 Sunday

► 2pm. CBC Bldg GGS. \$25-35. Off Centre Music Salon. Schubert. **Benjamin Butterfield, tenor; Anne Grimm, soprano.** 466-1870, 205-5555

► 3pm. LAC HH. \$13-114. **Mississauga Barber.** 905-306-6000, 888-805-8888 (+20)

► 3pm. UofT-MUS WH. \$15-20. **Jennifer Rasor.** 922-3714, 978-3744 (+22)

► 4pm. Metropolitan United Church, 56 Queen St. East (Queen at Church St.). \$10-20. Srul Irving Glick: Psalm 23; Bach: Bist du bei mir; John Rutter: I Will Sing with the Spirit; Bob Chilcott: Can You Hear Me? **Toronto Children's Chorus Training and Preparatory Chorus, Jean Ashworth Bartle, cond.** 932-8666 x111

► 8pm. SLCA JMT. \$13-26. **New Waves.** Paul Frenher: Subliminal Media; André Ristic: Information; Chris Paul Harman: From the Cradle to the Grave; Rose Bolton: Incidental Music of My Mind. **Esprit Orchestra.** (7:15pm PCC). 366-7723

24 Monday

► 7:30pm. TSPC. \$12-15. **Chamber Music Ensembles. Toronto Symphony Youth Orchestra.** 693-9953

► 8pm. Arts and Letters Club, 14 Elm St. \$5-10 suggested. Toronto Wagner Society. **Lecture.** Totesverkündigung. **Iain Scott, opera educator.** 593-8557

25 Tuesday

► 1pm. CCSJ. FA. Chamber Music Series. Vivaldi: Nisi Dominus; Stabat Mater. **Peter Mahon, countertenor; Matthew Larkin, organ; Cathedral Choir of Men and Boys.** 364-7865

► 8pm. LAC HH. \$13-114. **Mississauga Barber.** 905-306-6000, 888-805-8888 (+20)

► 8pm. SLCA JMT. \$5-43. Music Toronto. Haydn: Sonata #49; Ginastera: Sonata; Chopin: Barcarolle; Chopin: Sonata in B minor. **Markus Groh, piano.** 366-7723, 800-708-6754

26 Wednesday

► 8pm. RTH. \$28-99. John Estacio: Frenergy; Franck: Symphonic Variations; Mozart: Piano Concerto #14 K.449; Brahms: Symphony #2. **TSO, Keri-Lynn Wilson, cond.; Emanuel Ax, piano.** 872-4255, 598-3375 (+27)

► 8:30pm. UofT-MUS WH. FA. **Small Jazz Ensembles.** 978-3744

27 Thursday

► 12pm. CBC Bldg GGS. FA. CBC Music Around Us Young Artist Series. Beethoven: Sonata in F sharp major, op.78; Rachmaninoff: Preludes; MacDowell: Sonata Tragica, op.45. **Darrett Zusk, piano.** 205-5555

► 12:10pm. UofT-MUS WH. FA. Thursdays at Noon. Ivor Novello. **Mary Enid Haines, soprano; J.R. Fralick, tenor; Dorothy de Val, piano.** 978-3744

► 2pm. RTH. \$28-59. **TSO Ax.** 872-4255, 598-3375 (+26)

► 8pm. LAC HH. \$13-114. **Mississauga Barber.** 905-306-6000, 888-805-8888 (+20)

► 8pm. RTH. \$30-75. **Karita Mattila, soprano; Martin Katz, piano.** 872-4255

► 8pm. TCA. \$32-47. Beethoven: Symphonie #8;

Canadian Opera Company: Jenufa

As someone who has been attending COC performances since 1972, the 1995 production of Janacek's *Jenufa* ranks among the most memorable. On opening night, a normally tepid Toronto audience leapt to its collective feet for an ovation so tumultuous that it exceeded even the vociferous receptions for the stunning *Bluebeard Castle/Erwartung* and *Salome*. The supremely atmospheric sets by Derek McLane, the evocative lighting by Michael Whitfield, and the brilliant direction by Nicholas Muni of a superb cast of singing actors created an unforgettable evening. The greatest ovation of the evening deservedly went to Canadian mezzo Judith Forst, whose galvanizing Kostelnicka eclipsed everyone else onstage and remains etched in memory as one of the greatest portrayals of the role. Forst will be missed in this revival, but in her place is Czech soprano Eva Urbanova, who was last seen locally as Marenka in *The Bartered Bride*. It is rather idiosyncratic casting to have a lead soprano assaying what is essentially a character role, but in fact, Toronto audiences already had a preview of it when she sang Kostelnicka's monologue in the Altamira Harbourfront Concert three summers ago. Her powerful soprano with its slightly metallic edge overwhelmed the audience with its volume and intensity. Joining her will be the return of Miroslav Dvorsky as Steva. Not to be missed. Opens on **January 25** in Hummingbird Centre. (416) 363-8231 **JS.** (Photo: Michael Cooper, COC, 1995 *Jenufa*).



Karita Mattila recital

One of the reigning divas of our time, Karita Mattila, will be making her Toronto debut on **February 27** in a recital at Roy Thomson Hall (416-872-4255) and her Vancouver debut on **March 12** (604-602-0363). A beautiful, statuesque blonde, Mattila has star quality written all over her. The voice is a beautiful lirico-spinto, with a cool, laser-beam quality one often finds in Nordic voices. But there is nothing cool or reserved about her dramatic sensibilities. Quebec audiences had the good fortune of hearing her first, last summer in two concerts at the Lanaudière Festival in Joliette. It was too bad the Finnish soprano was indisposed and not at her best in the recital. Those fortunate enough to catch her in the orchestral concert with the Montreal Symphony three days earlier were treated to something very special. Mattila, looking every inch the supermodel, opened with a high voltage "Ah! Perfido," Beethoven's concert aria, then proceeded to stun the audience with a searing monologue from *Jenufa*. In an instant, Mattila was transformed from a glamorous prima donna into a pitiful peasant girl, coming onstage barefoot, wearing a shawl, and sitting on the floor beside the conductor to start her aria. There likely won't be anything so melodramatic in the recitals, but be prepared to be swept off your feet by the Mattila magic. **JS**



Sing-along Messiah

Performances of Handel's *Messiah* are aplenty during the festive season. Just check our calendar. The work is so well known that some groups are offering the public an opportunity to participate in a Sing-along session. In Toronto, Tafelmusik Baroque Orchestra's version (**Dec. 22**) at Massey Hall brings together outstanding soloists and a conductor dressed as George Frideric himself. The audience is split seated according to SATB. Bring your score. (416) 964-6337.

In Edmonton, Bruce Pullan conducts the Richard Eaton Singers and the Edmonton Symphony in their version, also on **Dec. 22.** (780) 428-1414.

New Year's Operetta

Celebrating the New Year with operetta has now become a tradition worldwide. Toronto Operetta Theatre presents Lehar's *The Land of Smiles*, direct-

Saint-Saëns: Concerto for cello; Schafer: Cortège. **Toronto Philharmonia, Keri Stratton, cond.; Meehae Ryu, cello.** 870-8000, 499-2204

28 Friday

- 8pm. CBC Bldg GGS. \$15-35. *Northern Winds*. Nielsen: Quintet, op.43; Mozart: Quintet, K. 452; Bach: Sonata BWV 1027; Alexina Louie: Neon. **Amici Chamber Ensemble; Canadian Woodwind Quintet (debut).** 205-5555
- 8pm. UofT-MUS WH. \$10-20. Faculty Artists. Gershwin, Porter, Kern. **Lisa Martinelli, vocal; Kevin Turcotte, trumpet; David Braid, piano; Pat Collins, bass.** 978-3744

MARCH

1 Saturday

- 7pm. RTH. \$28-99. John Estacio: Frenergy; Beethoven: Piano Concerto #4; Brahms: Symphony #2. **T.S.O., Keri-Lynn Wilson, cond.; Naida Cole, piano.** 872-4255, 598-3375
- 8pm. CBC Bldg GGS. \$18-32. Barber: Adagio for Strings; Chopin: Piano Concerto #1; Shostakovich: 4 Preludes, op.34; Mendelssohn: Sinfonia #12. **Sinfonia Toronto; Francine Kay, piano.** 205-5555
- 8pm. Church of the Redeemer, 162 Bloor W. (at Avenue Rd.). \$10-15. Gesualdo: madrigals; Monteverdi: concertato madrigals; Caccini: solo madrigals. **The Musicians in Ordinary; 4 guest singers.** 603-4950
- 8pm. Grace Church on the Hill, 300 Lonsdale Rd. (at Russell Hill Rd.). \$9-17. *Songs, Sayings, Sonnets*. Bach, Nancy Telfer, Surl Irving Glick: Songs; John Gardner: A Shakespeare Sequence, Sonnets; Alasdair MacLean: Songs and Sayings. **Oriana Singers, William Brown, cond.** 923-3123
- 8pm. LAC HH. \$13-114. *Mississauga Barber*. 905-306-6000, 888-805-8888 (+20/2)
- 8pm. UofT-MUS WH. \$8-16. Hindemith: 5 Pieces for Strings; Janacek: Mladi; Steve Reich: Tehilim. **UofT Chamber Ensemble, Raffi Armenian, cond.** 978-3744

2 Sunday

- 1:30pm. LansUC. \$20. T.E.M.P.O. Workshops. Study of the Baroque style: phrasing, tempo, dynamics, ornamentation; Schmelzer, Boismortier, Handel. **Colin Savage, recorder and clarinet.** (Open to recorders, viols, bassoon, lute, harp). 487-9261
- 3pm. Heliconian Hall, 35 Hazelton Ave, Yorkville. \$15. Chrylark Arts and Music Series. **Valerie Sirén Trio (Valerie Sirén, soprano; Stefan Glick, cello; Cecilia Ignatieff, piano).** 652-4459, 766-9959
- 7pm. RTH. \$35-65. Brahms, Beethoven, Franck. **Sarah Chang, violin; Lars Vogt, piano.** 872-4255
- 7:30pm. CCSJ. \$25-30. *Cathedral Grandeur*. **Elmer Iseler Singers, Lydia Adams, cond.; Vancouver Chamber Choir, Jon Washburn, cond.** 217-0537

4 Tuesday

- 1pm. CCSJ. FA. Cathedral Organist Series. Vigne: Symphonie #1. **Christopher Dawes, organ.** 364-7865
- 8pm. SLCA JMT. \$5-43. Music Toronto. Beethoven: Trio, op.1 #1; Enescu: Trio; Dvorak: Trio, op.65; student composers: mini trios. **Gryphon Trio.** 366-7723, 800-708-6754

5 Wednesday

- 8:30pm. UofT-MUS WH. FA. **Small Jazz Ensembles.** 978-3744

6 Thursday

- 12pm. CBC Bldg GGS. FA. CBC Music Around Us Young Artist Series. Justinian Tamuszu: Ekiwulu Ky' Endere, An African Festival of the Flute; Akin Euba: 6 Yoruba Folk Songs; Bongani Ndodana: Rainmaking in Memoriam Queen Nodjadj; Martin Scherzinger: Those Who Enter Stamping. **Ensemble Noir; Shelley Brown, flute; Sanya Eng, harp; Alan Hetherington, Ryan Scott, percussion; Beverly Spotton, viola; Bongani Ndodana, director.** 205-5555
- 12:10pm. UofT-MUS WH. FA. Thursdays at Noon. *Canadian Music Competition Stepping Stone Winner*. 978-3744
- 8pm. RTH. \$28-99. Berlioz: Roman Carnival Overture; Britten: Violin Concerto; Tchaikovsky: Symphony #6, "Pathétique". **T.S.O., Ejji Oue, cond.; Maxim Vengerov, violin.** 872-4255, 598-3375

7 Friday

- 8pm. MASH. Haydn: The Seasons. **Tafelmusik Baroque Orchestra and Chamber Choir, Bruno Weil, cond.; Ann Monoyios, Rufus Müller, Locky Chung.** 872-4255, 964-6337
- 8pm. UofT-MUS MMT. \$15-25. Opera. John Beckwith: Taproot. **Opera Students; Sandra Horst, cond.** 978-3744



(other than Toronto and Ottawa regions)

- BrockU-CA** Brock University Centre for the Arts, 500 Glenridge Ave, St. Catharines, 905-688-5550 x3257. **SOST** Sean O'Sullivan Theatre
- CSQ** Centre in the Square, 101 Queen St. N (at Ellen St.), Kitchener
- HamPl** Hamilton Place, 1 Summer's Lane, Hamilton, 800-575-1381
- HILC** Hilldale Lutheran Church, 321 Hilldale Rd, Thunder Bay
- KW** Kitchener Waterloo
- KWCMS** Kitchener Waterloo Chamber Music Society, 57 Young St. W, Waterloo, 519-886-1673. **MusRm** Music Room
- RRC** River Run Centre, 35 Woolwich St, Guelph, 519-763-3000
- TBCA** Thunder Bay Community Auditorium, 450 Beverly St, Thunder Bay, 807-343-2308

DECEMBER

- 6 10am. HamPl. \$5. Performance. *City Landscapes*. Heather Schmit: Prelude for Hamilton; Copland: Quiet City; Baker: Flute Concerto #2, Vaughn Williams: London Symphony. **Hamilton Philharmonic Orchestra, Michael Reason, cond.; Susan Hoepfner, flute.** 905-526-6556, 905-526-1677 (+7)
- 6 7:45pm. Centennial Hall, 550 Wellington Rd., London. *Christmas Celebration*. **London Fanshawe Symphonic Chorus.** 519-433-9650
- 6 8pm. CSQ. Masterpiece. Brahms: Violin Concerto; Fifth Symphony (arr. Schoenberg). **KW Symphony, Martin Fischer-Dieskau, cond.; James Ehnes, violin.** 800-265-8977, 519-578-1570 (+7)
- 6 8pm. St. Joseph Roman Catholic Church, 118 McMurray St., Bracebridge. \$12-25. Handel: Messiah. **The Cellar Singers; Albert Greer, cond.; Janet Obermeyer, Nina Scott-Stoddart, Stephen Harland, Gregory Dahl; with orchestra.** 705-326-8011 (+8)
- 6 2pm. CSQ. *Valhalla Brass; Junior Youth Orchestra; Intermediate Youth Orchestra; Senior Youth Orchestra.* 800-265-8977, 519-578-1570 (+22/2)
- 6 2pm. The Barn, County Road #30, Campbellford (3km west of). (Northumberland County). \$12-30. Concerts at the Barn. *Westben Christmas Carol.* Brian Finley/Dickens: A Christmas Carol. **Anthony Paton (as Ebenezer Scrooge); Westben Chorus.** 705-653-5508, 877-883-5777 (+8)
- 6 7:30pm. Calvary Church, 89 Scott St., St. Catharines. Handel: Messiah. **Chorus Niagara, David Willcocks, cond.; Shannon Mercer, Susan Platts, Nils Brown, Mark Pedrotti.** 905-688-5550 x3257 (+8)
- 6 7:30pm. Hillfield Strathallan College, 299 Fennell Ave. W., Hamilton. \$23-27. Schumann: Cello Concerto; Sibelius: Finlandia; Symphony #2. **National Academy Orchestra, Boris Brott; Denise Djokic, cello.** (6pm: PCC with Dr. Alan Walker, \$8 refreshments included). 905-389-1367, 905-525-7664
- 6 8pm. CSQ. **KWSO Ehnes.** 800-265-8977, 519-578-1570 (+6)
- 6 8pm. HamPl. \$20-49. **Hamilton P.O. Hoepfner.** 905-526-6556, 905-526-1677 (+6)
- 6 8pm. Port Hope United Church, 34 South Street, Port Hope (J. Brown St.). \$10-25. Port Hope Friends of Music. *A Festival of Carols.* **Elora Festival Singers; Noel Edson, cond.** 800-434-5092, 905-885-1071
- 6 2pm. The Barn, County Road #30, Campbellford (3km west of). (Northumberland County). \$12-30. *Westben Christmas.* 705-653-5508, 877-883-5777 (+1)
- 6 2:30pm. Calvary Church, 89 Scott St., St. Catharines. **Chorus Niagara Messiah.** 905-688-5550 x3257 (+7)
- 6 2:30pm. Orillia Opera House, Mississauga St. at West St., Orillia. \$12-25. **Cellar Singers Messiah.** 705-326-8011 (+6)
- 6 11pm. KWCMS MusRm. \$15-25. **Remi Boucher, guitar.** 519-886-1673
- 6 12pm. CSQ. Electric Thursdays. *Have Yourself a Rockin' Little Christmas.* **KW Symphony.** 800-265-8977, 519-578-1570
- 6 8pm. Centennial Hall, 550 Wellington Rd., London. Handel: Messiah. **London Fanshawe Symphonic Chorus; Concert Players Orchestra.** 519-433-9650
- 6 8pm. Ryerson United Church, 842 Main Street East, Hamilton. \$30. *Christmas Around the World.* **Vox Nouveau Singers, Richard Birney-Smith, cond.; Peter Karrie.** 905-627-0757 (+20 21)

- 6 14 7:30pm. CSQ. \$26-33. Handel: Messiah. **KW Philharmonic Choir, Howard Dyck, cond.; Laura Whalen, Kimberly Barber, John Tessier, James Westman; KW Symphony.** 519-578-1570, 800-265-8977
- 6 7:30pm. Christ's Church Cathedral, 252 James St. N, Hamilton (near Barton). \$23-27. Beethoven: Violin Concerto; Symphony #8. **National Academy Orchestra, Boris Brott, cond.; Martin Beaver, violin.** (6pm: PCC with Dr. Jeffery Stokes, \$8 refreshments included). 905-525-7664
- 6 8pm. BrockU-CA SOST. \$10-35. Pops. *Christmas Special (all ages).* Seymour Barab: G.A.G.E. (musical tale); Christmas music, sing-along. **Niagara Symphony, Daniel Swift, cond., Terry Judd, narrator; Mandolin Orchestra of Niagara.** (7:15pm PCC, Laura Thomas). 905-687-4993, 905-688-5550 x3257 (+15)
- 6 14 8pm. First United Church, 16 William St, Waterloo. \$8-10. Mozart, Rodrigo, Offenbach: arias; songs. **Cheryl Campbell, soprano; Heidi Gallas, piano.** 519-885-3016
- 6 14 8pm. TBCA. \$10-28. Pops Series. *Family Christmas.* **Thunder Bay S.O.; Geoffrey Moull, cond.; Thunder Bay Symphony Youth Orchestra; Jane Saunders, cond.; Thunder Bay Symphony Chorus.** 807-684-4444
- 6 15 2:30pm. BrockU-CA SOST. \$10-35. *Niagara Christmas.* (1:45pm PCC, Laura Thomas). 905-687-4993, 905-688-5550 x3257 (+14)
- 6 15 3:30pm. St. Peter's Basilica, 196 Dufferin St., London. Handel: Messiah. **Gerald Fagan Singers; Concert Players Orchestra.** 519-433-9650
- 6 16 7:30pm. George Street United Church, 534 George St. N, Peterborough (at McDonnell). \$10-50. Handel: Messiah. **Peterborough Singers, Syd Birrell, cond.; Donna Bennett, Margaret Marris, Michael Colvin, Paul Massel; Ian Sadler, organ; Stan Ewing, percussion.** 705-740-9018
- 6 16 7:30pm. HamPl Great Hall. \$23-27. Handel: Messiah. **National Academy Orchestra, Boris Brott, cond.; Elmer Iseler Singers; Frédérique vézina, Janice Taylor, Mark Dubois, John Avey.** (6pm: PCC with Dr. Alexander G. McKay, \$8 refreshments included). 800-575-1381, 905-525-7664 (+20 Toronto)
- 6 8pm. KWCMS MusRm. \$10-20. Beethoven: Trio op.9, #3; Serenade-trio, op.3; Haydn: String Trio. **Adaskin Trio.** 519-886-1673
- 6 8pm. CSQ. Guelph Pops. *Christmas Concert.* **KW Symphony, Brian Jackson, cond.; KW Philharmonic Children's Choir.** 800-265-8977, 519-763-3000 (+20 21)
- 6 8pm. Showplace, 290 George St. N, Peterborough. \$12-25. *Voices of the Season.* Glazunov: The Seasons, Winter; Brahms: Hungarian Dances #1, #3, #10; Humperdinck: Hansel and Gretel, Prelude; Rimsky-Korsakov: Christmas Eve, Polonaise; Christmas carols. **Peterborough S.O.; Michael Newnham, cond.** (7:15pm Meet the Maestro PCC). 705-742-7469
- 6 8pm. CSQ. Pops. **KWSO Christmas.** 800-265-8977, 519-578-1570 (+19)
- 6 8pm. St. James Anglican Church, 520 Ellis Road, Cambridge. \$30. **Vox Nouveau Christmas.** 905-627-0757 (+13)
- 6 8pm. Appleby United Church, 4407 Spruce Road, Burlington. \$30. **Vox Nouveau Christmas.** 905-627-0757 (+13)
- 6 8pm. HamPl. \$20-49. Pops. *The Joy of Christmas.* Seasonal music and readings; sing-along. **Hamilton Philharmonic Orchestra, Michael Reason, cond.; Dofasco Choir; Hamilton Children's Choir.** 905-526-6556, 905-526-1677
- 6 21 8pm. RRC Pops. **KWSO Christmas.** 800-265-8977, 519-578-1570 (+19)
- 6 22 8pm. KWCMS MusRm. \$15-25. **Alexander Tselyakov, piano.** 519-886-1673
- 6 21 8pm. CSQ. \$17-58. Tchaikovsky: The Nutcracker. **KW Symphony; Ballet Jorgen.** 800-265-8977, 519-578-1570 (+30)
- 6 22 8pm. CSQ. \$17-58. **KWSO Nutcracker.** 800-265-8977, 519-578-1570 (+29)
- 6 30 7:30pm. CSQ. \$17-58. **KWSO Nutcracker.** 800-265-8977, 519-578-1570 (+29)

JANUARY

- 6 1 2:30pm. CSQ. \$38-65. *Salute to Vienna.* Viennese waltzes, etc. **KW Symphony, Ernst Dunshirn, cond.; Abdul Candao, tenor; Donna Ellen, soprano; Ballet Jorgen.** 800-265-8977, 519-578-1570
- 6 1 2:30pm. HamPl Great Hall. \$30-75. *Salute to Vienna.* Viennese waltzes, etc. **Strauss Symphony of Canada, Clyde Mitchell, cond.; Christopher Coyea, tenor; Ingrid Mankhof, soprano; members of Ballet Jorgen.** 905-527-7666
- 6 5 8pm. KWCMS MusRm. \$10-20. **Gillham, Iinuma, violin, piano.** 519-886-1673
- 6 10 8pm. CSQ. Masterpiece. Schoenberg/Handel: Concerto for String Quartet; Haydn: Sinfonia Concertante; Mozart: Piano Concerto #24. **KW Symphony, Martin Fischer-Dieskau, cond.; Penderick String Quartet; Stephen Sitarski, violin; John Herlimer, cello; James Mason, oboe; Ian Parker, piano.** 800-265-8977, 519-578-1570 (+11)
- 6 11 8pm. CSQ. **KWSO PWSO.** 800-265-8977, 519-578-1570 (+10)
- 6 15 8pm. University of Waterloo, Theatre of the Arts, Waterloo. Planet Baroque. Rameau: Ballet Music;

- Schnittke: Concerto Grosso #3; Bach: Concerto for Two Violins; Stravinsky: Pulcinella, Suite. **KW Symphony, Martin Fischer-Dieskau, cond.; Stephen Sitarski, Mark Fewer, violins.** 800-265-8977, 519-578-1570 (+17)
- 6 16 8pm. TBCA. \$10-28. Masterworks Series. Dvorak: Czech Suite, op.39; Ted Dawson: Concerto for Piano; Mendelssohn: Symphony #5 "Reformation". **Thunder Bay S.O.; Geoffrey Moull, cond.; Christina Petrowska-Quilico, piano.** 807-684-4444
- 6 17 8pm. HamPl. \$20-49. Pops. *Don Messer's Violin.* **Hamilton Philharmonic Orchestra, Victor Sawa, cond.; Frank Leahy, violin.** 905-526-6556, 905-526-1677
- 6 17 8pm. RRC. Guelph Symphony. **KWSO Baroque.** 519-763-3000, 800-265-8977 (+15)
- 6 18 8pm. Chrysler Theatre, 201 Riverside Drive W, Windsor (Cleary International Centre). \$12-42. Premiere Classics Series. Berlioz: Roman Carnival Overture; Denis Gougeon: Piano Concerto; Franck: Symphony in D. **Windsor S.O., John Morris Russell, cond.; Richard Raymond, piano.** 519-252-6579, 800-387-9181
- 6 18 8pm. KWCMS MusRm. \$8-15. *Chamber Players of Waterloo.* 519-886-1673
- 6 18 8pm. TBCA. \$30. *Yesterday: A Tribute to the Beatles.* **Thunder Bay S.O.; Stéphane Laforest, cond.** 807-684-4444
- 6 22 8pm. KWCMS MusRm. \$10-20. **Jeremy Findlay, cello.** 519-886-1673
- 6 24 8pm. Italian Cultural Centre, 132 Algoma St. S., Thunder Bay. \$10-25. Cabaret Series. Tchaikovsky, Glinka, Borodin, Mussorgsky. **Thunder Bay S.O.; Geoffrey Moull, cond.** 807-684-4444
- 6 25 8pm. HamPl. \$27-80. Opera Ontario. Délibes: Lakmé. **Jane Archibald, Stuart Howe, Alexander Dobson, Tamara Hummel; Yannick Nezet-Seguin, cond.** 905-526-6556 (+30/1, 7/2)
- 6 26 2:30pm. BrockU-CA SOST. \$10-35. Masterworks. *Great Ballet Music.* Ponchielli: Dance of the Hours; Sautet: La Nuit; Tchaikovsky: Swan Lake Suite; Glick: Pan; Delibes: Coppélia; Saint-Saëns, Havanaisa; Stravinsky: The Firebird. **Niagara Symphony, Daniel Swift, cond.; Niagara Youth Orchestra; Joshua Tong, violin.** (1:15pm PCC: Shim Burstyn). 905-687-4993, 905-688-5550 x3257
- 6 26 2:30pm. CSQ. Sunday Light Classics. Mussorgsky: Night on Bald Mountain; Mendelssohn: Fingal's Cave, The Hebrides; Grieg: Piano Concerto, 1st mvt; Peer Gynt, Suite #1; Sibelius: Finlandia. **KW Symphony, Mark Skaznietzky, cond.; Sarah Hagen, piano.** 800-265-8977, 519-578-1570
- 6 28 8pm. HILC. \$10-20. Classical Plus Series. Bach: Suite #1, BWV 1066; Brandenburg Concerto #1, BWV 1046; Bach / Webern: A Musical Offering, Ricercare a 6; Aris Carastathis: A Tribute to Bach. **Thunder Bay S.O.; Geoffrey Moull, cond.** 807-684-4444
- 6 30 8pm. HamPl. \$27-80. **Opera Ontario Lakmé.** 905-526-6556 (+25)
- 6 30 8pm. KWCMS MusRm. \$10-20. **Bellows & Brass.** 519-886-1673
- 6 31 8pm. King Street Theatre, 36 King Street W, Kitchener. New Orchestra. *New Music Collage.* John Zorn, Alexina Louie, John Estacio, Peter Hatch, Philip Glass, John Cage. **NEW Orchestra, Glen Buhr, cond.** 800-265-8977, 519-578-1570

FEBRUARY

- 6 1 8pm. HamPl. \$27-80. **Opera Ontario Lakmé.** 905-526-6556 (+25/1)
- 6 1 8pm. TBCA. \$10-28. Pops Series. *Tribute to Liberace.* **Thunder Bay S.O.; Brian Jackson, cond.** 807-684-4444
- 6 4 8pm. KWCMS MusRm. \$15-25. **Avalon Quartet.** 519-886-1673
- 6 11am. University of Windsor, Assumption University Chapel, 400 Huron Church Rd, Windsor. \$12-15. Mozart & More. Mozart: Divertimento in D major K. 136; Britten: Simple Symphony; Mendelssohn: String Symphony #10 in B minor; Bartók: Divertimento for Strings. **Windsor S.O., John Morris Russell, cond.** 519-252-6579, 800-387-9181 (+7:30pm)
- 6 7 7:30pm. University of Windsor, Assumption University Chapel, 400 Huron Church Rd, Windsor. \$20-27. **WSO.** 519-252-6579, 800-387-9181 (+11am)
- 6 7 8pm. CSQ. \$27-80. **Opera Ontario Lakmé.** 519-578-1570 (+25/1)
- 6 8 8pm. Showplace, 290 George St. N, Peterborough. \$12-25. Ravel: Mother Goose Suite; Gounod: Petite Symphonie; Milhaud: Concerto for Percussion; Saint-Saëns: Introduction and rondo capriccioso (arr. for marimba solo); The Golden Age of the xylophone (arr. Stride). **Peterborough S.O., Michael Newnham, cond.; John Rudolph, percussion.** (7:15pm Meet the Maestro PCC). 705-742-7469
- 6 12 8pm. First United Church, 16 William St, Waterloo. Planet Baroque. Handel: Samson, Overture; Concerto grosso in F; Organ Concerto in B-flat; Alan Heard: Partita Barocca (1981); Haydn: Organ Concerto in C; Symphony #89. **KW Symphony, Stephen Sitarsky, cond., leader; Jan Overduin, organ.** 800-265-8977, 519-578-1570
- 6 13 8pm. RRC. Guelph Pops. Delius: The Walk to the Paradise Garden; Jenkins: Palladio; Fauré: Pavane;

Webber: Tell me on a Sunday; Love Changes Everything; Gershwin: Let's Call the Whole Thing Off; Schönberg: Bring Him Home; Borodin: Polovetsian Dances, Strangers in Paradise. **KW Symphony, Kerry Stratton, cond.; Carol Ann Feldstein, mezzo; Kevin Bradshaw, baritone.** 800-265-8977, 519-763-3000 (→14 15)

13 8pm. TBCA. \$10-28. Masterworks Series. Martinu: Sinfonietta, "La Jolla"; Barber: Concerto for Violoncello, op.22; Mozart: Symphony #40, KV 550. **Thunder Bay S.O.; Geoffrey Moull, cond.; Denise Djokic, cello.** 807-684-4444

14 8pm. CSQ. Pops. **KWSO Feldstein Bradshaw.** 800-265-8977, 519-578-1570 (→13)

14 8pm. Greek Canadian Community Centre, Samia Rd./Hyde Park Rd., London. \$16-20. *Valentine's Day in the Big Apple, Cabaret and Dance.* Music of Tin Pan Alley, Broadway and Harlem. **London Pro Musica (chamber choir), Ken Fleet, cond.; The Andrew Petrasianus Combo.** 519-471-8944

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

15 7:30pm. George Street United Church, 534 George St. N., Peterborough (at McDonnell). \$10-20. *Valentine's Concert.* **Peterborough Singers, Syd Birrell, cond.; Sally Dibblee, soprano; Gael Morrison, piano.** 705-740-9018

15 8pm. CSQ. Pops. **KWSO Feldstein Bradshaw.** 800-265-8977, 519-578-1570 (→13)

16 8pm. KWCMS MusRm. **Quaternion II.** 519-886-1673

19 8pm. KWCMS MusRm. \$8-15. **Cathy Anderson, cello.** 519-886-1673

21 8pm. CSQ. Masterpiece. Buhr: world première; Stravinsky: Petrouchka; Ravel: Daphnis et Chloé. **KW Symphony, Martin Fischer-Dieskau; Orchestra London Canada; KW Philharmonic Chamber Singers.** 800-265-8977, 519-578-1570 (→22)

22 2pm. CSQ. **Valhalla Brass.** 800-265-8977, 519-578-1570 (→7/12)

22 7:30pm. Centennial Hall, 550 Wellington Rd., London. *Cabaret 2003.* **Gerald Fagan Singers.** 519-433-9650

22 8pm. BrockU-CA SOST. \$10-35. *A Night at the Proms.* Malcolm Arnold: A Grand Grand Festival Overture; Elgar: Pomp and Circumstance; Arne: Rule Britannia (plus My Fair Lady; Beatles; Tom Jones). **Niagara Symphony, Daniel Swift, cond.** 905-687-4993, 905-688-5550 x3257 (→23)

22 8pm. CSQ. **KWSO Orchestra London.** 800-265-8977, 519-578-1570 (→21)

22 8pm. TBCA. \$10-28. Pops Series. Silent movie music. **Thunder Bay S.O.; Geoffrey Moull, cond.; Rick Friend, piano.** 807-684-4444

23 2:30pm. BrockU-CA SOST. \$10-35. **Niagara Proms.** 905-687-4993, 905-688-5550 x3257 (→22)

25 8pm. Albert College Chapel, 160 Dundas St. W., Belleville. \$5-15. Riggs Concerts of the Americas. Schumann: Fantasiestücke op.73; Cinq pièces dans le style folklorique op.102; Beethoven: Balade sur un souvenir d'octobre 99; Mendelssohn: Sonate #2 op.58; Beethoven: Variations sur Bei Männern welche Liebe fühlen; Chopin: Introduction et Polonaise brillante op.3. **Les Romantiques (Benoît Loisel, violoncelle; François Zeitouni, piano).** 613-962-1309

26 8pm. RRC. Guelph Symphony. Peter Hatz: Réveillon; Bizet: Symphony in C; Beethoven: Symphony #2. **KW Symphony, Rolf Bertsch, cond.** 519-763-3000, 800-265-8977

27 8pm. HILC. \$10-15. TBSO Festival 2003. *Schubert Concert 1.* Chamber music. **Thunder Bay S.O.; Geoffrey Moull, cond.** 807-684-4444

27 8pm. KWCMS MusRm. \$10-20. **Anthony Field, guitar.** 519-886-1673

28 8pm. HILC. \$10-15. TBSO Festival 2003. *Schubert Concert 2.* Chamber music. **Thunder Bay S.O.; Geoffrey Moull, cond.** 807-684-4444

MARCH

1 7:30pm. United Church, 112 Collier St., Barrie. \$12-15. Mozart: Requiem. **King Edward choir; Renaissance C.O.** 705-726-1916

1 8pm. CSQ. \$26-33. Bramwell Tovey: Requiem for a Charred Skull; Henryk Gorecki: Miserere. **KW Philharmonic Choir; Hannaford Street Silver Band; Howard Dyck, cond.** 519-578-1570, 800-265-8977

2 8pm. HILC. \$10-15. TBSO Festival 2003. *Schubert Concert 3.* Schubert: Symphony #5, D.485; Konzertstück for Violin; Symphony #6, D.589. **Thunder Bay S.O.; Geoffrey Moull, cond.; Karoly Szilady, violin.** 807-684-4444

6 8pm. RRC. Guelph Pops. Garrison Keillor: Young Lutheran's Guide to the Orchestra; John Williams: Harry Potter and the Sorcerer's Stone Suite; Moe Kaufmann: The Mission, Swingin' Shepherd Blues, Gabriel's Oboe; Johnny Cowell: Roller Coaster; Cannonball Adderley: Work Song, Chances Are, Summertime. **KW Symphony (members), Daniel Warren, cond.; Alex Mustakas, narrator.** 800-265-8977, 519-763-3000 (→7)

7 7:30pm. University of Windsor, Assumption University Chapel, 400 Huron Church Rd., Windsor. \$20-27. Bach & Beyond. Vivaldi: The Four Seasons; Gloria. **Windsor S.O., John Morris Russell, cond.; Young Canadian Violin Virtuoso; Windsor Symphony Chorus; Katherine FitzGibbon, chorusmaster.** 519-252-6579, 800-387-9181

7 8pm. CSQ. Pops. **KWSO Pops.** 800-265-8977, 519-578-1570 (→6)



globe Globe Theatre, Winnipeg

MCCH Manitoba Centennial Concert Hall, 555 Main Street (across from City Hall), Winnipeg, 204-957-0835

DECEMBER

6 8pm. MCCH. \$20-46. MTS Pops. *Christmas Concert.* **Winnipeg S.O., Jeff Tyzik, cond.** 204-957-0835, 204-949-3999 (→7 8)

7 8pm. MCCH. \$20-46. **WSO Christmas.** 204-957-0835, 204-949-3999 (→6)

8 2pm. MCCH. \$20-46. **WSO Christmas.** 204-957-0835, 204-949-3999 (→6)

13 8pm. MCCH. \$20-36. Berlioz: Roman Carnival; Colgrass: Crossworlds; Saint-Saëns: Symphony #3. **Winnipeg S.O., Matthias Bamert, cond.; Marina Piccinini, flute; Andreas Haefliger, piano; Dietrich Bartel, organ.** 204-957-0835, 204-949-3999 (→14)

14 8pm. MCCH. \$20-36. **WSO Haefliger.** 204-957-0835, 204-949-3999 (→13)

JANUARY

1 3pm. MCCH. \$39-59. *Salute to Vienna.* Viennese waltzes, etc. **Strauss Symphony of Canada, Bernhard Schneider, cond.; Zrinco Soco, tenor; Olga Szilagyi, soprano; members of Ottmann Viennese Dance Ensemble.** 204-780-3333

9 8pm. MCCH. Bridges of Manitoba. *On Being Ukrainian: A Celebration.* **Winnipeg S.O.; Rozmai Bandura Ensemble; Koshet Choir.** 204-957-0835, 204-949-3999

10 8pm. MCCH. \$20-46. MTS Pops. *What's up Doc?* **Winnipeg S.O.; Doc Severinsen, cond., trumpet.** 204-957-0835, 204-949-3999 (→11 12)

11 8pm. MCCH. \$20-46. **WSO Severinsen.** 204-957-0835, 204-949-3999 (→10)

12 2pm. MCCH. \$20-46. **WSO Severinsen.** 204-957-0835, 204-949-3999 (→10)

17 8pm. MCCH. \$20-36. Classics 1. Rossini: The Italian Girl in Algiers; Overture; Mendelssohn: Symphony #4; Vivaldi: The Four Seasons. **Winnipeg S.O., Jaime Laredo, cond., violin.** 204-957-0835, 204-949-3999 (→18)

18 8pm. MCCH. \$20-36. **WSO Laredo.** 204-957-0835, 204-949-3999 (→17)

19 2pm. MCCH. \$11-16. GWL Life Sundays with the Family. Tchaikovsky. **Classical Kids Performers, Michelle Murre, cond.** 204-957-0835, 204-949-3999

24 MCCH. New Music Festival. Giya Kancheli. **Winnipeg S.O., Andrey Boreyko.** 204-957-0835, 204-949-3999

25 MCCH. New Music Festival. **Winnipeg S.O., Andrey Boreyko, cond.** 204-957-0835, 204-949-3999

26 MCCH. New Music Festival. **Winnipeg S.O., Andrey Boreyko, cond.** 204-957-0835, 204-949-3999

27 MCCH. New Music Festival. **Winnipeg S.O., Andrey Boreyko, cond.** 204-957-0835, 204-949-3999

28 MCCH. New Music Festival. **Winnipeg S.O., Andrey Boreyko, cond.** 204-957-0835, 204-949-3999

29 MCCH. New Music Festival. **Winnipeg S.O., Andrey Boreyko, cond.** 204-957-0835, 204-949-3999

30 MCCH. New Music Festival. **Winnipeg S.O., Andrey Boreyko, cond.** 204-957-0835, 204-949-3999

31 MCCH. New Music Festival. **Winnipeg S.O., Andrey Boreyko, cond.** 204-957-0835, 204-949-3999

FEBRUARY

1 MCCH. New Music Festival. **Winnipeg S.O., Andrey Boreyko, cond.** 204-957-0835, 204-949-3999

4 8pm. Westminster United Church, 745 Westminster Ave., Winnipeg. \$5-23. *Italian Night.* Wolf: Italian Serenade; Verdi: String Quartet; Tchaikovsky: Souvenir de Florence, op.70. **Manitoba C.O., Roy Goodman, cond.** 204-783-7377

6 7:30pm. MCCH. \$20-30. Nacht Music. Ryan: Violet Crumble; Beethoven: Piano Concerto #3; Symphony #1. **Winnipeg S.O., Michelle Murre, cond.; Berenika Zakrzewski, piano.** 204-957-0835, 204-949-3999

7 8pm. MCCH. \$20-46. MTS Pops. *In the Mood: Ellington and Swing.* **Winnipeg S.O., Jeff Tyzik, cond.; Dee Daniels, vocals; Rich Thompson, drums.** 204-957-0835, 204-949-3999 (→8 9)

8 8pm. MCCH. \$20-46. **WSO Duke Ellington.** 204-957-0835, 204-949-3999 (→7)

9 2pm. MCCH. \$20-46. **WSO Duke Ellington.** 204-957-0835, 204-949-3999 (→7)

15 8pm. MCCH. \$21-67. Mozart: Così fan tutte. **Manitoba Opera Chorus, Winnipeg S.O., Tadeusz Biernacki, conductor; Monica Huisman; Daniele Leblanc; Nathalie Paulin;**

ed by Robert Cooper. The cast includes sopranos **Tamara Hummel**, Saemi Chang and Peilu Ni, tenors Marcel van Neer and Fred Love, and baritone Stuart Graham. 416-366-7723.

Attila Glatz's **January 1** Salute to Vienna is presented in eleven cities in Canada: Calgary, Edmonton, Hamilton, Kitchener, Montreal, Ottawa, Regina, Toronto, Vancouver, Victoria and Winnipeg. The formula of orchestra, conductor, tenor, soprano and dancers is tried and true. Performances are either held in the afternoon or evening. Check listings or call 1-800-545-7807 <www.salutetovienna.com>.



Opera Ontario's Lalmé

Opera Ontario began their season with a successful, somewhat controversial *La Bohème*. For their second staged opera, soprano Jane Archibald makes her debut in the title role of the company's premiere production of *Délibes' Lalmé*. Stuart Howe, another Canadian tenor on the rise, takes the role of Gerald, while Anita Krause and Alfred Walker sing the roles of Mallika and Nilakantha, Yannick Nézet-Séguin conducts. **Jan. 25, 30, Feb. 1** (Hamilton) and **7** (Kitchener). (800) 575-1381



On December 12, fans of the violin will no doubt be delighted by the concert held at the Glenn Gould Studio. Mark Fewer, Judy Kang, Annalee Patipatanakoon, Erika Raum, Scott St. John and Jasper Woods perform works for the instrument from the baroque to the contemporary eras. (416) 205-5555

Music Toronto continues to charm chamber music lovers in its 31st season. Two famed Canadian string quartets are on this winter's list of events. On **January 16**, the **St. Lawrence String Quartet** comes back for the seventeenth time in Berg's *String Quartet Opus 3* and a creation by Canadian composer Melissa Hui. Former member cellist Marina Hoover joins her friends on stage in Schubert's *String Quintet*. On **February 20**, the Penderecki String Quartet performs works by Penderecki, Ligeti, Bartok and a world premiere of Barbara Croall's *Quartet*. Info : (416) 366-7723



The year 2003 marks the two-hundredth anniversary of Berlioz's birth. Many companies will present special programs throughout the year. On **Feb. 11**, mezzo Susan Platts and pianist Robert Kortgaard join the Canadian Opera Company Orchestra, under the direction of Richard Bradshaw. On the program, various works by Berlioz, including his *Nuits d'été*. (416) 205-5555

On **Feb. 14**, violinist and master teacher Lorand Fenyves celebrates his eighty-fifth birthday in style. Not one to sit on his laurels and just enjoy congratulatory messages, he performs Debussy and Ravel sonatas with pianist Lydia Wong. Scott St. John, on the viola, cellist Simon Freyer and double-bassist Edward Tait will join him to perform Schubert's *Trout Quintet*. (416) 978-3744

Piano aficionados won't want to miss Lang Lang's performance of Beethoven's *Piano Concerto No. 4* with the TSO on **Feb. 19 and 20**. The orchestra also performs Beethoven's *Symphony No. 7* under the baton of Jeffery Kahane. The following week, on **Feb. 26 and 27**, Emmanuel Ax is the guest soloist in Mozart's *Piano Concerto No. 14*. The young Canadian conductor Keri-Lynn Wilson leads the orchestra. (416) 872-4255

- John Tessier; James Westman; David Watson.** 204-780-3333 (+18 21)
- 18** 7pm. MCCH. \$21-67. **Manitoba Opera Codi.** 204-780-3333 (+15)
- 19** 8pm. Westminster United Church, 745 Westminster Avenue, Winnipeg. \$5-23. Hatzis: Pyrrhanean Dances; Dvorak: Notturmo for strings, op.40; Dohnanyi: Serenade for strings, op.10. **Manitoba C.O. Roy Goodman, cond.; Rivka Golani, viola; Beverley Johnston, percussion.** 204-783-7377
- 20** 7pm. GlobeT. \$18-23. **Sing-Along Sound of Music: Winnipeg S.O.** 204-949-3999 (+21 22 23 24 25 26 27 28/2, 1 2 3 4 5 6 7/3)
- 21** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 21** 8pm. MCCH. \$21-67. **Manitoba Opera Codi.** 204-780-3333 (+15)
- 22** 130pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 22** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 22** 8pm. MCCH. **Bridges of Manitoba. Winnipeg S.O.; Martha Brooks, vocals; Knut Haugson, piano; Steve Hamilton, bass; Kelly Marques, drums.** 204-957-0835, 204-949-3999 (+23)
- 23** Western Manitoba Centennial Auditorium, Brandon. WSO Bridges. 204-957-0835, 204-949-3999 (+22)
- 23** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 24** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 25** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 26** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 27** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 28** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 28** 8pm. MCCH. \$20-36. Kodaly: Galanta Dances; Beethoven: Piano Concerto #2; Brahms: Symphony #3. **Winnipeg S.O., Imre Pallo, cond.; André Laplante, piano.** 204-957-0835, 204-949-3999

MARCH

- 1** 1:30pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 1** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 2** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 3** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 4** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 5** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 6** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)
- 7** 7pm. GlobeT. \$18-23. **WSO Sing-Along.** 204-949-3999 (+20)



DECEMBER

- 15** 2:30pm. Castle Theatre, 1904 Clarence Ave. South, Saskatoon. \$3-12. Sibelius: Karelia Suite, etc. **Saskatoon Youth Orchestra, Wayne Toews, George Charpentier, cond.; Saskatoon Strings, Bernadette Wilson, cond.** 306-955-6336
- 29** 2:30pm. Saskatchewan Centre, Centennial Theatre Concert Hall, 200 Lakeshore Dr, Regina. \$29-59. **Salute to Vienna.** Viennese waltzes, etc. **Strauss Symphony of Canada, Bernhard Schneider, cond.; Zrinco Solo, tenor; Olga Szilagyi, soprano; members of Ottmann Viennese Dance Ensemble.** 306-525-9999

JANUARY

- 19** 7:30pm. Third Avenue United Church, 304 3rd Avenue North, Saskatoon. \$15-20. University of Saskatchewan, Department of Music, In Performance. **Alain Trudel, trombone.** 306-966-6177

FEBRUARY

- 8** 6pm. Bessborough Hotel, Battleford Room, Saskatoon. \$20. University of Saskatchewan, Department of Music, In Performance. **Gala Dinner. Faculty and students.** 306-966-6177

MARCH

- 2** 12:30pm. University of Saskatchewan, Department of Music, Quance Theatre, 28 Campus Drive, Saskatoon. \$6-10. **UofS Music Theatre, Garry Gable, director.** 306-966-6171



Banff CA Banff Centre for the Arts, Box 1020 Station 28, Banff, 800-413-8368, 403-762-6301: **RRH** Rolston Recital Hall

CPO Calgary Philharmonic Orchestra
Please note that the Calgary Philharmonic has suspended operations as of press time. They promised to resume operation and reschedule their concerts. Visit <www.cpo-live.com> for the revised schedule.

EpCPA EpCor Centre for the Performing Arts, 205 8th Ave. S.E., Calgary, 403-299-8888: **JSCH** Jack Singer Concert Hall

SeniorC Canmore Senior Centre, 6008 9th Street, Canmore: **Creek** Creekside

Ucal-MUS University of Calgary, 2500 University Drive NW, Calgary, 403-220-4907, 403-220-4906

UofAB University of Alberta Department of Music, 90th Avenue & 114th Street, Edmonton, 780-492-0601: **ConvHall** Convocation Hall, Arts Building; **Studio 27**, Fine Arts Building 2-7

Winspear Francis Winspear Centre for Music, #4 Sir Winston Churchill Square (99 Street & 102A Avenue), Edmonton, 780-428-1414, 800-563-5081

DECEMBER

- 7** 8pm. Southminster United Church, 1011 4th Ave. South, Lethbridge. \$15-20. Master Series. Handel: Messiah. **Lethbridge S.O.; University of Lethbridge Singers; Janet Youngdahl, Betty Hicks, Blaine Hendsbee.** 403-329-7328
- 8** 2pm. Winspear. \$24-34. **Family Christmas.** Allan Bevan, Bruce Sled, Daniel Pinkham, Derek Holman, Dmitry Bortniyansky, Eric Whitacre, Gottfried Berg, Gustaf Nordqvist, Henrik Odegaard, John Rutter, Kola Owolabi, Lara Hoggard, Robin John King, Sir David Willcocks, Thomas Weelkes. **Pro Coro Canada, Richard Sparks, cond.; Jeremy Spurgeon, organ; brass quintet.** 800-563-5081, 780-420-1247
- 10** 8pm. EpCPA JSCH. \$25-55. Celtic, folk, pop music. **CPO Strings; Leahy.** 403-299-8888, 403-571-0849
- 15** 2:30pm. First Church of the Nazarene, 65 Richard Way SW, Calgary. \$10. **Christmas Joy. Calgary Civic Symphony; Rosemary Thomson, cond.** 403-670-5430
- 15** 7:30pm. Knox United Church, 506-4th St. S.W., Calgary. \$16-20. **A Christmas Garland.** Rutter; Goswami: A Christmas Garland; traditional carols; audience sing-along. **Festival Chorus of Calgary, Mel Kirby, cond.; Altius Brass, Mark Lennon, cond.; Margaret Newman, organ.** 403-299-8888, 403-294-7400
- 20** 8pm. Winspear. \$15-62. Handel: Messiah. **Richard Eaton Singers, Edmonton Symphony Orchestra; Bruce Pullan, cond.; Linda Perillo, Frances Jellard, Robert Breault, Gary Relyea.** 780-428-1414 (+21)
- 21** 8pm. Winspear. \$15-62. **Richard Eaton ESO Messiah.** 780-428-1414 (+20)
- 22** 2pm. Winspear. \$15-62. **Sing-Along Messiah.** Handel: Messiah. **Richard Eaton Singers, ESO, Bruce Pullan, cond.; Linda Perillo, Frances Jellard, Robert Breault, Gary Relyea.** 780-428-1414

JANUARY

- 1** 2:30pm. EpCPA JSCH. \$35-80. **Salute to Vienna.** Viennese waltzes, etc. **Strauss Symphony of Canada, Radu Pantea, cond.; Georg Lehner, baritone; Margarita Halasa, soprano; members of Hungarian National Ballet.** 403-299-8888
- 1** 2:30pm. Winspear. \$35-75. **Salute to Vienna.** Viennese waltzes, etc. **Strauss Symphony of Canada, Victor Sawa, cond.; Benno Schollum, baritone; Elisabeth Freundlinger, soprano; members of Vienna Opera Ballet.** 780-428-1414
- 8** 12pm. Banff CA RRH. FD. Music at Noon, Wednesday. Baroque, classical, contemporary. 800-413-8368, 403-762-6301 (+15 22 29/1, 5 12 19 26/2, 5/3)
- 10** 7:30pm. Banff CA RRH. \$12-15. **Friday Evening Concerts.** 800-413-8368, 403-762-6301 (+17 24 31/1, 7 14 21 28/2, 7/3)
- 10** 8pm. UofAB ConvHall. \$7-12. Music at Convocation Hall. Hétu, Debussy, Brahms, Chopin: ballades. **Jacques Després, piano.** 780-492-0601
- 10** 8pm. Winspear. \$15-62. Beethoven: Piano Concerto#4, Tchaikovsky, Bernstein. **Naida Cole, piano; ESO; David Agler, cond.** (780) 428-1414 (+11 12)
- 10** 8pm. Christ Church Elbow Park, 3602 8th St. SW, Calgary. \$10-15. Early Music Voices. Medieval songs and stories. **Early Music Voices; Janet Youngdahl, soprano; Julie Andrijeski, vielle.** 403-243-2332
- 11** 8pm. Winspear. \$15-62. **Beethoven Cole ESO**

FEBRUARY

- Agler.** (780) 428-1414 (+10)
- 12** 2:30pm. SeniorC Creek. FD. Sundays in Canmore. Familiar classics to new compositions. 403-762-6301, 800-413-8368 (+19 26/1, 2 9 16 23/2, 2/3)
- 12** 8pm. Winspear. \$15-62. **Beethoven Cole ESO Agler.** (780) 428-1414 (+10)
- 13** 12:10pm. UofAB ConvHall. FA. Music at Noon. **Students from the Department of Music.** 780-492-0601
- 15** 12pm. Banff CA RRH. FD. **Music at Noon.** 800-413-8368, 403-762-6301 (+8)
- 17** 7:30pm. Banff CA RRH. \$12-15. **Friday Evening Concerts.** 800-413-8368, 403-762-6301 (+10)
- 17** 8pm. UofAB ConvHall. \$7-12. Faculty & Friends. Wolf, Schumann, Brahms, Cornelius. **Kathleen Corcoran, soprano; Harold Wiens, baritone; Roger Admiral, piano.** 780-492-0601
- 19** 2:30pm. SeniorC Creek. FD. **Sundays at Canmore.** 403-762-6301, 800-413-8368 (+12)
- 19** 3pm. UofAB ConvHall. \$5-10. Faculty Recital. Brahms. **Tanya Prochazka, cello; Janet Scott Hoyt, piano.** 780-492-0601
- 20** 8pm. UofAB Studio 27. FA. Student Composers Concert. New works for woodwind quintet. **Composition students.** 780-492-0601
- 20** 8pm. Ucal-MUS University Theatre. Craigie Hall, Calgary. \$20-35. Calgary Pro Musica Society. Beethoven: Quartet op.18, #6; Quartet op.59 #3; Quartet op.135. **Juilliard String Quartet; Joel Smirnoff, Ronald Copes, violins; Samuel Rhodes, viola; Joel Krosnick, cello.** 403-252-2534, 403-244-8277
- 20** 8pm. Yates Memorial Centre, 1002, 4 Avenue South, Lethbridge. \$15-25. Master Series. Bernstein: West Side Story (el); Weber: Clarinet Concerto #2, op.74; Dvorak: Symphony #8, op.88. **Lethbridge S.O.; Charles Demuyne, cond.; Margaret Mezei, clarinet.** 403-329-7328
- 22** 12pm. Banff CA RRH. FD. **Music at Noon.** 800-413-8368, 403-762-6301 (+8)
- 23** 8pm. Winspear. \$15-62. *Of the Earth and Sea.* Smetana, D'Indy, Estacio, Grofé. **Richard Raymond, piano; ESO; Rolf Bertsch, cond.** (780) 428-1414
- 24** 7:30pm. Banff CA RRH. \$12-15. **Friday Evening Concerts.** 800-413-8368, 403-762-6301 (+10)
- 24** 8pm. Ucal-MUS Eckhardt-Grammatte Hall. Rozsa Centre, University of Calgary, Calgary. \$10-15. **University of Calgary New Music Festival.** Allan Bell Innu; Kyle Lamont: Choro by Serca; Kevin Sharyk, David Berezan. **Land's End Chamber Ensemble.** 403-244-0707
- 25** 8pm. McDougall United Church, 10025 - 101 St., Edmonton. \$10-15. *All that Jazz!*. **I Coristi Chamber Choir, Debra Cairns, cond.; Bill Richards Trio.** 780-401-5485
- 26** 2:30pm. SeniorC Creek. FD. **Sundays at Canmore.** 403-762-6301, 800-413-8368 (+12)
- 26** 7:30pm. Ucal-MUS Rozsa Centre. \$15-20. Mountain View Connection. Strauss, Krenek, Schubert, Wolf, Tchaikovsky; Rainer Maria Rilke: poems. **Glynis Ratcliffe, soprano; Nathan Pronysyn, actor; Charles Foreman, Kathleen van Mourik, pianos.** 403-240-4174
- 26** 8pm. McDougall United Church, 10025 - 101 St., Edmonton. FA. Master of Music Recital (U. of Alberta). *Christ and Anti Christ.* Howland, Haydn, Lauridsen, Lotti, Handel, Gawthrop, Willan, Barber, Monteverdi, Belmont. **Chamber Choral; Instrumental Ensemble; Vaughn Roste, cond.** 780-492-0601
- 27** 12pm. UofAB ConvHall. FA. Noon-Hour Organ Recital. **Students, faculty and guests of the University of Alberta.** 780-492-0601
- 29** 12pm. Banff CA RRH. FD. **Music at Noon.** 800-413-8368, 403-762-6301 (+8)
- 30** 2pm. UofAB Studio 27. FA. Lecture/Workshop. **Brigitte Poulin, piano.** 780-492-0601
- 30** 8pm. UofAB Studio 27. \$5-10. Visiting Artist Recital. **Brigitte Poulin, piano.** 780-492-0601
- 31** 7:30pm. Banff CA RRH. \$12-15. **Friday Evening Concerts.** 800-413-8368, 403-762-6301 (+10)
- 31** 8pm. Winspear. \$15-62. Haydn, Stravinsky, Gilliland, Sibelius: Symphony#5. **Jens Lindemann, trumpet; ESO; Victor Yampolsky, cond.** (780) 428-1414 (+2/1)

- 1** 8pm. Southern Alberta Jubilee Auditorium, 1415 14 Ave. NW, Calgary. \$22-81. John Estacio/John Murrell: Filumena. **Calgary Opera, Bramwell Tovey, cond.; Gaetan Laperriere; Gregory Dahi; Torin Chiles.** 403-297-8000, 403-262-7286 (+5 7)
- 1** 8pm. Winspear. \$15-62. **Lindemann ESO** (780) 428-1414 (+1/31)
- 2** 2pm. Winspear. \$24-34. **Latin Explosion.** Alberto Grau: Carlos Alberto Pino Fonseca; César Alejandro Carrillo; Atahualpa Yupanqui; Antonio Estévez; Guido López-Gavilán; Emami Aguiar. **Pro Coro Canada, Maria Guinand, cond.** 800-563-5081, 780-420-1247
- 2** 2:30pm. SeniorC Creek. FD. **Sundays at Canmore.** 403-762-6301, 800-413-8368 (+12/1)
- 2** 8pm. Southminster United Church, 1011 4th Ave. South, Lethbridge. \$12-18. Musaeus Series. Ariaga: Quartet #3; R. Murray Schafer: Quartet #5, "Rosaling"; Brahms: String Quartet #2, op.111. **Musaeus Quartet; Thomas Rolson, violin, viola.** 403-329-7328
- 3** 12:10pm. UofAB ConvHall. FA. Music at Noon. **Students from the Department of Music.** 780-492-0601
- 5** 12pm. Banff CA RRH. FD. **Music at Noon.** 800-413-

- 8368, 403-762-6301 (+8/1)
- 5** 7:30pm. Southern Alberta Jubilee Auditorium, 1415 14 Ave. NW, Calgary. \$22-81. **Calgary Opera Filumena.** 403-297-8000, 403-262-7286 (+1)
- 5** 8pm. UofAB ConvHall. \$5-10. Mozart: The Magic Flute. **University of Alberta Opera, Alan ord, director.** 780-492-0601 (+6 7 8)
- 6** 2pm. UofAB Studio 27. \$5-10. Masterclass. **Nelligan Saxophone quartet.** 780-492-0601
- 6** 8pm. UofAB Studio 27. \$5-10. Goldstein, Bell, Lemay, Fontaine. **Nelligan Saxophone quartet (Jean-François Guay; Cynthia Beyea; Ivan L'Allier, Michel Ethier).** 780-492-0601
- 6** 8pm. UofAB ConvHall. \$5-10. **Uofa Opera Magic Flute.** 780-492-0601 (+5)
- 7** 7:30pm. Banff CA RRH. \$12-15. **Friday Evening Concerts.** 800-413-8368, 403-762-6301 (+10/1)
- 7** 8pm. Southern Alberta Jubilee Auditorium, 1415 14 Ave. NW, Calgary. \$22-81. **Calgary Opera Filumena.** 403-297-8000, 403-262-7286 (+1)
- 7** 8pm. UofAB ConvHall. \$5-10. **Uofa Opera Magic Flute.** 780-492-0601 (+5)
- 8** 8pm. Northern Alberta Jubilee Auditorium, 11455 - 87 Avenue, Edmonton. \$23-83. Gilbert and Sullivan: The Mikado. **Edmonton Opera; Edmonton S.O.; Peter Dala, cond.** 780-429-1000 (+11 13)
- 8** 8pm. UofAB ConvHall. \$5-10. **Uofa Opera Magic Flute.** 780-492-0601 (+5)
- 9** 2:30pm. SeniorC Creek. FD. **Sundays at Canmore.** 403-762-6301, 800-413-8368 (+12/1)
- 9** 4pm. UofAB Studio 27. FA. Masterclass. **Jean-Marie Londeix, saxophone.** 780-492-0601
- 10** 8pm. UofAB ConvHall. \$5-10. Music at Convocation Hall. Denisov, Fisher, Terzakis, Dana Wilson. **William H. Street, saxophone; Roger Admiral, piano.** 780-492-0601
- 11** 7:30pm. Northern Alberta Jubilee Auditorium, 11455 - 87 Avenue, Edmonton. \$22-73. **Edmonton Opera Mikado.** 780-429-1000 (+8)
- 12** 12pm. Banff CA RRH. FD. **Music at Noon.** 800-413-8368, 403-762-6301 (+8/1)
- 12** 8pm. Ucal-MUS Eckhardt-Grammatte Hall. Rozsa Centre, University of Calgary, Calgary. \$17-21. Orff: Catulli Carmina; choral settings of the "Song of Songs". **Festival Chorus of Calgary, Mel Kirby, cond.; Tara Marlena Smith, soprano; Joel Garcellano, tenor; Marcel Bergmann, Elizabeth Bergmann, pianos; University of Calgary Percussion Ensemble, Rod Thomas Squance, cond.** 403-299-8888, 403-294-7400
- 13** 7:30pm. Northern Alberta Jubilee Auditorium, 11455 - 87 Avenue, Edmonton. \$22-73. **Edmonton Opera Mikado.** 780-429-1000 (+8)
- 14** 6pm. UofAB Faculty Club. \$5-10. **Valentine's Ball. University of Alberta Academy Strings, Tanya Prochazka, cond.** 780-492-0601
- 14** 7:30pm. Banff CA RRH. \$12-15. **Friday Evening Concerts.** 800-413-8368, 403-762-6301 (+10/1)
- 16** 2:30pm. SeniorC Creek. FD. **Sundays at Canmore.** 403-762-6301, 800-413-8368 (+12/1)
- 19** 12pm. Banff CA RRH. FD. **Music at Noon.** 800-413-8368, 403-762-6301 (+8/1)
- 21** 7:30pm. Banff CA RRH. \$12-15. **Friday Evening Concerts.** 800-413-8368, 403-762-6301 (+10/1)
- 23** 9:30am. UofAB ConvHall. FA. Masterclass. **Angela Cheng, piano.** 780-492-0601
- 23** 2:30pm. SeniorC Creek. FD. **Sundays at Canmore.** 403-762-6301, 800-413-8368 (+12/1)
- 23** 2:30pm. First Church of the Nazarene, 65 Richard Way SW, Calgary. \$10. **Maestro's Surprise. Calgary Civic Symphony; Rosemary Thomson, cond.** 403-670-5430
- 24** 12pm. UofAB ConvHall. FA. Noon-Hour Organ Recital. **Students, faculty and guests of the University of Alberta.** 780-492-0601
- 26** 12pm. Banff CA RRH. FD. **Music at Noon.** 800-413-8368, 403-762-6301 (+8/1)
- 28** 7:30pm. Banff CA RRH. \$12-15. **Friday Evening Concerts.** 800-413-8368, 403-762-6301 (+10/1)
- 28** 8pm. Southminster United Church, 1011 4th Ave. South, Lethbridge. \$12-18. Musaeus Series. Janacek: Quartet #1, "The Kreutzer Sonata"; Castelnovo-Tedesco: Quintet for Guitar and Strings; Dvorak: Quartet, op.80. **Musaeus Quartet; Dale Ketcheson, guitar.** 403-329-7328
- 28** 8pm. UofAB ConvHall. \$7-12. Faculty & Friends. *Schumann Bach sketches.* Liszt: Prelude and Fugue on Bach; Franck: Chorale in A Minor; Finale; Reger: Introduction and Passacaglia; Benedictus. **Marnie Giesbrecht, organ.** 780-492-0601

MARCH

- 1** 8pm. Winspear. \$15-62. Berlioz: Romeo and Juliet. **Richard Eaton Singers; I Coristi Chamber Choir; Edmonton S.O.; Catherine Robbin, Benoit Boutet.** 780-428-1414
- 2** 2:30pm. SeniorC Creek. FD. **Sundays at Canmore.** 403-762-6301, 800-413-8368 (+12/1)
- 2** 7:30pm. Ucal-MUS Rozsa Centre. \$15-20. Mountain View Connection. Debussy: En Blanc et Noir; Ravel, Kreisler, Brahms, Prévost. **Oliver Thounin, violin; Charles Foreman, Kathleen van Mourik, pianos.** 403-240-4174
- 3** 8pm. Yates Memorial Centre, 1002, 4 Avenue South, Lethbridge. \$15-25. Master Series. John Williams: Jurassic Park (el); Mozart: Concerto for Two Pianos #10, K. 365; Beethoven: Symphony #6, op.68 "Pastoral". **Lethbridge S.O.; Broek Bosma, cond.; Marcel Bergmann, Elizabeth Bergmann, pianos.** 403-329-7328
- 5** 12pm. Banff CA RRH. FD. **Music at Noon.** 800-413-

- 8368, 403-762-6301 (←8/1)
- 5 8pm. Engineered Air Theatre, Calgary, \$10-15. New Works Calgary. **Guido Arbonelli, clarinet.** 403-220-7202
- 7 7:30pm. Banff CA RRH. \$12-15. **Friday Evening Concerts.** 800-413-8368, 403-762-6301 (←10/1)
- 8 8pm. Winspear, \$15-62. Berlioz: Le Corsaire, Les Nuits d'été, Symphonie Fantastique. **Agathe Martel, soprano; ESO; Simon Streatfield, cond.** (780) 428-1414 (→8 9)



Main ticket agent: **Ticketmaster** 604-280-3311

ChanC Chan Centre for the Performing Arts, 6265 Crescent Rd., UBC Campus, Vancouver, 604-822-2697

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

UBC-MUS University of British Columbia, School of Music, 6361 Memorial Rd, Vancouver, 604-822-5574; **RH** Recital Hall

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

VCM Victoria Conservatory of Music, 907 Pandora Ave. (at Quadra), Victoria, 250-386-5311, 250-384-7469; **AGPH** Alix Goodlen Performance Hall

DECEMBER

- 6 8pm. VCM AGPH. \$12-15. *An Exploration of Brother XII and the Unfolding Opera.* Wes R.D. Wraggett: *Brother XII* (opera, concert performance). **Students of the Opera Studio; Selena James, artistic director; Robert Holliston, music director; Gwen Dobbie, production director.** 250-386-5311, 250-384-7469
- 7 7:30pm. Langley Community Music School, 4899 207th Street, Langley, \$10-22. *Mary's Song.* Sacred and secular Christmas choral music. **Elektra Women's Choir.** 604-833-1255 (→8)
- 8 2:30pm. RoTh. \$18-45. Signature. Suk: Meditation on "St. Winceslas"; Brahms: Double Concerto for violin and cello; Dvorak: Symphony #9. **Victoria Symphony, Geoffrey Moull, cond.; Jonathan Crow, violin; Brian Manker, cello.** 250-386-6121, 250-385-6515 (→9)
- 8 3pm. Richmond Cultural Centre, Lecture Hall, #100, 7700 Minoru Gate, Richmond, 604-276-2747. *Prelude to Christmas.* Vivaldi: The Four Seasons, Winter; Handel: Hallelujah; Vaughan Williams: Fantasy on Greensleeves; O Holy Night; Christmas melody (Silver Bells, The Christmas Song, Gesu Bambino, White Christmas). **Richmond Orchestra, Christopher Robertson, cond.** \$4-6
- 8 7:30pm. Langley Community Music School, 4899 207th Street, Langley, \$10-22. **Elektra Christmas.** 604-833-1255 (→7)
- 9 8pm. RoTh. \$18-45. **Victoria S.O. Crow Manker.** 250-386-6121, 250-385-6515 (←8)
- 11 8pm. First Metropolitan United Church, Quadra at Balmoral, Victoria. \$11-19. *Christmas Carol and Wassail.* Haydn: Missa brevis sancti Joannis de Deo (Little Organ Mass); Christmas music. **Linden Singers of Victoria; with chamber orchestra.** (Post-concert activities). 250-595-4727
- 12 8pm. ChanC. \$14-20. Lehar: The Merry Widow. **UBC Opera Ensemble; Vancouver Philharmonic orchestra; Richard Epp, cond.** 604-822-5574 (→13 14 15)
- 13 8pm. ChanC. \$14-20. **UBC Opera Merry Widow.** 604-822-5574 (←12)
- 13 8pm. Orpheum Theatre, 601 Smith St, Vancouver (between Granville & Seymour St.). \$15-35. Handel: Messiah. **Vancouver chamber choir, Jon Washburn, cond.; TWU Chamber Singers; CBC Radio Orchestra; Henriette Schellenberg, Anita Kraus, Colin Balzer, Mark Pedrotti.** 604-280-3311 (→14)
- 13 8pm. RoTh. \$18-45. Pops. *Christmas Pops.* Menotti: Amahl and the Night Visitors, orchestral suites; Anderson: carol sing-along; Rutter: Candlelight Carol. **Victoria Symphony, Brian Jackson, cond.; Victoria Symphony Children's Choir.** 250-386-6121, 250-385-6515 (→14 15)
- 13 8pm. West Vancouver United Church, 2062 Esquimalt, West Vancouver. \$10-27. *Christmas Concert.* J. B. Bach: Overture #1 in G minor; Telemann: Machet die Tore weit (cantata); Concerto in F major for 3 violins and orchestra; J. S. Bach: Nun komm der heiden Heiland (cantata #61). **Pacific Baroque Orchestra; Marc Destrubé violin; Siri Olesen, Jonathan Quick, Liz Hamel, George Robertson.** 604-215-0406 (→14)
- 14 2pm. Roundhouse Community Centre, Pacific & Davie St. Vancouver. FD. Caravan World Rhythms Society. *Voices from Eastern Europe.* **Zeelia (Ukrainian); Grabec Folk Band (Croatian).** 604-713-1800
- 14 8pm. ChanC. \$14-20. **UBC Opera Merry Widow.** 604-822-5574 (←12)
- 14 8pm. Gilmore Park United Church, 8060 #1 Road, Richmond. 604-276-2747. *Christmas Favourites.*

Music and readings chosen by the singers.

- Richmond Chorus.** \$5-14 (→15)
- 14 8pm. Hodson Manor, 1254 West 7th Avenue, Vancouver. \$8-10. Early Music Vancouver. Froberger, Le Roux, Couperin, Frescobaldi, Philips, Marchand. **Sandra Mangsen, harpsichord.** (Informal concert, tickets at the door). 604-732-1610
- 14 8pm. Orpheum Theatre, 601 Smith St, Vancouver (between Granville & Seymour St.). \$15-35. **VCC Messiah.** 604-280-3311 (←13)
- 14 8pm. RoTh. \$18-45. **Victoria S.O. Christmas Pops.** 250-386-6121, 250-385-6515 (←13)
- 14 8pm. St. Andrew's United Church, Vancouver. *This Festive Season.* **Laudate Singers, Lars Kaario, cond.; Cecilia Ensemble Women's Choir.** 604-831-3158 (→15)
- 14 8pm. St. Augustine's Catholic Church, 2028 West 7th, Vancouver. \$10-27. **Pacific Baroque Christmas.** 604-215-0406 (←13)
- 15 8pm. RoTh. \$18-45. **Victoria S.O. Christmas Pops.** 250-386-6121, 250-385-6515 (←13)
- 15 3pm. ChanC. \$14-20. **UBC Opera Merry Widow.** 604-822-5574 (←12)
- 15 3pm. Gilmore Park United Church, 8060 #1 Road, Richmond. 604-276-2747. **Richmond Christmas.** \$5-14 (←14)
- 15 3pm. St. Andrew's United Church, Vancouver. **Laudate Singers Festive.** (Shorter concert for children). 604-831-3158 (←14)
- 15 3pm. VCM AGPH. \$8-10. *Choral Fantasia.* Taverner: Western Wynde Mass; Britten: Ceremony of Carols. **Ensemble Sine Nomine; Bel Canto Singers; VCM Youth Choir; VCM Honour Chorus.** 250-386-5311, 250-384-7469
- 20 7:30pm. Nanaimo Conservatory, Port Theatre, 125 Front St., Nanaimo. \$15-42. *A Traditional Christmas.* O Holy Night; Gesu Bambino; sing-along carols, etc. **Vancouver Island Symphony, Marlin Wolfe, cond.; Heather Pawsey, soprano; British Columbia Boys Choir.** 250-754-8550 (→21)
- 20 8pm. Christ Church Cathedral, Victoria (Quadra at Burdett). \$18-45. Handel: Messiah. **Victoria Symphony, Micheal Gormley, cond.; Capriccio Vocal Ensemble; Phoebe McCrae, Sarah Fryer, Terence Mierau, Paul Grindley.** 250-385-6515 (→21)
- 20 8pm. University of British Columbia, University Chapel, 5375 University Blvd, Vancouver. \$18-24. Early Music Vancouver. *Music for the Pope's Christmas Dinner.* Caccini, Corelli, Manfredini, A. Scarlatti, Torelli: cantatas; instrumental works. **Julie Harris, soprano; La Cetra, Ray Nurse, cond.** (7:15pm PCC). 604-732-1610
- 21 7:30pm. Nanaimo Conservatory, Port Theatre, 125 Front St., Nanaimo. \$15-42. **Vancouver I.S. Christmas.** 250-754-8550 (←20)
- 21 8pm. Christ Church Cathedral, Victoria (Quadra at Burdett). \$18-45. **Victoria S.O. Messiah.** 250-385-6515 (←20)
- 22 7:30pm. ChanC. \$10-18. *35th Anniversary Gala Christmas Concert.* **British Columbia Boys Choir, Gerald van Wyck, Tony Araujo, cond.** 604-280-3311

JANUARY

- 1 2:30pm. Orpheum Theatre, 601 Smith St, Vancouver (between Granville & Seymour St.). \$35-75. *Salute to Vienna.* Viennese waltzes, etc. **Vancouver Opera Orchestra, Gert Meditz, cond.; Warren Mok, tenor; Livia Galambos, soprano; members of Ottmann Viennese Dance Ensemble.** 604-280-4444
- 3 8pm. RoTh. \$30-69. *Salute to Vienna.* Viennese waltzes, etc. **Strauss Symphony of Canada, Gert Meditz, cond.; Warren Mok, tenor; Livia Galambos, soprano; members of Ottmann Viennese Dance Ensemble.** 250-386-6121
- 10 8pm. University of British Columbia, University Chapel, 5375 University Blvd, Vancouver. \$18-24. Early Music Vancouver. Bach: Nach dir, Herr, verlanget mich, BWV 150; Der Herr denkt an uns, BWV 196; Himmelskönig, sei willkommen, BWV 182 (early cantatas). **Early Music Vancouver's Bach Cantata Project Singers and Players, Ray Nurse, cond.; Ellen Hargis, Laura Pudwell, Colin Balzer, Tyler Duncan.** (7:15pm PCC). 604-732-1610
- 11 8pm. St. Andrew's Presbyterian Church, Douglas at Broughton, Victoria. \$10-18. Early Music Society of the Islands. J.S. Bach, C.P.E. Bach. **Elissa Poole, baroque flute; Colin Tilney, harpsichord.** 250-882-5058
- 11 8pm. UVic FarqA. \$18-45. Century. Schnittke: Violin concerto #1; Rachmaninoff: Symphony #1. **Victoria Symphony, Timothy Vernon, cond.; Jonathan Crow, violin.** 250-385-6515
- 15 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. **Brad Turner Quartet.** 604-822-5574
- 18 8pm. Ryerson United Church, 2195 West 45th Ave, Vancouver (at Yew St.). \$15-20. *The Seven B's.* Bach: Nun komm, der heiden Heiland, BWV 61; Beethoven: Christ on the Mount of Olives, Hallelujah; Brahms: Wechselt zum Tanz, op.31 #1; Byrd: O magnum mysterium; Bruckner: Pange lingua; Britten: Jubilate Deo; Bernstein: The Best of All Possible Worlds; etc. **Vancouver Chamber Choir, Jon Washburn, cond.; plus 6 guest conductors from VCC's National Conductors' Symposium.** 604-280-3311
- 19 2:30pm. RoTh. \$18-45. Signature. Bach: Brandenburg Concerto #3; Mendelssohn: Symphony #5 "Reformation"; Beethoven: Violin

New opera

On February 1, 5 and 7, Calgary Opera presents the world premiere of a new Canadian opera. Written by composer John Estacio on a libretto of John Murrell, *Filumena* is filled with all the elements of grand opera. Inspired by a true story, it tells the tragic tale of Italian immigrant Florence (Filumena) Losandro, who became one of the last women hanged for murder in Canada. Soprano Laura Whalen sings Filumena and baritone Gaëtan Laperrière plays Emilio Picariello. Bramwell Tovey conducts the CPO. (403) 297-8000

Saxophone Week at University of Alberta

Saxophone players and their fans are in for a real treat February 6 to 10 as masterclasses and concerts are presented in Studio 27 in Edmonton. The Nelligan Saxophone Quartet presents both a masterclass and a concert on February 6. Program includes works by Goldstein, Bell, Lemay, and Fontaine. On February 9, the world-renowned Jean-Marie Londeix shares his wisdom with young performers. To close the week, William H. Street performs works by Denisov, Fisher, Terzakis and a new work by American composer Dana Wilson, accompanied by pianist Roger Admiralat Convocation Hall. (780) 492-0601

BRITISH COLUMBIA PREVIEWS

Salvatore Licitra Makes Canadian Debut

Salvatore Licitra is part of this generation of tenors vying to replace The Three Tenors. His career received a big boost when Pavarotti cancelled his farewell appearance at the Metropolitan Opera in *Tosca* last May. Licitra was flown in for the Gala evening. Sony released his first solo album shortly afterward. His Feb. 5 Vancouver Recital Society concert in a program of Verdi and Puccini arias represents his Canadian debut. David Agler conducts the CBC Radio Orchestra. (604) 602-0363



The Vancouver Chamber Choir, under the direction of Jon Washburn, performs on **January 18** works by seven composers whose last names begin with the letter B (Bach, Beethoven, Brahms, Byrd, Bruckner, Britten and Bernstein) directed by 7 different conductors. (604) 280-3311

On **January 19**, Canadian pianist Robert Silverman, acclaimed by critics for his interpretations of Beethoven, performs a solo recital of works by Beethoven, Liszt and Schumann at the Chan Centre. (604) 822-5574

On **January 26**, flutist Emmanuel Pahud performs at the Chan Centre. The New York Times said that French-Swiss Pahud is "poised to become the world's premier flutist." Known for remarkable musical intelligence, astounding dynamic range, and warm and lustrous sound, he plays on a 14-karat gold flute. French virtuoso pianist Helene Grimaud accompanies him. A golden opportunity. (604) 602-0363

Metropolitan Opera Broadcasts Begin

The 2002-03 broadcast season begins on Dec. 7, 2002 on CBC Radio Two and La Chaîne culturelle (Radio-Canada). Of particular note for Canadians are Bolcom's *A View from the Bridge* (Dec. 28) featuring the Metropolitan debut of Canadian soprano **Isabel Bayrakdarian** and Berlioz's *Les Troyens* (Feb. 22) featuring Canadian heldentenor Ben Heppner. The Met premiered Bellini's *Il Pirata* as a vehicle for superstar soprano Renée Fleming. Initial reviews of the October 22nd performance were mixed, but it would be interesting to hear the Feb. 8 broadcast. <www.operainfo.org>



Concerto. **Victoria Symphony, Murry Sidlin, cond.; Gwen Thompson, violin.** 250-386-6121, 250-385-6515

19 3pm. ChanC. \$23-30. UBC School of Music. Beethoven, Schumann, Liszt. **Robert Silverman, piano.** 604-822-5574

22 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Dohnanyi: Sextet, op.37; Bridge: Sonata for Cello and Piano. **Wesley Foster, clarinet; Richard Mingus, horn; Andrew Dawes, violin; David Harding, viola; Eric Wilson, cello; Terence Dawson, piano.** 604-822-5574

23 2pm. RoTh. \$18-45. Pops. Ivor Novello, Lehar, Loewe. **Victoria Symphony, Brian Jackson, cond.; Denys Mailhot, baritone.** 250-386-6121, 250-385-6515 (→2425)

24 8pm. RoTh. \$18-45. **Victoria S.O. Mailhot.** 250-386-6121, 250-385-6515 (→23)

25 8pm. ChanC. \$18-40. Early Music Vancouver. Mozart: Die Zauberflöte, KV 620, Overture, Serenade, K. 375; Symphony #40. **Victoria Symphony (Eric Hoepflich, Toni Salar Verdu, clarinets; Jane Gower, Javier Zafra, bassoons; Teunis van der Zwart, Erwin Wieringa, horns); Pacific Baroque Orchestra, Marc Destrubé, cond.** 604-732-1610

25 8pm. RoTh. \$18-45. **Victoria S.O. Mailhot.** 250-386-6121, 250-385-6515 (→23)

25 8pm. Scotiabank Dance Centre, 677 Davie St. Vancouver. \$15-20. Vancouver New Music. Gérard Grisey: Le Noir de l'Étoile. **Four Gallon Drum (Nick Coulter, Jonathan Bernard, Robin Reid, Vern Griffiths, percussion, tape, astronomical radio signals).** 604-633-0861

25 8pm. St. Andrew's Presbyterian Church, Douglas at Broughton, Victoria. \$10-18. Early Music Society of the Islands. *Food, Wine and Song.* Medieval and early Renaissance music. **Orlando Consort (with Clarissa Dickson Wright, chef and food historian, presenting medieval recipes).** 250-882-5058

26 2pm. RoTh. \$18-45. Young People. *From Opera to the Movies.* Hansel and Gretel; Oliver; Empire of the Sun; etc. **Victoria Symphony, Brian Jackson, cond.; Victoria Symphony Children's Choir.** 250-386-6121, 250-385-6515

26 3pm. ChanC. Vancouver Recital Society. **Emmanuel Pahud, flute; Hélène Grimaud, piano.** 604-602-0363

29 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. *Welcome the Year of the Sheep.* **Vancouver Chinese Instrumental Music Society.** 604-822-5574

30 8pm. UBC-MUS RH. \$10-20. Pacific Spirit Concerts. **James Tocco, piano.** 604-822-5574

31 7pm. UBC-MUS RH. \$3-55. Masterclass. **James Tocco, piano.** 604-822-5574 (→1/2)

31 8pm. VCM AGPH. \$5-10. Spectrum Faculty Concert Series. *Courtly Songs and Dances.* Music and dance of the Italian Renaissance. **Elizabeth MacIsaac, soprano; Lana Betts, flutes; Christine Prince, violin; Martin Bonham, viola da gamba; Douglas Hensley, lutes; Movimento (early dance ensemble).** 250-386-5311, 250-384-7469

FEBRUARY

1 2pm. UBC-MUS RH. \$3-\$5. **James Tocco.** 604-822-5574 (→31/1)

1 8pm. Hotel Vancouver, 900 West Georgia St. & Burrard St. Vancouver. \$48. *Fundraising special event: Swing Low (cabaret-style).* Spirituals. **Vancouver Chamber Choir, Jon Washburn, cond.; Dee Daniels; Peter Berring Trio.** 604-738-6822

2 2:30pm. Uvic FarqA. \$18-45. Century. Copland: Appalachian Spring; Cage: Concerto for Prepared Piano; Sibelius: Symphony #3. **Victoria Symphony, Glenn Mossop, cond.; Tzenka Dianova-Edwards, piano.** 250-385-6515

2 3pm. ChanC. \$28-48. Music at the Chan. **Los Angeles Guitar Quartet.** 604-822-2697

2 8pm. Vancouver Playhouse, Hamilton St. & Dunsmuir St., Vancouver. Vancouver Recital Society. **Scott St. John, violin; Rena Sharon, piano.** 604-602-0363

5 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Bach: A Musical Offering. **Burney Ensemble.** 604-822-5574

5 8pm. Orpheum Theatre. \$28-84. Vancouver Recital Society. Verdi & Puccini Arias. **Salvatore Licitra, tenor; CBC Radio Orchestra; David Agler, cond.** 604-602-0363, 604-280-3311

9 3pm. ChanC. \$28. UBC School of Music Pacific Spirit Concerts, Vancouver Recital Society. Stravinsky: Firebird Suite; Schubert: Sonata, D.960; Mussorgsky: Pictures at an Exhibition. **Alexander Korsantia, piano.** 604-602-0363, 604-822-5574

12 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Dahl, Crussell, Francaix. **Gene Ramsbottom, clarinet; Trio Accord.** 604-822-5574

14 8pm. University of British Columbia, University Chapel, 5375 University Blvd, Vancouver. \$18-24. Early Music Vancouver. *A Venetian Valentine.* Cavalli, Cazzati, Legrenzi, Marini, Priuli, Strozzi: arias; sonatas; dances. **Ellen Hargis, soprano; La Cetra, Ray Nurse, cond.** (7:15pm PCC). 604-732-1610

15 8pm. St. Andrew's Presbyterian Church, Douglas at Broughton, Victoria. \$10-18. Early Music Society of the Islands. *A Venetian Valentine.* Barbara Strozzi, Cavalli, Legrenzi. **Ellen Hargis, soprano; La Cetra.** 250-882-5058

15 8pm. UBC-MUS RH. \$10-20. Brahms, Haydn. **Borealis String Quartet; James Campbell, clarinet.** 604-822-5574

16 8pm. ChanC. \$25. Cherubini: Requiem; Brahms: Alto Rhapsody; Mahler: Rückert Lieder. **Chor Leoni, CBC Vancouver Orchestra, Mario Bernardi, cond.; Susan Platts, mezzo.** 604-280-3311

16 8pm. Fraserview Mennonite Brethren Church, 11295 Mellis Drive, Richmond. 604-276-2747. *Together in Song.* **Richmond Chorus; Newcombe Singers.** \$5-14

26 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Dvorák, Smetana, Janacek: Czech and Slovak Songs. **Jarmila Mrkusová, soprano; Richard Epp, piano.** 604-822-5574

27 8pm. Queen Elizabeth Theatre, Hamilton & Georgia Streets, Vancouver. \$25-100. *25th Anniversary Gala Concert.* **Vancouver Opera Orchestra; Jonathan Darlington, cond.** 604-683-0222

MARCH

1 8pm. St. Augustine's Catholic Church, 2028 West 7th, Vancouver. \$10-27. C.P.E. Bach: Sinfonia; Concerto for harpsichord; Haydn: Concerto for violin and harpsichord; Mozart: Divertimento; W.F. Bach: Sinfonia; Boccherini: Quintet. **Pacific Baroque Orchestra; Jacques Ogg, harpsichord; Marc Destrubé, violin.** 604-215-0406 (→2)

2 3pm. West Vancouver United Church, 2062 Esquimalt, West Vancouver. \$10-27. **Pacific Baroque Destrubé.** 604-215-0406 (→1)

5 12pm. UBC-MUS RH. \$4. Wednesday Noon Hours. Mozart, Brahms. **Cassatt String Quartet; David Harding, viola; Eric Wilson, cello.** 604-822-5574

6 8pm. ChanC. \$14-20. Smetana: The Bartered Bride. **UBC Opera Ensemble; UBC S.O. Norbert Baxa, cond.** (Co-production with Theatre UBC). 604-822-5574 (→7)

7 8pm. ChanC. \$14-20. **UBC Opera Bartered Bride.** 604-822-5574 (→6)



All these stations are FM.
SRC CC Société Radio-Canada, Chaîne Culturelle (Montréal 597-6000 100.7; Ottawa 102.5; Québec 95.3; Mauricie 104.3; Chicoutimi 100.9; Rimouski 101.5). Également, en direct sur le web <http://radio-canada.ca/web/indirect/culturelle>. **L'Opéra du Metropolitan**, samedis 13h30; intermissions en direct de Montréal. **Radio-Concerts** lun-jeu 20h; **Concerts sans mesure** lun-jeu 13h

CBC R2 Canadian Broadcasting Corporation, Radio Two (93.5 Montréal 597-6000; 103.3 Ottawa 724-1200). Also live on the web <http://www.radio-cbc.ca/radiotwo>. **Saturday Afternoon at the Opera**, Saturdays at 1:30pm; interludes from New York; postlude from CBC Toronto. **Choral Concert:** Sun 8:05am; Howard Dyck, host; **Take Five, concert portion, Mon-Fri 1pm**
CJRT 91.1 FM Classical and Jazz Radio, Toronto

DECEMBER

1 1pm. CBC R2. Take Five, concert portion. Brahms: Piano Concerto #1 in D minor, op.15; Wagner: Highlights from "Tristan and Isolde". **Deutsches Symphonie-Orchester Berlin; Kent Nagano, cond.; Radu Lupu, piano.** (From Germany)

7 1:30pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. Beethoven: Fidelio. **Metropolitan Opera Orchestra and Chorus, Peter Schneider, cond.; Waltraud Meier, Heidi Kyung Hong; Johan Botha; Paul Charles Clarke; Richard Paul Fink; Matti Salminen; Alan Held.** (Dur. 2h35). (→13h30)

8 8:11am. CBC R2. Choral Concert. *Advent Carol Service.* **Choir of Christ Church Cathedral, Vancouver; Rupert Lang, cond.**

9 1pm. CBC R2. Take Five, concert portion. Debussy: Prélude à l'après-midi d'un faune; Takemitsu: From me flows what you call time; Sibelius: Symphony #5 in E Flat Major. **Tso; Jukka Pekka Saraste, cond.; Nexus, percussion ensemble.** (From Roy Thomson Hall, Toronto)

9 13h. SRC CC. Concerts sans mesure. Sammartini: Sinfonia J.C. 41; W.F. Bach: Sinfonia F 67; Purcell: Suite pour orchestre à cordes d'Abdelaziz; Scarlatti: Concerto grosso #2-3; Caldara: Sinfonia concertata pour 2 violons et cordes; Nardini: Concerto pour violon, direction; **Lorenzo Colitto, violon**

9 20h. SRC CC. Radio-Concerts. Desmazure: Sinfonies pour l'entrée de la Reine d'Espagne à Marseille 1701. **La Nouvelle Sinfonie; Hervé Niquet, direction**

10 1pm. CBC R2. Take Five, concert portion. Prokofiev:

Sonata in C Major, op.56 for two violins; Shostakovich: Two Pieces, op.11 for string octet; Quartet #3 in F Major, op.73; Three Waltzes for flute, clarinet and piano; Quintet in G minor, op.57. **Jerusalem String Quartet; Belcea Quartet; Lorna McGehe, flute; François Houle, clarinet; Anton Nel, piano; Adam Neiman, piano.** (From Crofton House School; Vancouver Chamber Music Festival)

10 13h. SRC CC. Concerts sans mesure. Berlioz: Le Corsaire; Saint-Saëns: Concerto pour piano #2 op.22; Debussy: Images pour orchestre; Ravel: La Valse. **O.S. de Montréal; Pascal Rogé, piano; Jacques Lacombe, direction**

10 20h. SRC CC. Radio-concerts. Purcell, Schmelzer, Scarlatti, Boismortier, Maute, Leenhouts, Vivaldi, Pacchioni. **Paul Leenhouts, flûte à bec; Ensemble Caprice**

11 1pm. CBC R2. Take Five, concert portion. Part Frères; Ravel: Piano Concerto in G Major; Beethoven: Symphony #3 in E Flat Major, "Eroica". **Symphony Nova Scotia; Bernard Gueller, cond.; Naida Cole, piano.** (From Rebecca Cohn Auditorium, Halifax)

11 13h. SRC CC. Concerts sans mesure. Rachmaninov: Liturgie de saint Jean Christostome op.31; Bortniansky: Gloire à Dieu au plus haut des dieux; Ippolitov-Ivanov: La Grande Doxologie; Izvekou: Avec mes larmes; Chesnokov: O Mère de Dieu op.45 #5; Bortniansky: Seigneurs, nous te prions; Chesnokov: Dieu, sauvez-nous. **Chorovaya Akademiya de Moscou; Alexandre Sedov, direction**

11 20h. SRC CC. Radio-concerts. Yaroshevskaya /Bellemare: Le Petit Air, Dion: Les nouvelles amantures pour piano et orchestre; Ravel: Ma mère l'Oye. **Kim Yaroshevskaya, récitante; Denise Trudel, piano; Gilles Bellemare, direction**

12 1pm. CBC R2. Take Five, concert portion. Mendelssohn: Octet in E Flat Major, op.20; Schumann: Quintet in E Flat Major for piano and strings, op.44; R. Murray Schafer: String Quartet #1 (1970). **Belcea Quartet; Jerusalem String Quartet; Benjamin Hochman, piano.** (From Crofton House School; Vancouver Chamber Music Festival)

12 13h. SRC CC. Concerts sans mesure. *Les 100 ans de l'O.S. de Québec:* **Darren Lowe, Catherine Dallaire, violons; François Paradis, alto; Blair Lofgren, violoncelle; Jean Michon, contrebasse; Marie Picard, clarinette.** (en direct de Québec)

12 20h. SRC CC. Radio-concerts. Larrea, Blazquez, Bragato, Piazzolla, Salgan, Cobiane, Pugliese, Gardella, Federico, Demere, etc. **Veronica Larc, chant; Antonio Lys, violoncelle; Ensemble Romulo**

13 1pm. CBC R2. Take Five, concert portion. Beethoven: Piano Concerto #2; Symphony #2; Dieter Schnebel: Mozart-Moment for small orchestra; Beethoven Sinfonie for Percussion and Orchestra. **Orchestre de chambre de Lausanne; Christian Zacharias, director, piano.** (From Victoria Hall, Geneva)

14 1:30pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. Verdi: Il Trovatore. **Metropolitan Opera Orchestra and Chorus, Frédéric Chaslin, cond.; Sonda Radvanovsky; Elena Zarembo; Franco Farina; Carlos Alvarez; Willard White.** (Dur. 2h55). (→13h30)

15 8:11am. CBC R2. Choral Concert. *In Dulci Jubilo.* Schütz, Schein, Praetorius: motets for Christmas. **Studio de musique ancienne de Montréal; Christopher Jackson, cond.**

16 13h. SRC CC. Concerts sans mesure. Haydn: Concerto pour violoncelle et orchestre #1. Hob VII: 1. Prokofiev: Suite de Roméo et Juliette op.64. **O.S. allemand de Berlin; Heinrich Schiff, violoncelle, direction**

16 20h. SRC CC. Radio-concerts. Ysaye: Sonate op.27 #2, Sonate op.27 #3, Sonate op.27 #6; Shchedrin: Echo Sonata. Balalaika op.100; J.S. Bach: Sonate BWV 565. **Maxim Vengerov, violon**

17 13h. SRC CC. Concerts sans mesure. Haydn: Symphonie #83 La poule; Mozart: Airs extraits de Così fan tutte, Don Giovanni, Le nozze di Figaro; Symphonie #33 K.319. **Les Violons du Roy; Lyne Fortin, soprano; Bernard Labadie, direction**

20h. SRC CC. Radio-concerts. Schubert: Quatuor op.29 D. 804; Dvorak: Bagatelles op.47; Beethoven: Quatuor op.59 #1. **Quatuor Prazak; Réjean Poirier, harmonium**

13h. SRC CC. Concerts sans mesure. Rachmaninov: Concerto #3 op.30; Tchaikovsky: Casse-Noisette, acte 2. **Orchestre philharmonique de St-Petersbourg; Lang Lang, piano; Uuri Temirkanov, chef**

18 20h. SRC CC. Radio-concerts. Roussel: Sérénade op.30; Korde: Tenderness of Cranes; Shankar: L'Aube enchantée; Lizotte: Suite Galactique op.39; Gluck: Danse des Esprits; Villa-Lobos: Quintette op.57. **Caroline Lizotte, harpe; Catherine Sanfaçon-Bolduc, violon; Anne Beaudry, alto; Tim Halliday, violoncelle**

19 13h. SRC CC. Concerts sans mesure. Musique celtique (Irlande, Écosse, Angleterre, Galice). **Matthew White, haute-contre; Skye Consort**

20h. SRC CC. Radio-concerts. Musique médiévale, grégoriens, Dunstable, Le Livre vermeil de Montserrat (e). **Le Nef; Toronto Consort**

21 2pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. R. Strauss: Elektra. **Metropolitan**

Opera Orchestra and Chorus, James Levine, cond.; Gabriele Schnaut; Deborah Voigt; Hanna Schwarz; Siegfried Jerusalem; René Pape. (Intro 13:30; Dur. 1h55). (→14h)

22 8:11am. CBC R2. Choral Concert. *Euroadria Christmas Music Day 2002.* 12 hours of Christmas music live from European countries

22 9h56. SRC CC. Journée Euro Noël. Concerts de Noël provenant des pays membres de l'Union Européenne des Radios (en direct)

23 13h. SRC CC. Concerts sans mesure. Chostakovitch: Quatuor à cordes #10 op.118; Nielsen: Quintette pour vents, op.43; Rimsky-Korsakov/Crawley: Shéhérazade. **Quatuor Claude; Aeolian Winds**

23 20h. SRC CC. Radio-concerts. Britten, Poulenc, Debussy, Blanche/Dela, Daunais, Daudais, Bachmann, Holdridge, Rutter, Gagné, etc. **Jacques-Henri Gagnon, comédien; Luce Vachon, soprano; Valérie Deschenais, comédienne; Hélène Marceau, piano; Claude Gagnon, guitare; Choeur Les Rhapsodes; David Rompré, direction**

24 13h. SRC CC. Concerts sans mesure. *Contes en musique.* Ravel: Ma Mère l'Oye; Yaroshevskaya/Bellemare: Le petit air; Denis Dion: Les nouvelles aventures pour piano et orchestre. **O.S. de Trois-Rivières; Gilles Bellemare, direction; Kim Yaroshevskaya, narration; Denise Trudel, piano**

24 20h. SRC CC. Radio-concerts. Corelli: Concerto grosso #4 & 8 op.6 "de Noël"; Mozart: Ein musikalischer Spass K. 522; Schröder: Eine kleine Lachmusik; Heindrich: Thème et 10 Variations sur Happy Birthday; Bélanger: Noël pour cordes. **I Musici de Montréal; Yuli Turovsky, direction**

25 13h. SRC CC. Concerts sans mesure. Handel: Messiah. **Choeur et orchestre baroque d'Amsterdam; Ton Koopman, direction; Deborah Roy, soprano; Robin Blaze, haute-contre; Jörg Dürmüller, ténor; Klaus Mertens, basse**

25 20h. SRC CC. Radio-concerts. Schütz: Histoire de la Nativité; Praetorius, Schein: motets pour Noël. **Studio de musique ancienne de Montréal; Christopher Jackson, direction**

26 13h. SRC CC. Concerts sans mesure. Mozart: Trois Paritias. **Festival Winds**

26 20h. SRC CC. Radio-concerts. Musiques traditionnelles de Noël des pays celtiques et sud-américains. **Duo Robin Grenon, Gisèle Guilbord, harpes celtiques; Duo Los Palominos: Eradio Gill et Nicolarpa, voix et harpes paraguayennes**

28 1:30pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. William Bolcom: A View from the Bridge. **Metropolitan Opera Orchestra and Chorus, Dennis Russell Davies, cond.; Catherine Malfitano; Isabel Bayrakdarian; Gregory Turay; Kim Josephson; Richard Bernstein; John Del Carlo.** (Dur. 2h30). (→13h30)

29 8:11am. CBC R2. Choral Concert. *Noël français.* Charpentier: Messe de Minuit; Saint-Saëns: Christmas Oratorio; Poulenc: Gloria. **Berlin Radio Choir; Stefan Parkman, cond.**

30 13h. SRC CC. Concerts sans mesure. Fauré, Duparc, Gounod, Poulenc, Hahn, Godard, Chausson, Offenbach, Daunais: mélodies. **Jean-François Lapointe, baryton; Michael McMahon, piano**

20h. SRC CC. Radio-concerts. Schubert: Quintette à cordes D.956; Tchaikovsky: Souvenirs de Florence op.70. **Jutta Puchhammer-Sédillot, alto; Roland Pidoux, violoncelle; Quatuor Alcan**

31 13h. SRC CC. Concerts sans mesure. Mozart: Divertimento K.138; Dvorak: Sérénade pour cordes op.22; Tchaikovsky: Sérénade pour cordes op.48. **Ensemble Appassionata; Daniel Mysys, direction**

31 20h. SRC CC. Radio-concerts. Jazz. **Trio Michael Kaeshammer**

JANUARY

1 13h. SRC CC. Concerts sans mesure. Calvert-Trudel, Lavallée, O'Neil, Weiner, Joplin, Pryor, Bidez, Gagnier, Linguit, Laurendeau, Zeitouni, Trudel, etc. **Kiosque 1900; Alain Trudel, trombone, direction**

2 13h. SRC CC. Concerts sans mesure. Beethoven: Sonate #9 op.14 #1; Sonate #21 op.53 "Waldstein"; Chopin: Cinq valses; Scherzo #2 op.31. **Richard Raymond, piano**

4 1:30pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. Poulenc: Dialogues des Carmélites. **Metropolitan Opera Orchestra and Chorus, James Conlon, cond.; Patricia Racette; Christine Goerke; Heidi Grant Murphy; Stephanie Blythe; Felicity Palmer; Matthew Polenzana.** (Dur. 3h10). (→13h30)

6 13h. SRC CC. Concerts sans mesure. Biber: Battaglia; Händel: Concerto grosso op.6 #7; Vivaldi: Concerto pour 4 violons RV 549, op.3 #1; Concerto pour flûte et cordes, RV 444; Overture La Sena festeggiante; CPE Bach: Sonate pour luth; Symphonie #5 pour cordes. **Il Giardino Armonico; Giovanni Antonini, direction**

7 13h. SRC CC. Concerts sans mesure. Schubert: Lieder sur des textes de John Mayrhofer; Schumann: Dichterliebe op.48. **Christopher Prégardien, ténor; Andreas Staier, piano-forte**

8 13h. SRC CC. Concerts sans mesure. Smetana: Souvenirs de Bohême en forme de polka; Chopin: Sonate #3 op.58; Corigliano: Etude Fantasy;

- Copland: Sonate pour piano. **Naida Cole, piano**
- 13h. SRC CC. Concerts sans mesure. Haydn: Symphonie #34; Concerto pour clarinette, orchestre à cordes, harpe et piano; Schubert: Symphonie #5 D.485. **Orchestre de chambre de l'O.S. de Trois-Rivières; Gilles Bellemare, direction; Zaven Zakarian, clarinette**
- 11 1:30pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. J. Strauss: Die Fledermaus. **Metropolitan Opera Orchestra and Chorus, Philippe Jordan, cond.; Solveig Kringsborn; Rosemary Joshua; Jennifer Larmore; David Kuebler, Paul Charles Clarke; Peter Coleman-Wright; John Del Carlo; Otto Schenk.** (Dur. 3h35). (→13h30)
- 13 13h. SRC CC. Concerts sans mesure. Mozart: Adagio et fugue en do mineur K.546; Haydn: Quatuor à cordes Hob III: 57 op.54 #2; Arriga: Quatuor à cordes #3. **Quatuor Mosaïques**
- 14 13h. SRC CC. Concerts sans mesure. Haydn: Concerto pour violoncelle #2 Hob XII b2; Hétu: Le tombeau de Nelligan; Rachmaninov: Danses Symphoniques. **O.S. de Québec; Jo Ann Falletta, direction; Yegor Dyachkov, violoncelle**
- 15 13h. SRC CC. Concerts sans mesure. *Un banquet musical*, William Brade, Dowland, Praetorius, Samuel Scheidt, Johann Schein: canzonas et danses (Allemagne, 17e siècle). **Capriccio Stravaganza; Skip Sempé, clavier, direction; Les Boréades, Francis Colpron, direction**
- 16 13h. SRC CC. Concerts sans mesure. Brahms: Schicksalslied pour chœur et orchestres op.54; Mahler: Quatre Lieder sur des textes de Rückert. **Orchestre philharmonique de Berlin; Chœur de la Radio Suédoise; Claudio Abbado, direction; Waltraud Meier, mezzo-soprano**
- 18 1pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. Bizet: Carmen. **Metropolitan Opera Orchestra and Chorus, Yves Abel, cond.; Mary Dunleavy; Denyce Graves; Neil Shicoff; Ludovic Tézier.** (Dur. 3h40). (→13h)
- 20 13h. SRC CC. Concerts sans mesure. Bach-Webern: Fugue extraite de l'Offrande Musicale; Beethoven-Mahler: Quatuor #11 op.95; Concerto pour piano #6. **Orchestres de chambre de Lausanne; Okko Kamu, direction; Finghin Collins, piano**
- 21 13h. SRC CC. Concerts sans mesure. Stravinsky: Suite italienne pour violon et piano; Debussy: Sonate pour violon et piano; Dornier: Les Diabliques; Gershwin-Helfetz: Cinq sélections de "Porgy and Bess". **Marianne Dugal, violon; Sandra Murray, piano**
- 22 13h. SRC CC. Concerts sans mesure. Tan Durt: Orchestral Theatre I: Xun; Crouching Tiger Concerto. **Orchestres symphonique de Montréal: Tan Dun, direction; Maya Beiser, violoncelle; David Cossin, percussion; Gao Ren Yang, bawu, dizi**
- 23 13h. SRC CC. Concerts sans mesure. Tournemire: Trio op.22; Alkan: Trio op.30 #1; Pierné: Trio op.45. **Trio Hochelaga**
- 25 1:30pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. Janacek: Jenufa. **Metropolitan Opera Orchestra and Chorus, Vladimir Jurowski, cond.; Karita Mattila; Deborah Polaski; Kim Begley; Christopher Ventris.** (Dur. 3h10). (→13h30)
- 27 13h. SRC CC. Concerts sans mesure. Schubert: Die Schöne Müllerin op.25. **Nelson Goerner, baryton; Eric Schneider, piano**
- 28 13h. SRC CC. Concerts sans mesure. Rosetti: Symphonie en sol mineur; Stamitz: Concerto #3 pour clarinette; Rossini: Introduction, thème et variations pour clarinette et orchestre; Mozart: Symphonie #33 K.319. **Orchestre de chambre de Würtemberg; Jörg Faerber, direction; Sabine Meyer, clarinette**
- 29 13h. SRC CC. Concerts sans mesure. Haydn: Fantaisie Hob XVII: 4; Sonates Hob XVI: 44 et 52; Beethoven: Sonates op.31 #1-3. **André Schiff, piano**
- 30 13h. SRC CC. Concerts sans mesure. Beethoven: Quatuor op.18 #4; Dvorak: Quatuor op.96; Schubert: Quatuor #14 "La jeune fille et la mort". **Quatuor Talich**

FEBRUARY

- 1 1:30pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. Mozart: Die Entführung aus dem Serail. **Metropolitan Opera Orchestra and Chorus, James Levine, cond.; Alexandra Deshorties; Jennifer Welch-Babidge; Paul Groves; Barry Banks; Kurt Moll; Matthias von Stegmann.** (Dur. 3h10). (→13h30)
- 8 1:30pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. Bellini: Il Pirata. **Metropolitan Opera Orchestra and Chorus, Bruno Campanella, cond.; Renée Fleming; Marcello Giordani; Dwayne Croft; Tigran Martirosyan.** (Dur. 3h00). (→13h30)
- 15 1:30pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. Mozart: Don Giovanni. **Metropolitan Opera Orchestra and Chorus, Sylvain Cambreling, cond.; Sondra Radvanovsky; Melanie Diener; Anna Netrebko; Rainer Trost; Peter Mattei; Ferruccio Furlanetto; Denis Sedov; Eric Halfvarson.** (Dur. 3h30). (→13h30)
- 22 12:30pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. Berlioz: Les Troyens.

Metropolitan Opera Orchestra and Chorus, James Levine, cond.; Deborah Voigt; Lorraine Hunt Lieberson; Elena Zarembo; Ben Heppner; Dwayne Croft; Robert Lloyd. (Dur. 5h05). (→12h30)

MARCH

- 1 1:30pm. CBC R2. Chevron Texaco Metropolitan Opera broadcasts. Puccini: Turandot. **Metropolitan Opera Orchestra and Chorus, Marco Armiliato, cond.; Adrienne Dugger; Norah Amsellem; Richard Margison; Robert Lloyd.** (Dur. 3h05). (→13h30)



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. Times are ET

CBC TV (see Radio section above for phones): Opening Night Thu. 8pm, commercial free
PBS Public Broadcasting Service, USA. **VPT** Vermont Public Television channel 33 Burlington. (CC) - closed caption. **WCFE** Mountain Lake channel 57 Plattsburgh

DECEMBER

- 7 7pm. Bravo! *The Diva's Nightmare*. An opera singer faces her worst fear: losing her voice (directed by Jean-Jacques Sheitoyan; music by Verdi, Puccini, Rossini). **Natalie Choquette, soprano; Alexandre Bisping, Amélie Grenier, Peter James, Alfredo, Ronald Houle, Nicolas Simard, actors**
- 7 8:30pm. PBS VPT. *Strauss Gala Millennium Concert*. arr. Rieu: Voices of Spring, Vienna Blood and Funiculi Funicula. **André Rieu, cond., arranger.** (→12)
- 8 4:30pm. Bravo! Glenn Gould Plays. Anthology of musical concerts; archival footage. **Glenn Gould, piano; Paul Hume, music critic, host.** (→15 22 29/12, 5 12 19 26/1, 2 9 16 23/2, 2/3)
- 10 9pm. Bravo! *Celebration of Christmas. Vienna S.O.; José Carreras, Natalie Cole, Plácido Domingo (filmed at Vienna's Austria Centre)*
- 12 7pm. CBC. Opening Night. Bernstein: West Side Story Suite / Penderecki: Credo. **Joshua Bell, violin; New York Philharmonic (in Central Park) / TSO; Amadeus Choir; Elmer Iseler Singers; Toronto Children's Chorus; Krzysztof Penderecki, cond.; Measha Bruggersman, Catherine Robbin, Marie-Nicole Lemieux, Paul Frey, Gary Relyea**
- 12 9pm. PBS VPT. **André Rieu.** (→7)
- 14 8:30pm. Bravo! Saturday Night at the Opera with Richard Bradshaw. Prokofiev: The Love Of Three Oranges (Maurice Sendak, designer, with acrobats, jugglers, animation). **Glyndebourne Festival Opera; Richard Bradshaw, host**
- 15 4:30pm. Bravo! **Glenn Gould Plays.** (→8)
- 16 10:30pm. PBS VPT. *Sing!* (documentary). **Los Angeles Children's Chorus**
- 1 1am. Bravo! *Messiah XXI*. Handel: Messiah, blending classical, pop, gospel, rock styles. **Gladys Knight, Roger Daltrey, Chaka Khan, Aidan Quinn**
- 7 7pm. CBC. Opening Night. *Cross-Canada Candlelight Christmas*. **Roger Abbott, host**
- 21 7pm. Bravo! *Baroque Christmas. The Baroque Players (filmed at Montreal's St. Joseph's Church)*
- 7 7:30pm. Bravo! *Christmas Concert 1998. José Carreras (filmed at the St. Ambrogio Basilica, Milan)*
- 21 9pm. Bravo! *Christmas Glory from Wales*. Seasonal classics (filmed at Wales Cardiff Castle and Llandaff Cathedral). **Robert Alagna, Robin Gibb, Michael Ball; choirs; regimental trumpeters**
- 21 10pm. Bravo! *A Classic Irish Christmas*. Christmas carols, traditional Irish melodies, Let There Be Peace. **The Irish Tenor Trio**
- 22 4:30pm. Bravo! **Glenn Gould Plays.** (→8)
- 22 10:30pm. PBS VPT. Concerto with James Conlon. *A Sense of Self*. Confrontation between the orchestra and the piano as a solo instrument. (→23 25 27)
- 23 2:30am. PBS VPT. **Sense of Self.** (→22)
- 23 5:30am. PBS VPT. **Sense of Self.** (→22)
- 23 7:30pm. Bravo! *The Swinging Nutcracker*. Tchaikovsky: The Nutcracker (blending 1930-40s big band swing styles). **Jeff Hyslop**
- 24 7:30pm. Bravo! *A Christmas Experiment. Canadian Brass; Robert Desrosiers, dancer, Paul and Isabelle Duchesnay, skaters*
- 24 8pm. PBS VPT. Great Performances. Tchaikovsky/Peter Wright: The Nutcracker. **Royal Ballet.** (→25 29)
- 24 8:30pm. Bravo! *Celtic Christmas. Barra MacNeils; The Ennis Sisters; Fiona and Ciarán MacGillivray*
- 24 9:30pm. Bravo! *Send Round The Song: A Christmas Celebration. José Carreras, Plácido Domingo,*

- tenors; Tony Randall, host**
- 24 10pm. PBS VPT. *The Gift of Music*. Holiday classics. **Utah Symphony; Mormon Tabernacle Choir.** (→25)
- 25 2:30am. PBS VPT. **Sense of Self.** (→22)
- 25 3am. PBS VPT. **Nutcracker Royal Ballet.** (→24)
- 25 10am. PBS VPT. **Nutcracker Royal Ballet.** (→24)
- 25 1pm. PBS VPT. **Mormon Tabernacle Choir.** (→24)
- 25 4:30pm. PBS VPT. **Mormon Tabernacle Choir.** (→24)
- 25 8pm. PBS VPT. Christmas hymns and carols. **Chanticleer (San Francisco choral ensemble)**
- 25 9pm. PBS VPT. Great Performances. Lehar: The Merry Widow (in English). **San Francisco Opera; Yvonne Kenny, Bo Skovhus, Gregory Turay; Erich Kunzel, cond.; Lotfi Mansouri, artistic director.** (→26)
- 25 11:30pm. PBS VPT. *St. Olaf Christmas Festival*. Christmas carols and hymns from around the world. **5 choral ensembles; St. Olaf College Orchestra (550 students)**
- 26 3am. PBS VPT. **Merry Widow SFO.** (→25)
- 26 7pm. CBC. Opening Night. Circus arts, contemporary dance, classical music / Prokofiev: Piano Concerto #3. **Cirque Éloise / Martha Argerich, piano; TSO; Andrew Davis, cond.**
- 26 9pm. PBS VPT. Beethoven: Fidelio. **Metropolitan Opera Orchestra and Chorus, James Levine, cond.; Karita Mattila; Jennifer Welch-Babidge; Ben Heppner; Matthew Polenzani; Falk Struckmann; René Pape; Robert Lloyd.** (→27)
- 27 3am. PBS VPT. **Fidelio Met.** (→26)
- 27 5:30am. PBS VPT. **Sense of Self.** (→22)
- 29 4am. PBS VPT. **Nutcracker Royal Ballet.** (→24)
- 29 4:30pm. Bravo! **Glenn Gould Plays.** (→8)
- 29 8pm. PBS VPT. *Nature. Song of the Earth*. The origins of human music (calls, cries and songs of animals). **Sir David Attenborough, host, producer.** (→30)
- 29 10:30pm. PBS VPT. Concerto with James Conlon. *A Musical Metaphor*. How the soloist and orchestra learn to work together to convey a musical message. (→30)
- 30 2:30am. PBS VPT. **A Musical Metaphor.** (→29)
- 30 3am. PBS VPT. **Song of the Earth.** (→29)
- 30 5:30am. PBS VPT. **A Musical Metaphor.** (→29)
- 31 8pm. PBS VPT. Live From Lincoln Center. *New Year's Eve Concert*. George Gershwin. **New York Philharmonic; Lorin Maazel, cond.** (→1/1)
- 31 10pm. PBS VPT. On Stage at the Kennedy Center. *Richard Rodgers: A celebration of his 100th anniversary*. Performances and commentary. **Broadway performers of different generations.** (→1/1)

JANUARY

- 1 3am. PBS VPT. **Richard Rodgers.** (→31/12)
- 1 4am. PBS VPT. **NYP Gershwin.** (→31/12)
- 4 4:30pm. Bravo! **Glenn Gould Plays.** (→8/12)
- 7 7pm. CBC. Opening Night. Dancing on a Shoestring / A Marriage in Music (documentaries). **Ballet Jörgen (Canada) / Anton Kuerti, pianist; Kristine Bogoy, cellist**
- 12 4:30pm. Bravo! **Glenn Gould Plays.** (→8/12)
- 16 7pm. CBC. Opening Night. The Ludmila Story (documentary) / Six Possibilities (ballet for the camera by Daniel Conrad). **Ludmila Kneskova-Hussey, pianist; with Wiener Kammer Orchestra / Crystal Pite, Nicole Peisl, choreographers**
- 19 4:30pm. Bravo! **Glenn Gould Plays.** (→8/12)
- 23 7pm. CBC. Opening Night. Scott Macmillan: MacKinnon's Brook Suite / Moze Mossanen, Matjash Mroczewski: The Year of the Lion (ballet based on Dangerous Liaisons) / A Tall Tale (short film about possessions)
- 26 4:30pm. Bravo! **Glenn Gould Plays.** (→8/12)
- 30 7pm. CBC. Opening Night. In Concert at Roy Thomson Hall. **Oscar Peterson and his trio / To The Wall. Andy Jones, comedian**

FEBRUARY

- 2 4:30pm. Bravo! **Glenn Gould Plays.** (→8/12)
- 6 7pm. CBC. Opening Night. Recording The Producers (behind the scenes of Broadway hit) / Bach: Toccata and Fugue; Mark Mellit: Groove Fugue. **Mel Brooks, writer; Susan Stroman, director; Nathan Lane, Matthew Broderick, actors / Canadian Brass; Nexus (percussion ensemble)**
- 9 4:30pm. Bravo! **Glenn Gould Plays.** (→8/12)
- 16 4:30pm. Bravo! **Glenn Gould Plays.** (→8/12)
- 20 7pm. CBC. Opening Night. Le Mozart Noir (docu-

mentary about Joseph Boulogne, Chevalier de Saint-Georges, 18th century black composer) / Firedance. **Tafelmusik Orchestra; Jeanne Lamon, director / Joanna Das, Kathak dancer; Esmerelda Enrique, Flamenco dancer; with guitar, sarod, tabla**

23 4:30pm. Bravo! **Glenn Gould Plays.** (→8/12)

27 7pm. CBC. Opening Night. Stormy Weather The Music of Harold Arlen (documentary) / An Evening of Tango. **Various pop and jazz singers / Quartango; Daniel Binelli, bandoneón; Linda Lee Thomas, piano; Cesar Angeleri, guitar**

MARCH

- 2 4:30pm. Bravo! **Glenn Gould Plays.** (→8/12)
- 6 7pm. CBC. Opening Night. Diva in Springtime (profile) / Living the Music (jazz dance film). **Marie-Nicole Lemieux, contralto (Québec) / Decidedly Jazz Danceworks (Alberta)**



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TORONTO AND AREA

JANUARY

- 10 (New Music Concerts). 8pm. St. George the Martyr Church, 197 John St. (Stephanie & McCaul Streets). \$5-20. *A Glimpse at Lithuania*. (7:15pm PCC: Osvaldas Balakauskas). 416-961-9594 [10]

FEBRUARY

- 10 (Talisker Players). 8pm. Trinity St. Paul's United Church, 427 Bloor W. (Spadina). \$10-25. *Chants des Voyageurs*. 416-466-1800 [15]
- 15 (Toronto Wind Orchestra). 8pm. Church of the Redeemer, 162 Bloor W. (at Avenue Rd.). \$8-12. *Within Cities*. 416-698-7098 [X]
- 21 (New Music Concerts). 8pm. St. George the Martyr Church, 197 John St. (Stephanie & McCaul Streets). \$5-20. *Traces; Duo Nishikawa*. (7:15pm PCC with the performers). 416-961-9594 [10]

BRITISH COLUMBIA

DECEMBER

- 13 (Pacific Baroque Orchestra). 8pm. West Vancouver United Church, 2062 Esquimalt West Vancouver. \$10-27. *Christmas Concert*. 604-215-0406 (→14). [10]
- 14 (Pacific Baroque Orchestra). 8pm. St. Augustine's Catholic Church, 2028 West 7th, Vancouver. \$10-27. *Christmas Concert*. 604-215-0406 (→13). [10]

JANUARY

- 31 (Victoria Conservatory of Music). 8pm. Victoria Conservatory of Music, Alix Golden Performance Hall, 907 Pandora Ave, Victoria (at Quadra). \$5-10. Spectrum Faculty Concert Series. *Courty Songs and Dances*. Music and dance of the Italian Renaissance. 250-386-5311 [50]

MARCH

- 1 (Pacific Baroque Orchestra). 8pm. St. Augustine's Catholic Church, 2028 West 7th, Vancouver. \$10-27. *Jacques Ogg, harpsichord; Marc Destrubé, violin*. 604-215-0406 (→2). [10]
- 2 (Pacific Baroque Orchestra). 3pm. West Vancouver United Church, 2062 Esquimalt West Vancouver. \$10-27. *Pacific Baroque Destrubé*. 604-215-0406 (→1). [10]

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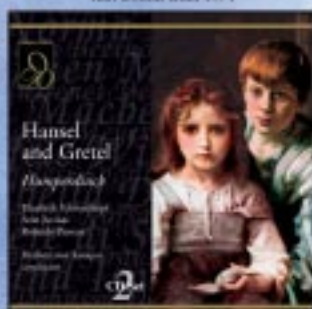
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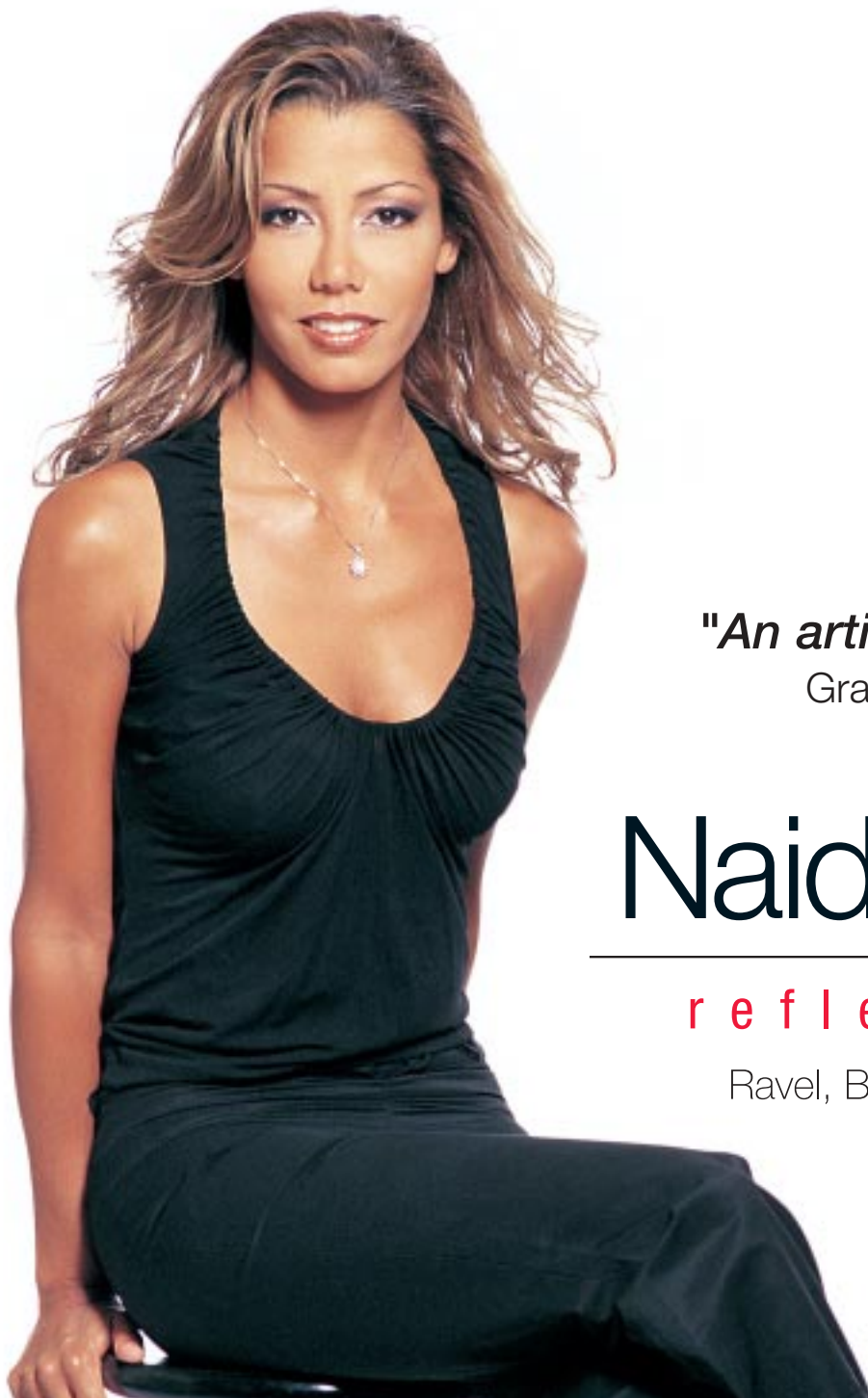
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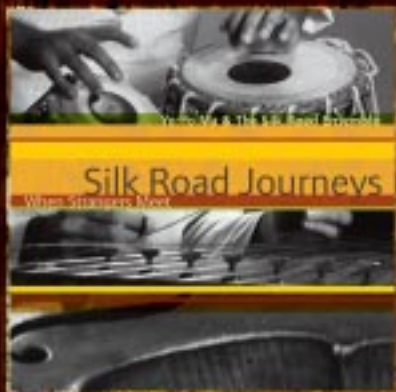


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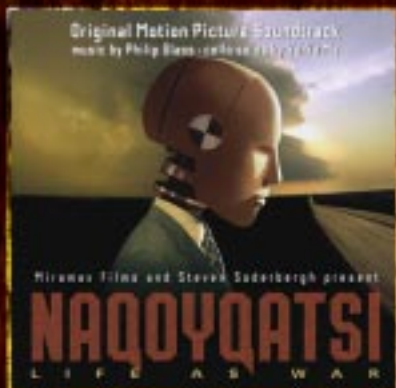


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