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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 rollicking 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 Puiu, 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 Duttoit, Kurt Masur, Neem 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 Bocher*—which should have been recorded—and Brahms' *Nanie*.

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 *Nanie*, 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 Choristers (MSC). Members of the MSC 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 of life—students and high-priced lawyers share the stage—we 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 program of the September 22 concert consists of Beethoven's *Ninth Symphony*, Brahms's *Nanie* 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 FACÉ 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 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 ’s and ’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 quite a stimulating experience. There are several new faces in the MSO chorus for the upcoming concert. I note that this September Montreal is

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 Nanie 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.

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.

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 Choeur de Montreal 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 Ecole 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 Genevieve 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 great beauty 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.

The music scene
An Invitation to Explore

By Lucie Renaud

Yo-Yo Ma

“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 Suiten für 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 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 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]

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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**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 prize-winner 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.
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

Natasha Gauthier

Changing of the Guard at the Concertgebouw
A Look back on the Chailly years, and ahead to Jansons’ reign.

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

(The easygoing, impossibly hip A’dammers 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 motorcycles, 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. ■
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.

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 were organized by Théâtre Lychorégra 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 soundcheck (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 samong 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.
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 backseat 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 Études or Beethoven’s Sonatas very well.

Liszt had some influence on both Ravel and Bartok. His Sonatas is a tribute to the master of the genre, Beethoven. Bartok’s unfairly neglected Improvisations on Hungarian Peasant Songs 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
JAZZ TRACKS

Marc Chénard

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 music embraced by the world.”

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: “It’s like it was the American jazz, with echoes here and there of Thelonious Monk, very different from the other. Some are familiar with Thelonious Monk, very different from the other. Some are familiar with Thelonious Monk, very different from the other.”

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 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; PJ 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 Serralheiro

Recommended reading: Interview with David Baker, the current IAJE president, also accessible on the same site.
Marc Chénard and Paul Serralheiro

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.

Offbeat: Collaborating with Kerouac
David Amram
Thunder's Mouth Press
New York, 2002
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 eccentric 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 are 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 classic swing jazz 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.

"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
261pp. + 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.
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 delightful 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, high soprano blends perfectly with Bostridge’s. Perhaps a less ingénue-sounding, more knowing high soprano would prove more interesting. But in the studio, his stage persona is a non-issue—this disc earns the stamp. Onstage, Ian Bostridge is an acquired taste. (Etienne Lalonde, administrative assistant, translated by Krista Darin)

Holiday pix

These great artists—baroque violinist Monica Huggett, gambist and director Jordi Savall, pianists Clara Haskil and Dina Lipatti—are on my perennial gift-giving list. I’ve chosen recent releases here, but apart from some discreetly 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 hallowed 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 Corelli: 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 direction 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 Corelli, 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 Leggierezza, 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 Sonatinas 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)

Black Folder Choral Binder

For your favourite chorister or oratorio singer, a special choral binder comes in handy to keep the many scores in order. The Vancouver-based company, The Black Folder, has a selection of 15 models that are durable and stylish with a cross strap and cords to prevent loose scores from falling. From $27 CDN. <www.blackfolder.com> (Wah Keung Chan)

Send a classical music holiday e-card.

<http://ecard.scena.org>

Performed by: Daniel Taylor, Karina Gauvin, Suzie LeBlanc, Marc-André Hamelin...

Courtesy of: ATMA, CBC Records, EMI...

**CD Reviews**

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

**VOCAL**

**Rosa Ponselle Sings Verdi (1918-1928)**
Naxos 8.110728 (76.50)

1. $  

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)

2. $$

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, cerebral 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 Théodore (1750) display remarkable technical control and rapturous concern for tonal beauty. “Your tuneful voice” from Semiramide 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” (Semiramide), 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)

3. $$$

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

**Newly Released!**

**Vocal Gems**

**Baritone Louis Quilico & Pianist Christina Petrowska Quilico**

Live from New York

"In the recital...we are offered a unique glimpse into a dynamic pairing of two prominent Canadian artists, baritone Louis Quilico and pianist, Christina Petrowska Quilico. Quilico’s rich, powerful baritone seems undiminished by the passage of time. Indeed, he makes one wonder how many of his younger colleagues could match his vocal scope and sheer beauty of tone...Petrowska Quilico blends the virtuosity of a concert pianist with the sensitive ear of a masterful accompanist."

- Opera Canada, Winter 1998

A portion of all sales goes to the Christina and Louis Quilico Scholarship Fund at the Ontario Arts Council Foundation. Available through Welspring Productions at www.louisquilico.com and www.petrowskaquilico.com

**Tafelmusik Baroque Summer Institute**

**June 2003**  **Toronto, Canada**

This international orchestral and choral Institute offers participants a comprehensive study of baroque repertoire and performance practice through:

- daily instruction by Tafelmusik musicians;
- student orchestra and choir rehearsals and performances;
- daily masterclasses for solo instruments and voice;
- instrumental and vocal chamber ensembles;
- private lessons with Tafelmusik faculty;
- performances by Tafelmusik Baroque Orchestra and Chamber Choir;
- lectures on aspects of period performance practice;
- multi-disciplinary sessions on such topics as baroque art, theatre, dance and film;
- visits to some of Toronto’s premier cultural institutions;
- final concert featuring combined faculty-student orchestra and choir.

**For Applications and Information Contact**

Colleen Smith  
Director of Education  
Tafelmusik  
427 Bloor Street West, Toronto, ON, M5S 1X7  
Tel. 416-964-9562 ext. 229  
Fax. 416-964-2782  
Email. csmit@tafelmusik.org

For information on last year’s Institute, visit www.tafelmusik.org under ‘Artist Training’

**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 recommended offering. PA

Walton: Coronation Te Deum and other choral music


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 Cathedr al 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 celebrated artists of the recital stage, mezzo-soprano Catherine Robbins 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. Supreme 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 “Phidylè” are among the finest in recent memory.

To these ears, Catherine Robbins, 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 Robbins 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.

Rall’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; Michel Schrey, tenor; Marc Boucher, baritone; Le Grand Chœur de Montréal

Martin Dagenais, conductor

Edition: Bärenreiter

XXI 2 1416

$$$

One of the most soulful, most prolific—and now at 79 one of the longest living—of American composers, Ned Rorem is known for his lifelong 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’s 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

Rorem: Selected Songs

Carole Farley, soprano
Ned Rorem, piano

Naxos American Classics 8.559084 (57 m 36 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 music sung either a cappella, 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 celebrated artists of the recital stage, mezzo-soprano Catherine Robbins 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. Supreme 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 “Phidylè” are among the finest in recent memory.

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Rall’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

L’Invitation au voyage

Complex version of Henri Duparc

Catherine Robbins, 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 Robbins 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. Supreme 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 “Phidylè” are among the finest in recent memory.

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Mozart: Requiem

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

Martin Dagenais, conductor

Edition: Bärenreiter

XXI 2 1416

$$$

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
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, 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. The playing is not note-perfect, but with inimitable freedom of rhythm, and the Ninth in a way that enthralls listeners from beginning to end. The final chorale, sung by the Wiener Singakademie, is set afloat by its 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 martyr, 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

**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 compensate 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 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 enthralls listeners from beginning to end. The final chorale, sung by the Wiener Singakademie, is set afloat by its 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
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

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 Sibelian fashion. Oramo takes us through the various mood swings of this highly emotional young Tchaikovsky 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 noticably histrion, 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)

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 grandioso, 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 - Tchairovsky's Andante cantabile (with the Berlin Philharmonic conducted by the cellist, 1978) and Glazunov's Chant du ménéstrél (Ozawa, Boston Symphony Orchestra, 1975) are up to the mark. The second disc is all chamber music with his longtime pianist Alexander Duedykshkin, 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 Traumerei 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)

After his admirable concert in France, 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 was praised for his New York and London debuts, rather than in taking off. Instead, it is the more restrained pieces that give Ehnes the opportunity to demonstrate both his impeccable technical skills - what magnific- lent double stops! - and his great musicianship. This is particularly apparent in the Recitativo 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
Liueng Wong, piano, Accordes string quartet
Members of the Esprit Orchestra
Conducted by Alex Pauk
Centerdiscs CMCCD 7902 (59 min 37s)

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 sonorous 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 unrelied 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 primordially with each movement. East and West are brought together through subtle reminiscences. Denouement (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 Oks and Alexina Louie are very interesting. AL/PD

BAROQUE

Bach: Cantatas Volume 17
M. Suzuki / Bach Collegium Japan
BIS CD-1221 (66.53)

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. The Promise 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 152, 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:
When It’s Time to Buy that New Stereo System

Dwight D. Poole

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 setting, 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. Capture ratio refers to the tuner’s ability to capture the stronger of two stations’ signals emitted at 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 slipped 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.

Other CD reviews available on our Web site, www.scena.org
REGIONAL CALENDAR

from December 6, 2002 to March 7, 2003

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

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

For readers of the Canadian Opera Centre:
www.opera.ca

December

6 Friday
7:30pm. CCSJ. $30-35. Handel: Messiah. Elmer Iseler Singers, Lydia Adams, cond.; Jennie Such, Daniel Taylor, Colin Ainsworth, Kari McLean, piano; with orchestra. 217-0577
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.” Toronto Mendelssohn Choir, Colin Ainsworth, cond.; Thomas Leslie, organ. 978-7400
5:30pm. The University of Toronto, 336 Huron St (StGeorge University). $12-15. Music for Advent. Jewish Community Choir of Toronto; Cantor Joseph Levy, cond.; Laura Whalen, Michael Colvin, Robert Gedlow. 408-2824 x212
6:30pm. Thomas House, 338 Huron St. (at King St. W.). $5-10. Baroque to contemporary. Pink Fish String Orchestra. 978-3744
7 Saturday
1pm. OakCPA. $12-15. Oakville S.O.
8 Sunday
1pm. RTH. $15-25. Tchaikovsky; Barber: Violin Concerto. 978-7400
7:30pm. Church of the Redeemer, 162 Bloor W. (at Edward & Macpherson). $15. Visit the Blessed Virgin Church service. Alessandro Grandi, Maestro una voce; Philip Suttor, choral director and pianist; The Oratory of the Holy Names; Master Chorale; The Canadian Children’s Choir; Toronto Mendelssohn Choir; TSO; Christopher Dawes, organ; Richard Ouzounian, narrator. 870-8000, 499-2204 x69
10 Tuesday
12:10pm. St. Andrew’s Presbyterian Church, 73 Simcoe St. (at King St. W.). $15-20. Baroque to contemporary. Paul Moravski, piano. 964-6337
1:30pm. CCSJ. $15. Choral Festival of Canadian Composers: Toronto Mendelssohn Choir; TSO; Christopher Dawes, organ; Richard Ouzounian, narrator. 870-8000, 499-2204 x69
12 Wednesday
2pm. RTH. $27-55. TSO Holiday. 408-2824 x321
2pm. TCA. $20-47. TSO Holiday. 408-2824 x321
7:30pm. A Holiday Celebration. Toronto Mendelssohn Choir. 894-0776
12 Thursday
7:30pm. Uott-MUS University of Toronto Faculty of Music, 80 Queen’s Park (Edward Johnson Bldg). 978-7400
14 Saturday
8pm. TCA. $20-47. Toronto Mendelssohn Choir. 894-0776
6pm. Toronto Symphony Orchestra. 894-0776
7pm. St. Andrew’s Presbyterian Church, 73 Simcoe St. (at King St. W.). $22-25. William Mathis: Salvator Mundi; Barber, Violin Concerto; Vaughan Williams, Five Poems for Orchestra; Heath). $12-15. St. George’s Anglican Church, 152 Bloor St. East (King at Bay St.). 923-7052
8pm. RTH. $27-55. A Holiday Celebration. Toronto Mendelssohn Choir. 894-0776
15 Sunday
1pm. RCCM EM. $5-10. Ensemble Concert. Baroque Chamber, Junior and Preparatory Organ Students. 978-3742
7pm. TCA. $37-27. Classical music, popular songs, spirituals, gospel, jazz. Choir of St. George’s, Harbour; Walter J. Turnbull, director. 872-4555
organ, harp, voice; Aleks Schürmer, flutes; Paul Jenkins, harpsichord, sounds and forms. 8pm. SGMC. $14-18. Baroque Music Beside The Restaurant which serves you.). 598-0422 Toronto Mendelssohn Choir; TSO. 4:30pm. CCSJ. FA. Martinson: Incarnation Suite on “Puer natus est de Bethleem” Variations on “Vom Himmel hoch”; Joel Wangerin, organ. Cathedral Choir of Men and Boys, Matthew Larkin, cond.; Jurgen Petrenko, organ. 12pm. RTH. FA. Carols from around the globe. 366-7723, 800-708-6754 (Free to 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

choir and brass; Mark Sirett: Tyrley, Tylsworth Robert Anderson: Child of Hope; Robert Ivanov-Mice in the Snow; Windham Children’s Chorus; (Training, Preparatory, Alumni Choirs); Darryl Edwards, tenor; True North Brass; Jean Ashworth Blake, cond. 598-4312 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. 5pm. RTH. $38-90. TSO Messiah. 872-4255, 598-3375 (+18) 8pm. SGM, Vittoria Room: Baroque Music Beside The Restaurant. To get warmed up, early, improvised and new music as well as Baroque music sounds and forms. Ben Grossman, hurdy gurdy, percussion; Alison Melville, flutes, recorder; Richard Jenkins, harpsichord, organ, harp, voice; Aleks Schürmer, flutes; William Bawden, treble recorder, bassoon, clarinet, bassoon. 8pm. TSCP. $12-15. Tafelmusik Messiah. 964-6337 (+18)

TWO SUNDAYS

22 Sunday 1:20pm. UOFA, CCH: FA. Ravelius, Japanese, Alain Murray, director. 964-6337 4pm. MAM, FA. Balakauskas. 588-4301

TWO TUESDAYS

24 Tuesday 4pm. CCSJ. FA. Christmas Recital I. Bach: Canonic Variations on “Vom Himmel hoch”; Joel Marti, organ; Constance; Christofer Cooney, cond.; Jurgen Petrenko, organ. 872-4255 8pm, RTH. $29-55. Classical, jazz, christmas music, sing-along. Canada Music. 872-4255

23 Monday 12pm. RTH. FA. Carols from around the globe. Toronto Children’s Youth Choir with Orchestra; Lori-Anne Dolfot, Deborah Bradley, cond. 505-306-6000, 800-805-8889

1:30pm. MMC. $15-70. TSO Messiah. 872-4255, 598-3375 (+18)

24 Tuesday 4pm. CCSJ. FA. Christmas Recital II. Bach: Canonic Variations on “Vom Himmel hoch”; Joel Marti, organ; Constance; Christofer Cooney, cond.; Jurgen Petrenko, organ. 872-4255 8pm, RTH. $29-55. Classical, jazz, christmas music, sing-along. Canada Music. 872-4255

TWO WEDNESDAYS

25 Wednesday 9am. CCSJ. FA. Christmas Morning Services of Holy Eucharist. Bach, Buxtehude, Hurd, Gounod, Tavener; Christopher Dawes, organ. 364-7865 4:30pm, CCSJ. FA. First Eucharist Of Christmas. Larkin, Moore, William Guest, organ. 364-7865 7pm, CCSJ. FA. Christmas Recital II. Marcel Dupré: Variations sur un Vieux Noël, op. 20; Larkin: Variations on a Motet Carol. Matthew Larkin, organ. 364-7865

26 Wednesday 10am, CCSJ. FA. Christmas Festival III. Widor: Symphonies, Lefebvre, organ. 364-7865 11am, CSJ. FA. Pascua and Christquilt Eucharist for Christmas Morning, Byrd, Larkin, Malcolm, sidewalk, Cathedral Choir of Men and Boys, Matthew Larkin, organ. 364-7865

27 Thursday 8pm. SLCA JMT. $35-70. Lehar: The Land of Smiles; Toronto operetta Orchestra and Chorus, Robert Cooper, cond.; Tamara Hummel, Soprano, Peili Ni, Marcel van Neer, Fred Love, Stuart Graham. 366-7272, 800-708-6754 (+18 2 421)

28 Saturday 8pm. SLCA JMT. $30-70. TOT Land of Smiles. 366-7272, 800-708-6754 (+27)


JANUARY

1 Wednesday 2:30pm. RTH. $55-125. Salute to Vienna, Wienne
14 Tuesday

12:10pm. UofW-MUS WH. FA. Student Performances. Voice Performance Class.

1pm. CCSJ, FA. C.P.E. Bach: Fantasia and Fugue; Sonata and Fugue; Two Trios for Violins and Harpsichord; Liszt: Threnodies from the themes for the Beatles; Rheinberger: Fantasie-Sonate "Rheinflut". maz, op.131. Thomas Fitches, organ. 364-7865

7pm. HCPA. $38-140. COC Jenufa. 832-6231, 800-250-4653 (+$21)

8pm. SLC JA. $5-43. Toronto Music. Montreal Ensemble Quartet, op.29; Beethoven: Piano Quartet, op.16; Dohnanyi: Piano Quintet, op.1. Toronto Music Chamber Society. 366-7773, 800-708-4653

15 Wednesday

8pm. RTH. $28-99. RTH. L'invitation; Khachaturian: Trio; Bartok: Piano, Flute. Joe Ziegler, actor. 476-7593, 800-708-4653

2:30pm. UofW-MUS WH. SA. Small Jazz Ensembles.

16 Thursday


8pm. HCPA. $38-140. COC Jenufa. 832-6231, 800-250-4653 (+$21)

17 Friday

8pm. RTH. 598-3375, 800-708-4653. Britten: Peter Grimes; Mussorgsky: Pictures at an Exhibition. Peter Stoll, clarinet; Katharine Rapaport, violin; Paul Usher, narrator.

18 Saturday

8pm. RTH. $27-40. TSO Duke Ellington. 832-4255, 598-3375 (+$4)

8pm. RTH. $27-40. TSO Duke Ellington. 832-4255, 598-3375 (+$4)

8pm. HCPA. $38-140. COC Jenufa. 832-6231, 800-250-4653 (+$21)


8pm. RTH. $29-59. RTH. Wind Ensemble. Denes Jenacek, cond.; John Beckwith, composer; James Reaney, writer; Studio D'Opera Nova, chorus.

2pm. UofW-MUS WH. SA. Small Jazz Ensembles.

3pm. SLC JA. $5-43. Toronto Music. Ocean Avenue String Quartet; Mendelssohn: Quartet, op.12; Beethoven: Piano Sonata #5; Fagiani: Prelude and fugue #2 (on 800-708-4653.)
Canadian Opera Company: Jenifa

One of the most beloved and entertaining works of the early 20th century, the Canadian Opera Company will be presenting Tchaikovsky’s opera Jenifa. The opera is set in rural Russia during the 18th and early 19th centuries, and tells the story of a young girl named Jenifa who is forced to marry a man against her will. The opera is known for its vivid and colorful characterizations, as well as its rich orchestration and melodic line. The Canadian Opera Company is known for its high-quality productions, and this rendition is sure to be a treat for opera lovers of all ages.

Koriet Mattila recital

One of the reigning divas of our time, Karita Mattila, will be making her Toronto début on February 27 in a recital at Roy Thomson Hall (416-872-4255) and her Vancouver début on March 12 (604-602-0363). A beautiful voice, 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.

Sing-along Messiah

Performances of Handel’s Messiah are plentiful during the festive season. Just check our calendar. The work is well known so that many 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 will feature 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 Opera Theatre presents Lehr’s The Land of Smiles, direct

lousy moments of love. Jan Mitchell; River; Tom Waits: Take me home; Sondheim: I never do anything

20 Thursday


18 Wednesday


18 Tuesday

12pm. CJS. FA. Bach: Prelude and Fugue, BWV 54. Mendelssohn: Sonata op.64 b. 34. Barbara Hallam-Price, organ. 346-7845

16 Sunday

12pm. CJS. FA. Bach: Prelude and Fugue, BWV 54. Mendelssohn: Sonata op.64 b. 34. Barbara Hallam-Price, organ. 346-7845

15 Saturday

1:30pm. RTH. $20. Kids’ Classics. Friends and Vanities. John Dankworth: Torn Sawyer’s jubilee; Hanlon: Drunken Slavonic Dances; Prokofiev: Romeo and Juliet; Bernstein: Jack Mason: West Side Story (e). 2pm. RTH. $28-59. Casual Series. Beethoven: Symphony no.3; Piano Concerto #4; Symphony #7. 3:30pm. TSPC. 8pm. CBC Bldg G66. $25-35. Off Centre Music Sand. Benjamin Butterfield, tenor; Anne Grimm, soprano. 466-370-2055-5555, 800-708-6754 (922-3714, 978-3744) and her Vancouver début on March 12 (604-602-0363). A beautiful, virtuoso voice, 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.
30th Music Scene
December 2002 — February 2003

Saint-Saëns: Concerto for cello; Schaffer: Cartege. Toronto Philharmonia, Kerry Straus, cello. 800-265-8977-19

28 Friday

8pm, UOF-MUS WH. $10-20. Faculty Artists. Gershwin: Three Movements from Rhapsody in Blue; Curzon: Piano Concerto No. 2; Berry: Concerto grosso in F; Organ Concerto in B-flat; Alan镰, piano; Stephen Sitarsky, cond., leader; Jan Overduin, organ.


Saturday
7pm. RTH, 30th. $15-25. Frasenery. Beethoven Piano Concerto No. 4; Brahms: Violin Concerto No. 1; Dvorak: Symphony No. 9; Kivimaki, piano; Janet Obermeyer, violin; Nina Scott-Smith, cello; Sharon Paul, cond.

7pm, CBC Biggs 665. $18-22. Barago for Anglican Cathedral Youth Chorus. (4 preludes, op.34; Mendelssohn: Symphony No. 12; Sinfonia No. 12; Toronto. 519-578-1570.


8pm. RTH. Grace Church on the Hill, 3215 Seabrook Rd. $28-69. Berlioz: Roman Carnival Overture; Verdi: Carmen: Overture; Shostakovich: Symphony No. 2; John Alexander, violin; Lars Vogt, piano. 905-265-1571.

8pm. CSQ. Electric Thursdays. 519-252-6579, 800-387-9817.


8pm, RCS. Thursday Drive W, Windsor (Cleary International Centre). $12-42. Werner: Roman Catholic Overture; Dvorak: Piano Concerto in B-flat minor; Piano Sinfonietta. 905-525-6579.

8pm. Toronto Symphony; Chicago Symphony; National Academy Orchestra, Borisrott, cond.; Martin Morrell, flute. 519-578-1570.

8pm. Bach Festival. Mozart: Piano Concerto No. 27; Handel: Water Music; Richard Bevis, oboe; Alena Jaime, piano; Brian Kocher, trumpet; Daniel Field, oboe; William Kinnon, clarinet; Thomas Scaramuzza, flute; Paul Colman, trombone.

1970-95, 766-9959

Sunday
8pm. Hillside Lutheran Church, 321 Hildegard Rd, Thunder Bay

8pm. Brookbank University Centre for the Arts, 500 Commissioners St, Catharines. 800-658-5550 x2577. SOST (Steinglass-Orth).


8pm. University of Toronto, Massey College, 1 University Ave. 30th. 403-388-7600.


8pm. University of Toronto, Massey College, 1 University Ave. W, Hamilton. $23-27. Schumann: Cello Concerto

4pm. CSQ. 30th. $20-25. Faculty Artists. Gershwin: Three Movements from Rhapsody in Blue; Curzon: Piano Concerto No. 2; Dvorak: Symphony No. 9; 800-265-8977-19.


Webber. Tell me on a Sunday. Love Changes Everything; Gershwin: Let’s Call the Whole Thing Off; Schubert: Fandango; Poulenc: Dances, Strangers in Paradise.

8am. HILC. $10-15. TBSO Festival 2003.

8am. CSQ. $26-33. Bramwell Tovey: Requiem for a

9:15am. CSQ. Kinderconcerts.

8pm. Greek Canadian Community Centre, Sarnia

7:30pm. George Street United Church, 534 George

8pm. KWCMS MusRm. $8-15.


2:30pm. BrockU-CA SOST. $10-35.


3:00pm. MCCH. $20-46. Bach & Beyond. Vivaldi: The Four Seasons; #4; Vivaldi: The Four Seasons.

10:15am 11:15am)

7:30pm, 8pm. KW Symphony Orchestra; Jaime Laredo, cond., violin. WSO Duke Ellington.

8pm. CSQ. Pops. KWSO Pops. 800-265-8977, 519- 578-1570 (+) 8pm. MCCH. $20-46. Berlioz: Roman Carnival; WEBER: "Der Freischiitz": overture; Strauss Symphony of Canada, Berenika Zakrzewski, piano. 8pm. MCCH. $20-46. MTS Pops.

7:30pm. BrockU-CA SOST. $10-35.

8pm. KW Symphony; Michelle Mourre, cond.; Rick Birrell, cond.; Daniele Leblanc; Nathalie Paulin; Gerald Fagan Singers, Syd Huisman; Daniele Leblanc; Nathalie Paulin; Birrell, cond.; Sally Dibblee, soprano; Gael Valentine’s Concert (Feb. 14)

7:30pm. BrockU-CA SOST. $10-35.

8pm. KW Symphony; Jaime Laredo, cond., violin. WSO Duke Ellington.

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January

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7:30pm. BrockU-CA SOST. $10-35.

8pm. KW Symphony; Jaime Laredo, cond., violin. WSO Duke Ellington.
John Tessier; James Westman; David Watson, 204-780-3333 x14 21.
27 pm. McCh: 21-42. Manitoba Opera Cosi. 204-780-3333 x15.
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29 pm. McCh: 21-67. Manitoba Opera Cosi. 204-780-3333 x15.
30 pm. McCh: 21-67. Manitoba Opera Cosi. 204-780-3333 x15.
Music and readings chosen by the singers.

Chan Centre for the Performing Arts, 6265 VCM
5574: Music, 6361 Memorial Rd, Vancouver, 604-822-5574

Vancouver Chamber Choir, under the direction of Jon Washburn, per-
forms a program of Verdi and Puccini arias and an opportunity. (604) 602-0363

Concerto for Baroque Flute, baroque flute; Colin Tilney, harpsichord.

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 Chaine culturelle (Radio-Canada). Of particular note for Canadians are Bocconi’s A View from the Bridge (Dec. 28) featuring the Metropolitan debut of Canadian soprano Isabel Bayrakdarian and Berlin’s Les Troyens (Feb. 22) featuring Canadian heldentenor Ben Heppner. The Met premiered Bellini’s II Pirata as a vehicle for superstar soprano Renée Fleming. Initially interesting to hear the Feb. 8 broadcast. <www.operainfo.org>

A Traditional Christmas

Janet Draxton, tenor Ben Heppner. The Met pre-
Three Tenors. His career received a
big boost when Pavarotti cancelled
his farewell appearance at the Metropoli-
tan Opera in Tosa last May. Lithia.

AUX-MUS University of British Columbia, School of Music, 6161 Memorial Rd, Vancouver, 604-822-5574, 250-384-7649
AUX Civic:
Chan Centre for the Performing Arts, 6265 VCM
5574: Music, 6361 Memorial Rd, Vancouver, 604-822-5574

Vancouver Opera Orchestra, Gert Meditz, cond.; La Cetra, Ray Nurse, cond.

Canadian Opera Company: Atlantis; Don Giovanni (at Quadra), Victoria, 250-386-5311, 250-384-7550 (at 14)

Metropolitan Opera Broadcasts Begin

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December 2002 — February 2003

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1:30pm. Chm. $4. Wednesday Noon Hours. UBC-MUS RH. 250-386-6121.

7:30pm. Chm. $20-35. RoTh. 250-386-6121, 250-384-7469.

9pm. Chm. $28-40. UBC School of Music. Pacific Spirit Concerts.

9pm. Hotel Vancouver, 900 West Georgia St.; 604-822-5574.


9pm. Hansel and Gretel. O.S. de Montréal; Pascal Rogé, piano; Richard Emmett, harp; Anthony Pain, viola; David Devas, oboe; Said Guerraoui. 604-732-1610.


9pm. Hansel et Gretel. Maxime Boulet, soprano; Valérie Deschenauds, mezzo-soprano; Désilets, director;Hanna Schwarz; Siegfried Jerusalem; René Lapointe, baryton; Michael McMahon, piano. 604-732-1610.


9pm. Hansel et Gretel. Aspey, soprano; Aspey, mezzo-soprano; Aspey, tenor; Schumann: Lieder, tape, harpsichord, harp, piano. 604-732-1610.

9pm. Hansel et Gretel. Gluck: Alceste, flûte; François Houppe, clarinette; Anton Nell, piano; Adam Neiman, piano. 604-732-1610.


9pm. Hansel et Gretel. Adriana Zavodsky, soprano; James Canfield, tenor; The Vancouver Opera Orchestra; Michael Alessi, cond.; Gabriele Antonini, director, piano. 604-732-1610.

9pm. Hansel et Gretel. The Vancouver Opera Chorus, James Levine, cond.; Gabrielle Schnell; Deborah Voigt; Mozart: Don Giovanni. 604-732-1610.

9pm. Hansel et Gretel. Peter Funt, soprano; Andrew Deveraux, tenor; Bruce Pollock, alto; Jean-Françoisbel, violon; Zacharias, director, piano. 604-732-1610.

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5:15pm. UBC-VUS RH. $10-20. Brahms, Haydn. Boulanger String Quartet; James Campbell, clarinette; Sivert Larsen, piano; Thomas Erdmann, violon; Toshiyuki Iriyama, violon. 604-250-386-6515.

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MARCH
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