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Scene
April – May 2004

ISSUE 04 **FREE**

La **Scena** Musicale
English Canada National Edition

Frances Ginzer and
Adrienne Pieczonka
Scaling Valhalla



Sumi Jo
Interview



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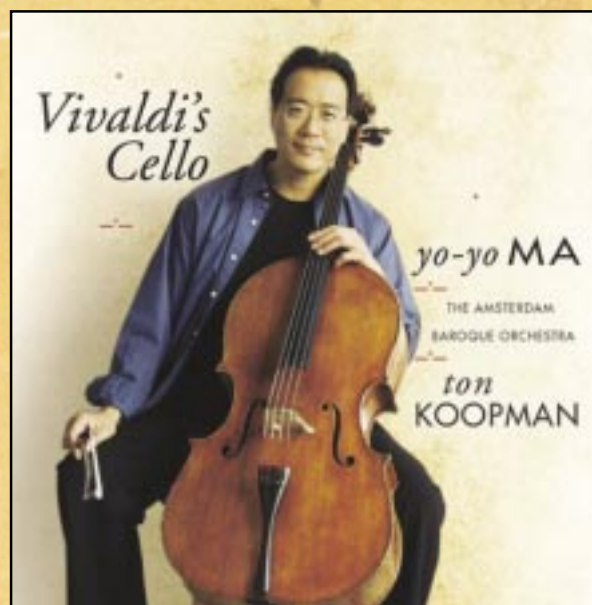
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Notes

WAH KEUNG CHAN and ANNA SAMPSON

Industry News

Bravo! and Canadian Opera Company to launch Bathroom Divas

Bravo! and the Canadian Opera Company are teaming up with Kaleidoscope Entertainment in the reality-based TV craze by introducing *Bathroom Divas*, an opera version of the popular Canadian and American Idol shows. Until March 31, 2004, non-professional Canadian contestants 18 years or older, male and female, can enter by submitting a photo and a demo of three contrasting arias.

Judges Philip Boswell, Artistic Administrator of the COC, and Sandra Gavinchuk, Music Administrator at the COC, have actually been running the company's *Call for Bathroom Divas* public auditions for the last three years.

The new incarnation will see about 30 finalists compete in late April. Throughout June, July and August, the chosen bathroom diva will go through an intense training process developed by the COC. The public will see the winner at the COC's August Harbourfront concert. In September, Bravo! will telecast about six episodes of the experience.

For more info visit www.bathroomdivas.com.

Ontario Youth Choir Cancelled

The 32nd Ontario Youth Choir summer program has been cancelled this year because of financial difficulties. Ontario Choirs, the youth program's parent organization, has launched a drive to try to avert bankruptcy. In the past the youth program would welcome 40 talented singers between the ages of 16 and 22 from across Ontario to an intensive training session and concert tour at the end of each summer.

Telus Corp. President to Chair Royal Conservatory of Music Capital Campaign

TELUS Corporation president and CEO Darren Entwistle will chair the Royal Conservatory's Capital Campaign, "Building National Dreams"; it represents the institution's plan to raise \$55 million to build new performance and learning facilities. Various governmental bodies have already contributed more than \$20 million towards the project, which is slated to open in 2006. "Technologically sophisticated, the Performance and Learning Centre will become the heart of creative education in Canada, offering an even wider reach for the Conservatory's impressive array of innovative programming initiatives," announced the new chair on February 24. The Hon. Bob Rae, Chair of the Board of Directors of the RCM, mentioned that Entwistle's leadership skills will greatly aid their fundraising campaigning in the private sector.



Deborah Voigt Replaced at Royal Opera

News that the Royal Opera at Covent Garden has replaced soprano Deborah Voigt due to her size and weight has renewed debate on the power shift in opera: staging versus singing. On March 7, 2004, the *London Daily Telegraph* published an interview with Voigt under the headline "Royal Opera sacks diva who was 'too fat for dress.'" Back in 2000, Voigt had been contracted to appear in the summer 2004 production of Richard Strauss's *Ariadne auf Naxos*. In 2002, when the producers decided to set the opera in modern times and dress the heroine in a black evening gown, director Peter Katona decided Voigt did not fit the production's concept. Royal Opera withdrew her contract and she went public in a February 2003 interview on *Andante.com*. Sadly, *Ariadne* is Voigt's signature role, and she is considered one of the leading dramatic sopranos in the world. In recent years, her weight has fluctuated as she tried various diets. Following snippy comments from Katona on opera singers ("They say, 'In order to be able to sing well I need to eat a lot'") and amidst the large public and media outcry, Royal Opera has apologized and offered to hire Voigt in the future. Visit <http://voigt.scenea.org> to read all the articles on the subject.

Barenboim Will Leave Chicago Symphony in 2006

After 17 years at the helm of the Chicago Symphony Orchestra, pianist-conductor Daniel Barenboim announced on February 19 that he will be leaving the CSO following the end of his 2005-06 contract. The controversial conductor cited as reasons for his decision his desire to devote more time to playing piano, and increased activity with his West-East Divan Workshop to unite young Israeli and Palestinian musicians. In an interview with the *Chicago Sun-Times*, Barenboim commented, "Thirty years ago, music was an integral part of culture, of society. Now, and not just in America, you have to spend time explaining to people why music is important, why culture is necessary. There's a feeling of crisis—financial crisis, audience crisis. I don't see eye-to-eye on the way these things are viewed. The crux of the matter is not that orchestras are expensive or

that the seasons are long. The crux of the matter is that people don't know what actually to expect when they come to a concert. You have to find a way to [move classical music from the periphery of general culture back toward the centre]. This is not something that I really have the energy to do, nor do I care to do it. I was born to be a musician and that's what I want to do. Because of financial difficulties and the diminished role of music, there are expectations for music directors to do a lot of things concerned with fundraising, with social activities. I really have no interest in these things."



Kitchener-Waterloo Symphony Fires Fischer-Dieskau

The last three months have been a tumultuous time for music lovers in Kitchener-Waterloo. In late November, the board of the Kitchener-Waterloo Symphony informed conductor Martin Fischer-Dieskau that he was relieved of his duties as artistic director two years before his contract formally expired, and just one year after the board had seemingly given the maestro a vote of confidence with a one-year extension to 2005. The root cause of the conflict revolves around a proposed tour by the orchestra to Germany in the 2004-05 season. In an interview on CBC Radio Two, KWSO's Executive director Katherine Carleton explained that the board had decided in October that the orchestra did not have enough resources to embark on the trip. Afterwards Fischer-Dieskau approached the board with the assurance that he had found an anonymous donor to underwrite the tour. However, the conductor refused to reveal the name of the donor for the board to verify the validity of the pledge. Following a public outcry that included a call for changes to the organization's governance, and a statement from the city's mayor for mediation, the entire board resigned on February 15th. A new board was elected on March 15. Stay tuned.

Financial Results

- The Toronto Symphony Orchestra posted a surplus of \$3,384 in 2002/03, the second surplus year in a row following near bankruptcy in 2001. An increase of \$1 million in box office

revenues, half of which were single ticket sales, contributed to the positive results.

- A modest surplus of \$24,000 shows the Edmonton Symphony Orchestra is moving in the right direction, but paying down the company's large debt will require more work, ESO management announced at its annual general meeting.

- The Canadian Opera Company posted a surplus of \$25,000 in year 2002/03.

- Thanks to a \$100,000 gift from Dr. Stuart Davis, increased fundraising efforts and strong fiscal management, the Edmonton Opera announced net income for 2002/03 fiscal year of \$371,640, thereby nearly eliminating their accumulated deficit.

CD News

Juno Awards Nominations Announced

The 33rd annual Juno Awards celebrating the Canadian recording industry has announced their nominees. 20 CDs are vying for one of 4 awards in classical music: Classical Album of the Year: Solo or Chamber Ensemble, Classical Album of the Year: Large Ensemble or Soloist(s) with Large Ensemble Accompaniment, Classical Album of the Year: Vocal or Choral Performance, Classical Composition of the Year. "The Canadian classical music industry is quite strong," says David Feick of SRI. "17 of the 20 nominees are produced by Canadian labels." The Junos (April 2 to 4) are organized by The Canadian Academy of Recording Arts and Sciences/L'academie canadienne des arts et des sciences de l'enregistrement (CARAS) and the ceremony will be telecast live on April 4 at 8 p.m. on CTV.

Readers of *The Music Scene* can participate in the Juno Awards through the *La Scena Musicale Juno Public's Choice*. Visit <http://junos2004.scena.org> for the list of all nominees and to vote for your four favourite recordings. Entries containing all four winners will be eligible to win the grand prize of all 20 nominated CDs. Contest ends on April 4, 2004.

Naxos Canada Appoints Rick Dunlop VP Sales and Marketing

Downsizing at major labels is moving management talent to the smaller labels. October 16, 2003, was a dark day at Universal Music as the company chopped 1,350 jobs worldwide. Among the Canadian casualties was the VP of the Canadian classics and jazz division, Rick Dunlop, who had spent over 20 years with the company. In January 2004, Dunlop was appointed by Naxos of Canada to be its new VP of Sales and Marketing. The move is interesting as Naxos has been partly responsible for the major labels' reduced market share, while Dunlop was involved in Universal's Eloquence budget label that competed in price with Naxos.

In an early 2003 downsizing, Pierre Dionne, Director of Marketing for Universal Music in Quebec, was let go and subsequently landed at ATMA Classique.

Archambault Launches Music Download Service

The year 2003 ended with some positive news for the recording industry. Legal proceedings by the recording industry in the US have substantially reduced music piracy. Music download services, led by Apple's \$0.99 USD per song iTunes store (which has sold close to 20 million songs), have begun to gain market share, causing retailers such as Walmart to join the music download business.

On January 16, 2004, Groupe Archambault became the second Canadian and first French-language Canadian online music download operation by launching the bilingual site Archambaultzik.ca, selling song/ tracks at \$0.99 CAD. Unlike the first Canadian operation puretracks.com (which sells songs at \$1.39 CAD), Archambaultzik.ca also includes classical tracks. In its first months of operation, the site will feature mostly local labels. In classical, only Analekta products are available. In full operation, the site will feature over 300,000 songs. Both Archambaultzik.ca and puretracks.com use Windows Mediaplayer and therefore are only available for Windows machines.



Spelling Mistake Cost Soprano US Visa

Most musicians traveling to the US encounter various inconveniences due to post 9/11 security measures: extra strings removed from violin cases, wind instruments refused cabin space and, at the very least, an interrogation at the check-in desk. The problem was worse for Bulgarian soprano Alexandrina Pendatchanska, who lost her contract with the Pittsburgh Opera because of bureaucratic complications that face foreign artists wishing to perform in the US. Because of spelling errors made by American Citizenship and Immigration Services, Pendatchanska did not receive her visa in time and was consequently unable to perform in the company's production of Handel's *Julius Caesar*. She was replaced by Korean Soprano Sujung Kim.

Pendatchanska's situation highlights the difficulties faced by arts organizations in the US

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and the foreign performers whom they wish to hire. Visa applications can be submitted only six months before a performance, but backlogs make processing longer. Organizations can pay a \$1,000 premium to expedite the processing of applications but many cannot afford the extra fee. "The cost can be prohibitive to a small arts organization," says US Rep. Melissa Hart, who has attempted to help. The National Endowment for the Arts has set up a Web site with information about immigration and tax requirements: www.artistsfromabroad.org.

Fialkowska Beats Cancer

Montreal pianist Janina Fialkowska has made a miraculous return to health and performance after a battle with cancer. A rare form of the disease had robbed her of the use of her left arm and shoulder for the last two years. The 52-year-old pianist began by performing works for the right hand such as those by Paul Wittgenstein, and on February 26 her performance of Beethoven's *Piano Concerto no. 4 in G Major* with the Toronto Philharmonia under Kerry Stratton received a standing ovation.

The crowd at Toronto's George Weston Recital Hall included friends and colleagues of Fialkowska who had flown from near and far to support the artist's "debut." It was "a musically satisfying performance," said Toronto Star critic William Littler. "Virtually everything was

there—the technical security, the poise, the sensitivity of touch, the grasp of the music's structure and meaning. Yes, against all the medical odds, Janina Fialkowska had truly returned."

Obituaries



Nikki Goldschmidt Passes Away

Nicholas Goldschmidt died on February 9 at his home in Toronto. He was 95. Since his arrival in Canada in 1946 to head the fledgling opera school of the Royal Conservatory of Music and help form the Canadian Opera Company, Goldschmidt had been one of the country's most active cultural entrepreneurs.

Goldschmidt was at the helm of many Canadian musical events such as the Vancouver International Festival, the 1983 competition marking the Bach bicentennial, the Mozart International Competition and the Toronto International Choral Festival. Music Canada Musique 2000 was perhaps his most ambitious project. The year-long, \$2.3 million festival held performances in every province and the Yukon. Fuelled by his love of classical music, in particular choral music and opera, he has been described as "a mixture of inexhaustible energy and outrageous nerve."

Director Emeritus of the Victoria Conservatory Passes Away

The tribute to Robin Wood, pianist and teacher, posted on the Victoria Conservatory of Music's Web site reports that Professor Wood was listening to a recording of the Conservatory's gala concert when he died on February 28. This last act was an example of his devotion to the school he helped found. Born in Victoria, Prof. Wood was awarded a scholarship to study with Vivian Langrish at the Royal Academy of Music in London, England. In 1965, Wood left London and his flourishing European career with his wife, pianist Winifred Scott Wood, to help found the Victoria Conservatory of Music. Wood was a Fellow of the Royal Academy of Music, received a Lifetime Achievement Award from the Lieutenant-Governor of British Columbia, and both he and his wife were Honorary Life Members of the BC Registered Music Teachers' Association, among a long list of honours and awards. "He made each of his students feel special, valued and worthy," says

one of his past students. "He unloosed the knots and drew out our finest musical selves. Dr. Wood was one of God's greatest treasures and his laughter and spirit will always linger in the halls of U Vic and the Victoria Conservatory." To post a message or read the tributes to Prof. Wood please go to quokkasystems.com/rwscrapbook.

The Piano Lesson of the Future

Jean-Sébastien Gascon

Developing the musicians of the future has always hinged on the one-on-one relationship between student and teacher. Matching the right mentor to a particular student has often meant relocation, usually for the student. Present technology such as telephone and videoconferencing don't allow a teacher to grasp the subtleties of a student's performance, just as they prevent the teacher from communicating the nuances of his own playing to the pupil. Music Path, a new technology developed at Acadia University and unveiled on February 26, 2004, may just be the answer.

Lucas goes to his piano lesson

Twelve-year-old piano student Lucas Porter is one of Canada's promising musicians. Twice a month he has private lessons with Marc Durand, one of the best piano teachers in the world. On February 26, 2004, Lucas made his way to Acadia University in Nova-Scotia for his lesson. It took him only ten minutes to get there but he couldn't wait.

His teacher is 1700km away

"OK, Lucas, you can take out The *Moonlight Sonata*, third movement," said Durand, who sat with a headset at a piano in Toronto at the Royal Conservatory of Music. In the auditorium, journalists and teachers also came to watch the long-distance private lesson. Lucas was beamed in on a large screen from more than two time zones away. As he played, the pedals and keys of the piano in Toronto magically reproduced his movements.

Durand and Porter were linked together by Music Path, a technology that synchronized the pianos in the two cities. When one played, the other instrument responded automatically as if the pianist were right there in the same room.

The lesson seemed a little strange at first, but it got better as Lucas' nervousness at having an audience melted away. A real bond was created between the teacher and his pupil. Despite the piano and the televised image being out of sync, the 1700 km between the student and his teacher seemed to have disappeared. "This is a great breakthrough in communication

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between teacher and student," marveled Oscar Peterson, also in the audience.

"I don't think that you're holding that note for long enough. It's as if you are playing it while thinking about the notes coming up." The piano began to play again.

The miracle behind this futuristic piano lesson is a modern electric keyboard (Yamaha DC7APRO), a program (Music Path) based on MIDI technology, and a high-speed Internet connection (CANARIE). The team at Acadia University that developed Music Path has been working with a group from the Royal Conservatory of Music in Toronto to make music lessons accessible over long distances.

Though Lucas was shy at the press conference, he vigorously defended Music Path's advantages; it's a matter of studying with Marc Durand or not.

For Durand, "It's a great tool, but it will never replace the real thing—sitting side by side with your student." However, it does

facilitate distance learning so that students can avoid difficult traveling schedules. Despite the great precision of the system, Durand doesn't trust that it can translate all the subtleties of Lucas' playing. "I have to compensate by developing new strategies like using the screen or asking him to repeat a passage. It requires a lot of attention."

Physical abilities like follow through and posture are the hardest to teach. In this case the camera must be used to its maximum potential. The acoustics of the rooms on either end must also be well matched to better judge the student's playing. Without it, Marc Durand cannot tell how much pedal his student is using.

According to the developers of Music Path, these drawbacks will soon be solved. The hardware will be lighter and smaller, the camera will be more responsive to the needs of the teacher, and the sound and image will be better synchronized. ■

[translated by Anna Sampson]

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"I bought the Dodd after half an hour. I played some Bach and that was it," says Montreal Symphony Orchestra cellist Gary Russell. "You have to be very lucky to find a bow that has all of the right qualities." Russell owns three bows: a John Q. Dodd bought from a dealer in Saskatoon, a Vuillaume and a bow by Montreal maker François Malo.

Russell tells his students when they are buying a bow to set a price range and work within it. Finding something in the right price range that matches the player's instrument is the goal.

Perhaps the first thing a string player notices when he or she picks up a bow is its weight. Heavier bows require more effort, being harder to maneuver on string crossings and when changing directions. However, it is harder to play a sustained *forte* on a lighter bow. The location of the balance point or centre of mass (where it is possible to balance it on a finger) has a lot to do with how heavy a bow feels. If this point is farther towards the tip it will tend to feel heavier and vice-versa. Weight at the tip tends to tire the hand as it makes the bow harder to manipulate.

The flexibility and strength of the stick of the bow also affects the effort that goes into playing. A stiff bow makes it hard to "get into the string" and can feel as if it skates on the surface. More flexible bows tend to produce a rounder sound but can have a slower reaction time.

Finding the right bow is a very personal matter. Players usually rely on how it feels in the hand and the variations of sound it can produce. Russell talks about the variation of "dark" or "light" sound from one bow to the other. Ideally, the player should be able to produce a range of colours with relative physical ease.

Years of counseling clients and watching players make decisions have lent bow makers significant insight into the bow buying process. "They start the

process here in my atelier," says Montreal maker Thérèse Girard. "They try a lot of bows for about an hour and then take home one or two. I don't think it's possible for a musician to make their choice in an atelier. They need to feel comfortable." François Malo says, "Usually when people try a bow they should aim for something that is comfortable to play, a bow that will match the instrument... A very good bow by Lamy might be very bad, useless on your instrument."

Whether a bow is new or used makes no difference. The trick is to set a price and experiment until you find the right bow.

Pernambuco

Historically, most bows are made with pernambuco wood due to its combined strength and flexibility. Pernambuco is a derivative of the Pau-Brazil or *Caesalpinia echinata* tree. Although other tropical woods such as snakewood, ironwood and brazilwood are popular for the performance of baroque music, pernambuco is still the most prized material for bows.

One of the main reasons, though not the only one, for the proliferation of bows made from new materials such as carbon fibre is the depletion of the stock of pernambuco. Although attempts to protect the rare wood have been recorded as early as 1605, notably the "Pernambuco Wood Proclamation" signed by Phillip II of Portugal, pernambuco is growing scarce.

Thomas Wilder, of Wilder and Davis Lutherie in Montreal, is at the head of a project to raise funds for the promotion of the preservation and sustainable use of pernambuco. The *PAU-Brazil Conservation Project* intends to donate the funds raised from the publication of a collaborative work on the repair, restoration and conservation of stringed instruments and their bows. For more information about the project please visit www.pau-brazil.com.

(The fear that pernambuco will become extinct is shared by others outside the musical community. Pernambuco wood extract is being tested for use in the treatment of cancerous tumours with encouraging results according to research done by Professor Angelo José Camarotti and Ivone Antônia de Souza of the Federal University of Pernambuco. The extract



Thérèse Girard

Photo: Jean-Sébastien Gascion

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has proven to inhibit tumour growth, with success rates of up to 87.1%. The depletion of the sources seriously threatens the future of this promising therapy.)



Carbon fibre and Yamaha

Though the basic construction of the bow has not changed dramatically for 250 years, the materials used in bow-making have widened to include composite materials. Carbon fibre bows are more durable than their pernambuco counterparts, which makes them attractive as second bows for professional players who need an alternative to their more temperamental and delicate wood bows. Unlike wood, carbon fibre does not react to changes in humidity and temperature, guaranteeing a more reliable response. They also tend to be competitively priced, which, combined with their durability, makes them an option for students.

Yamaha has just come out with a range of carbon fibre bows for cello and violin, priced from \$550 to \$4790. Renowned players such as the National Arts Centre Orchestra's Director, violinist Pinkas Zukerman, have lent their names to Yamaha's new product. ■

News on Instruments

JEAN-SÉBASTIEN GASCON

Saxophone: Selmer Gets Back to Its Roots

With its new "Référénce" series, Selmer revisits the models that made the company famous. The Eb alto saxophone Mark VI has been revamped and is now labelled as the new "Référénce" series Eb Saxophone. Also part of the series are two Bb tenors. Each of these tenor models possesses a unique quality of tone. The "Référénce 36" has a rich, open colour in the footsteps of the "Balanced Action" manufactured from 1936 on. The more centred "Référénce 54" incorporates the famous "Mark VI" design, which came out in 1954.



Eb Alto "Référénce" Saxophone: \$8,995

Bb Tenor "Référénce 36" Saxophone: \$9,995

Bb Tenor "Référénce 54" Saxophone: \$9,995

Kawai's Variable Action Piano

Every piano has a different keyboard action and, accordingly, every musician has different preferences. In an attempt to appeal to a wide range of tastes, Kawai will come out with a variable action piano in the fall. A lever on the left side of the piano instantly alters the action by up to 40 grams. The Kawai VT-132 is a modified K60 model piano that is primarily aimed at the student market.

Kawai VT-132: \$13,995

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My Summers in Music

CELLIST ANNA SAMPSON HAS ATTENDED MUSIC PROGRAMS THROUGHOUT HER CHILDHOOD. FROM MONTREAL TO DUBLIN, HER EXPERIENCES HAVE INFLUENCED HER LIFE ON A PERSONAL AND PROFESSIONAL LEVEL. HERE ARE SOME OF THE HIGHLIGHTS OF HER SUMMER SESSIONS.

Sweating, muscles burning, we made our way up the hill to la Salle Claude-Champagne every morning. Our equipment—violin-sized cello, adjustable bench, warm, soggy sandwiches, sheet music, music stand, and swimming equipment—hung from our shoulders and sides. It was the summer of 1990, significant only because it was my first time at summer music camp. My mother and I had enrolled in the Suzuki Institute Montreal, held at the music faculty of the Université de Montréal. I had started playing the cello earlier in the year and, equipped with no fewer than six variations on the theme *Twinkle Twinkle Little Star*, I was prepared to face my pint-sized peers.



Anna Sampson

I don't think my mother realized that the experience would become a ritual. For five years we ate different versions of those warm sandwiches at various Suzuki Institutes. We met our friends and teachers on the grass of the Université de Montréal, Concordia and McGill, and even at the international conference in Dublin, Ireland. I remember the fun I had with the other kids in my group lessons. Families from all over the world congregated to play *Twinkle* en masse. Attending the institutes prevented me from losing all of the work I had done with my mother and teacher during the school year, sparing everyone's ears in the fall.

The last time I went to camp purely for pleasure was also the summer I decided to become a professional cellist. Point Counter Point, the camp I attended that year, is set in an idyllic lakeside location in Vermont. Founded by the father of David Finkle, the cellist of the Emerson String Quartet, the camp provided a level of musicianship that was beyond anything I had encountered before, yet I still had time to swim in the lake and take arts and crafts. The kindness and encouragement of my coaches that summer made me feel confident about my playing and inspired my practicing throughout the year.

The next summer I took a giant step in going to the other side of the country and found myself in Courtenay, BC. The Courtenay Youth Music Centre was set in the beautiful Mount Washington Ski Resort, sitting high above the Comox valley. I was initiated for the first time into the pleasures and pains of travel with a cello, which I now associate with summer festivals. After four intense weeks of chamber music and lessons I returned home with a cello sporting more holes than necessary due to an accident on the last night. I also came into contact for the first

time with young Canadian musicians whom I have since met at other music festivals through the years.

Some of those friends from Courtenay suffered alongside me during my session in the National Youth Orchestra of Canada in 1999. No cool mountain breezes were to be found in Kingston, Ontario in July and August. Our illustrious conductor, Mario Bernardi, showered us with sweat during the marathon rehearsal schedule and our calluses peeled under the intense humidity. But the heat aside, the National Youth Orchestra did a great job of preparing us for professional orchestral playing. We worked intensively and played with artists such as Ben Heppner and had a taste of what it was like to tour with a large ensemble.

I began my studies at McGill University in the fall of 1999, and finding the orchestral training during the year sufficient, I decided that I didn't require another summer with the NYOC. Besides, I had too much repertoire to learn for the next year, and the National Youth Orchestra schedule left little time for private practicing. That summer I had the great fortune of being a member of Janos Starker's class at the Orford Arts Centre in Quebec. Students came from all over the world to study with Starker, who is considered one of the great cello pedagogues. Fine playing and teaching emerged from behind the cloud produced by his chain smoking. We would take master classes for six hours and then most of us would scurry to our practice rooms for the rest of the day. Luckily, the camp is on a beautiful piece of land in the Eastern Townships, with woods surrounding the buildings and a lake close by. When we weren't practicing, we had the opportunity to hear wonderful concerts and wander into master classes given by other teachers.

A card labelled "artist" awaited me at the check-in desk of the Banff Arts Centre, Alberta, in the summer of 2002. This, along with the promise of unlimited access to a spectacular dessert table, gave me a small thrill. Because it runs all year round, the Banff Centre exudes a settled, organized air. Sculptors, painters, musicians, and a small army of teenage dancers mingled on campus with the deer and moose, which populate the grounds (all truly Canadian musicians perpetuate Canadian cultural stereotypes by telling stories about encounters with wildlife at Banff). As at Orford, the students at Banff came from everywhere to study with famous teachers. I shared a room with a violist from the Paris Conservatory and went to class with students from Juilliard and Yale.

Experiences of summer music camps exist as charmed periods in my life. Unworried by such pesky details as what to eat for dinner, I was allowed to practice and rehearse to my heart's content. Although master classes were stressful, the beauty of locations like Banff and Orford were inspiring, as was the contact with talented peers and teachers. The ritual my mother started has become one of the great pleasures of my life. ■

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ALL ART ENRICHES LIFE," SAID 80-YEAR OLD MADELEINE LITTLE, CO-FOUNDER OF CAMMAC (CANADIAN AMATEUR MUSICIANS / MUSIENS AMATEURS CANADIENS). "And people have always had the fundamental need to make music." A little over 50 years ago, while watching a 4-hour snowstorm in a northern retreat on a day between Christmas and New Year's, Madeleine Little, husband George, brother-in-law Carl and his wife Frances hatched the idea of creating a place for people to make music in a relaxed and non-competitive atmosphere. Inspired by the principle that playing music in groups creates a bond between people that transcends age, language and cultural differences, the four finalized the idea of CAMMAC on the train ride back to Montreal.

With a growing membership of over 2000 members—30% of whom live outside Canada—and with its capital campaign well underway, the organization is poised to bring its vision to music lovers for another year.

In its first summer in 1953, CAMMAC served 26 people for 2 weeks of music making (choral singing, solfège, theory, and French and English classes) at Otter Lake in Huberdeau, Quebec. "We had no money and convinced the hotel there to give special prices at the end of August," said Little. "We borrowed \$200 to print brochures and mailed them to people we thought would be interested. Attendance doubled the next year and kept doubling every year. We then increased the activities to include chamber music, orchestra and folk dancing over a three- to four-week period. A lot of volunteers helped and the organization was supported with gifts and interest-free loans. Now 1000 people come for the weekly programs over 2 months every summer.

"From the start, we believed that the camp should be bilingual, and that being an amateur musician does not mean you are inferior; the word amateur comes from 'amore,' which means 'love.' Maureen Forrester and Louis Quilico gave one of their first recitals there."

The driving force of CAMMAC can be traced to the musical heritage of brothers George and Carl Little. "From early childhood days, music played an important role in the life of our family," wrote Carl Little in the CAMMAC magazine. "A small den housed our modest upright piano, which was seldom silent during early morning and late afternoon hours. Life without music would have seemed strangely empty." George and Madeleine have also successfully passed on their pas-

sion for music to their three daughters, two of whom are professional musicians (Margaret, cellist and viola da gamba player, and a founder of Les Voix humaines, and Elizabeth, CAMMAC's current artistic director, a professor of music at CÉGEP Lionel-Groux). "We always believed that the secret to a good life is to work at what you love," said Madeleine.

"CAMMAC is family fare. There are activities for adults, adolescents and children. Now it's not uncommon that there are four generations at the same time; children come back with their children." It's also not unheard of for romances to come out of CAMMAC: it's there that



Margaret Little met husband Réjean Poirier, Dean of the Faculty of Music at University of Montreal; and Isolde Lagacé, Director of the Montreal Music Conservatory, met husband Douglas MacNabney, Artistic Director of Domaine Forget.

There is something exhilarating about spending a week in the summer making music with passionate musicians of all ages in the woods-and-lake side setting. But CAMMAC's regional branches provide opportunities beyond the summer months. The Montreal branch, for instance, organizes 6 sight readings a year (most recently the Bach Christmas Oratorio with Christopher Jackson), a 50-member orchestra that meets weekly, and an adolescent choir. Run by volunteers with a limited budget, these activities are not well publicized.

Help may come in the wake of the organization's Special Project to rebuild its facilities. When the organization moved to its present location at Lake MacDonald, one hour's drive from Montreal, the White Forest lodge was not winterized. After 43 years of use, the 93-year old main Lodge needed to be upgraded. Rather than renovating, the organization has opted to rebuild a modern facility that will be accessible year-round. "George's vision was to have a centre for all the arts, and we are now having sketching and dance," said Madeleine. "Now with the reconstruction project, it will be closer to a reality."

The project recently got a shot in the arm in September 2003 when then-Canadian Heritage Minister Sheila Copps announced a \$250,000-grant toward the building of a 240-seat concert hall at Lake MacDonald on the site where concerts currently take place. The facility's other features will include 60 bedrooms, a recording studio, 2 studios (one large and one medium), 2 small practice rooms and a cushioned floor for dance. The organization's campaign is now in the final stretch: \$2.7 million of the \$4.1 million budget has been secured from the government, with the remaining to be raised from private sources. If all goes well, ground breaking is scheduled for September 2004. According to CAMMAC's executive director Raymond Sealy, "Currently, many groups (youth orchestras, community choirs and specialized workshops) use the facilities in the fall and spring for weekend resorts and workshops. There has been a lot of demand for an arts centre that operates year round. We are open to many different possibilities." With the new green building set to open in June 2005, CAMMAC's next 50 years of motivating music making looks bright. ■



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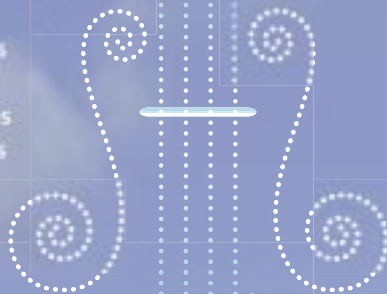
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2004 SUMMER CAMPS

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Suzuki Institute Montreal 394 Dulwich Saint-Lambert QC J4P 2Z3 Tel: 450-465-9410	Fax: 450-465-5731 info@suzukimontreal.org http://www.suzukimontreal.org Dates July 25 to 30: regular program	July 25 to Aug 1: chamber music program for advanced students July 25 to Aug 2: teachers' classes Cost: Prices vary according to program Deadline: June 1	Disciplines Flute, piano, violin, cello Languages of instruction: English and French Public Concert: Yes	What makes the camp special Chamber music program for advanced students.
Lake McDonald Music Centre 85 ch CAMMAC Harrington QC J8G 2T2 Tel: 1-888-622-8755 Fax: 819-687-3323 national@cammac.ca	http://www.cammac.ca Dates Week 1: June 27 - July 4 Week 2: July 4 - 11 Week 3: July 11 - 18 Week 4: July 18 - 25 Week 5: July 25 - Aug 1	Week 6: Aug 1 - 8 Week 7: Aug 8 - 15 Week 8: Aug 15 - 22 Cost: Adults from \$475 plus lodging, children from \$287 Deadline: No limit Scholarships: Yes, contact us for information	mation Disciplines Voice, piano, winds, strings, recorder, harpsichord, guitar, harp, percussion Languages of instruction: English and French Accommodation: On campus	Public Concert: Yes What makes the camp special Chamber music, early music, musical theatre, jazz dance, children's program.
Westben Master Classes 87 Bridge St E, Box 1413 Campbellford ON K0L 1L0 Tel: 705-653-5508 Fax: 705-653-3180	groups@westben.on.ca http://www.westben.on.ca Dates July 7 - 10 July 13 - 18 July 27 - 30	Cost: \$250 Deadline: May 1 Scholarships: \$125 bursary available to select students Disciplines Voice with Anita Krause, cello with	Thomas Wiebe and Paul Widner, piano with William Aide Language of instruction: English Accommodation: Off campus Public Concert: Yes What makes the camp special	Students receive 3 levels of educational experience. Traditional master classes are complemented by opportunities to perform publicly as well as attend concerts performed by their mentors.
Summer Music Festival ~ Suzuki Kingston 275 Ontario St., Suite 306 Kingston ON K7K 2X5 Tel: 613-542-1486 Fax: 613-542-7550	mtm@kingston.net http://www.morethanmusic.com Dates Session 1: July 3 to 9 Session 2: July 11 to 16 Cost: Varied - please request a brochure from More Than Music	Deadline: Advance April 30 Scholarships: Yes - apply to More Than Music (deadline April 16) Disciplines Piano, violin, viola, cello, flute, harp, guitar, recorder, voice Language of instruction: English	Accommodation: On campus What makes the camp special Our many courses, Music Theatre Production <i>Rudiggore</i> , Teen Program, Young Adult Program and enrichment programs orchestra, reading, fiddling, empowering performances, dance	music and movement, music through the ages, art, sketching, photography, family chorus, movies in the making, etc. make Summer Music Festival ~ Suzuki Kingston a place where magic happens.
Summer Music by the Lake The Royal Conservatory of Music in Mississauga 850 Enola Ave Mississauga ON L5G 4B2 Tel: 905-891-7944	Fax: 905-891-2897 communityschool@rcmusic.ca http://www.rcmusic.ca Dates July 26 to 30 Aug 3 to 7 Cost: \$500 / 1 week or \$900 / 2 weeks	plus registration fee Deadline: June 15 Scholarships: Limited financial assistance is available Disciplines All instruments and voice Language of instruction: English	Accommodation: Off campus Public Concert: Yes What makes the camp special An unforgettable chamber music experience, this challenging and fun two-week period encompasses daily ensemble coaching, daily individual and	ensemble practice time, leisure time and daily mini-recitals by participants and faculty. This summer music camp is an intense and rewarding opportunity that brings students together from Canada and abroad.
CAMMAC Ontario Music Centre Box 164, 34 Eglinton Ave W Toronto ON M4R 2H6 Tel: 1-866-273-7697 Fax: 519-249-0559 ontario@cammac.ca	http://www.cammac.ca Dates Aug 1 to 8 (a little more jazz) Aug 8 to 15 (somewhat classical) Aug 15 to 22 (a taste of world music and a children's program) Cost: Adult accommodation based on	double occupancy \$425 per week, plus music fees \$375. Student and child rates as well. Deadline: July 16 Scholarships: Yes - 2 scholarships available and bursary funds; information online or call the registrar	Disciplines String, woodwind, brass, piano, voice (solo, chamber choir, large choir), percussion Languages of instruction: English & French Accommodation: On campus	What makes the camp special Music theatre, dance (flamenco, contemporary), chamber music, jazz combos, many opportunities to perform. A family program with special classes for children.

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August 3 - 7 for Grades 3 - 5
August 9 - 13 for Grades 4 - 6
Cost: \$50 per child per week
Scholarships: Bursaries are available for families who require financial aid.

Languages of instruction: English
What makes the camp special
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Dates
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Blues: Aug 2 to 6
Guitar: Aug 1 to 6
Children's Music and Junior Choir:
Aug 2 to 6, 6 to 13

Chamber Music Aug 7 to 14
Intermediate Adult Chamber Music:
Aug 9 to 13
Strings, Bands, Senior Choir:
Aug 9 to 14
Cost: \$100 - \$460 per session
Deadline: Date of program start,

depending on class numbers.
Scholarships: Some available - please contact
Disciplines
Brass, woodwinds, strings, guitar, voice, piano, percussion
Language of instruction: English

Acommodation: See website
Public Concert: Yes
What makes the camp special
Daytime classes and evening public concert series; beginners, experienced and advanced players of all ages; world class faculty.

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Dates

Beginners: July 22 - 25
Advanced: July 25 - Aug 3
Cost: Beginners: \$300
Advanced: \$660
Deadline: June 30
Scholarships: Tuition scholarships and

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Disciplines
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Language of instruction: English
Public Concert: Yes
What makes the camp special

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Deadline: May 15
Scholarships: Yes
Disciplines
Voice, piano accompanist

Languages of instruction: English and French
Acommodation: Off campus

What makes the camp special
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Dates

July 2 - 30
Cost: \$150 - \$350
Deadline: June 18
Disciplines

Voice, piano, violin, cello, viola.
Language of instruction: English
Acommodation: Off campus
Public Concert: Yes

What makes the camp special
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Dates
Summer Vocal Academy: July 5 to 16
Summer String Academy: July 26 to Aug 7

Cost: Vocal Academy: \$950
String Academy: \$800 full program, \$300 audit
Deadline: Apr 30
Scholarships: Yes

Disciplines
Vocal Academy: voice, collaborative piano
String Academy: violin, viola, cello
Language of instruction: English

Public Concert: Yes
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Where East Meets West: Contemporary Chinese Music

SINCE THE EARLY 1980S, OCCIDENTALS HAVE DISCOVERED A CHINA THAT IS OPEN AND SATURATED WITH WESTERN MUSIC, AND CHINA'S HIGHLY TALENTED MUSICIANS AND COMPOSERS ARE REGULARLY HEARD IN THE WEST THESE DAYS. The following article offers a brief history of the development of contemporary Chinese music in mainland China and Taiwan.

China

China's first contact with Western music dates back to 1601, when a visiting Italian Jesuit played a spinet. In the 17th century an Italian composer, sent by the Pope to work for the Chinese emperor, played several European instruments and could even use them as accompaniment while he sang Chinese songs. After this the emperor's court regularly heard Western instruments. By the end of the 19th century a form of notation based on European numbers had been developed for traditional instruments.

It was only in early 20th-century Shanghai that the business and intellectual classes could begin to learn Western music, thanks to the arrival of exiled Russian and Jewish musicians. It was also in this period that the first composers, in the Western sense, appeared. Before this the idea of individual musical creation had been nonexistent in China. When the Chinese Republic replaced the court in 1919, the government introduced the composition of European-style music.

The piano soon became a highly prized possession for both the bourgeoisie and the intellectual class. But after 1949 Mao Zedong's government felt that it represented the capitalist spirit and thus was an artefact worthy of condemnation. Despite the fact that it was prohibited, however, interest in the piano did not die out. In fact, the piano ultimately proved to be very useful to the government. From the beginning of the 20th century, Chinese rulers had considered music, especially choral music, to be an excellent way of rallying the masses—an idea based on one of the principles of Confucius. If the revolutionary government hoped to assemble people from the many ethnic communities existing in China, a national music needed a universal structure. For this reason, the equally tempered Western scale was adopted. The melodies collected by civil servants working for the ministry of music were rewritten based on the piano. Almost all traditional instruments belonging to various ethnic groups were therefore modified to accommodate this scale and its chords, particularly after the 1950s. As an example, the manufacturing methods of the *zheng* (a table zither) and the *pipa* (a form of lute) were changed in order to compete with the intensity of sound produced by Western instruments.

Western style orchestras began to appear on the scene. But until the early 1980s, composers had to bow to revolutionary directives and take part in the creation of national music. Similarly, typical pentatonic melodies accompanied by a 19th-century European orchestration could be heard in Taiwan.

The Cultural Revolution led by Mao's wife, Jiang Qing, constitutes one of the great upheavals in recent Chinese history. Jiang Qing's aim was to create model works for theatrical music and arts. She enumerated 8, although in fact there were 18. All national music had to conform to these hybrid models, which were strongly influenced by Western music.

It was at the end of this so-called revolution in 1976 that Western music blossomed in China. Surprisingly, the model works were not put aside. They still influence many composers, even those who write popular music and rock.

Starting in the early 1980s, many of China's composers and musicians, including traditional musicians, were heard outside their country. Many of them emigrated to the West (to the US in particular), including musicians like the marvellous *pipa* player, Liu Fang, who now lives in Montreal. Among the best-known composers is Tan Dun (see article on page 19). The writing style of most contemporary Chinese composers can be described as hybrid, a fusion of traditional and Western music. Some, like Tan Dun, "recontextualize" these forms; others simply rearrange them. All work toward "modernization," a term that hides what is in fact the Westernization of modern Chinese music.

Taiwan

Taiwan quickly adopted Western music after World War II, in large part as a way of distinguishing its policy from that of communist China. Once the island had established a capitalist economy, however, postwar music received little support from the Taiwanese government. In the 1950s and 1960s people began to take a greater interest in Western and Chinese music, to the detriment of the country's traditional music. It was only in the early 1970s, a time of growing economic success, that the government set up cultural policies designed to promote various forms of traditional Taiwanese music. The very popular Peking Opera took on a form more representative of Taiwanese culture, for example. Nevertheless, since the 1970s, with the exception of traditional music, Taiwan still has not developed what we could call a true musical milieu such as those that exist in Europe or North America. New works are definitely not created in an encouraging social, political, and cultural environment.

The development of contemporary music in Taiwan can be divided into three major periods, although the line between them is rather blurred. Following World War II, composers mainly looked for a way to redefine traditional Chinese and Taiwanese music without establishing a distinct musical language. Composers of the 1960s and 1970s demonstrated a greater knowledge of Western music, and have remained the most avant-garde to this day. The third period began in the 1970s and continues up to the present. Composers who emerged in this period have a better knowledge of Western music but are very limited as to traditional music. However, because of an economic policy focused, for practical reasons, on the American model, we find that pop and rock receives more popular and government support. In order to survive, composers tend to write in a style based on 19th-century European orchestration. Avant-garde music is practically nonexistent.

In both Taiwan and mainland China, composing has been and still is largely influenced by cultural and economic government policies. But in Taiwan the business class and national leaders don't seem to understand the need to encourage the creation of new music. ■

[translated by Jane Brierley]



Chinese Composer Tan Dun Fuses Old and New

BRUNO DESCHÉNES

Tan Dun is without doubt the best known Chinese composer in the West. His popularity seems to owe as much to his participation in political and media-based projects as to his talent, the best example being his *Symphony 1997*, written for the handing over of Hong Kong to China in 1997.

Tan Dun's works from the 1980s have fused with the spirit of a counterculture like that of Toru Takemitsu or John Cage, which question the dominance of Western music. At that time, Tan Dun's composing changed considerably, and his style was to have a great influence on other Chinese composers.

He would allude to all sorts of other works, even falsifying some of them. The most important change in his writing was that he brought together stylistic and cultural elements from highly diverse sources in single works. In many of his subsequent compositions, he developed a more stripped-down and simpler style.

His opera *Marco Polo*, written between 1991 and 1995 and given its world premiere in 1996, is a very good example of a compositional style that resembles a sound mosaic more than anything else. He describes this work as "an opera within an opera." It incorporates musical themes borrowed from various cultures or other works, including Mahler's *Song of the Earth* and Shakespearean passages recited in the style of the Peking Opera.

Tan Dun's *Symphony 1997* is also filled with very disparate musical references. For instance, there are the famous Chinese bells made over 2,400 years ago that produce two different sounds, passages from Beethoven's *9th Symphony*, a melody from a Hong Kong street opera, and a quote from his *Concerto for Cello*. Oddly, he cites the Chinese air "Molihua" (jasmine flower) from Puccini's *Turandot* rather than the original, traditional melody.

Tan Dun cites, reproduces, and imitates other music in order to give these melodies a fresh context. He offers his audience musical mosaics of his own expression, which could be heard very clearly in his score for the film, *Crouching Tiger, Hidden Dragon*. ■

[translated by Jane Brierley]

Review

LAWRENCE LOCK

Franz Liszt: *La campanella*

Liebeslied Widmung; Liebrestraum No. 3; Tarantella; Rigoletto Paraphrase; Piano Sonata in B minor; Yundi Li, piano

Deutsche Grammophon – 471 585-2, DDD – 58 min 38 s

★★★★☆☆ \$\$\$

To the Western world, Yundi Li may still be known as "the other Chinese pianist." Though his international career has not yet developed to the same degree as Lang Lang's, Li is already a matinee idol in Asia. Recorded when the pianist was only 20, this CD is Li's second recording for the yellow label. DG instantly struck gold when it was launched in Hong Kong during Christmas of 2002. In fact, the Asia-bound package of the disc contains a bonus VCD that features a music video (to *La campanella*) starring the Warsaw Chopin Competition winner and the German supermodel Anja Meder. The production cost of this 5-minute MV was \$248,700!



While grace and charm abound, Li's Liszt is highly streamlined. Rough edges seem foreign to his interpretation. Notwithstanding some uneven cross-hand playing, Li excels in poetic restraint that belies his age. He displays sparkling agility, sensitive phrasing, and his trademark suavity. Aided by an inherently warm tone palette, his *Widmung* has a luminous cantabile quality to it. This is Chopinesque Liszt at its best. Those who frown on the idea of a youngster tackling the monumental *Sonata* need only be reminded of Busoni's remark that a pianist should be ready to play it at 17. Li's way with the sonata is not as big-boned as, say, that of Gilels or Nojima. Seasoned listeners may find depth of tone and a certain terseness wanting. This is playing that eschews high-octane drama.

Tchaikovsky, Mendelssohn: *First piano concertos*

Lang Lang, piano / Chicago Symphony Orchestra / Daniel Barenboim

Deutsche Grammophon 474 291-2, DDD, 59:23

(also available in SACD: 474 637-2)

★★★★★ \$\$\$

Wherever he plays, Lang Lang attracts crowds of rock concert magnitude. It is small wonder that DG currently advertises the young superstar pianist as the "future of classical music" when the industry is in distress. This latest release showcases his trademark qualities in varying degrees of success. Evident is his youthful exuberance. He surely has all the chops to iron out even the most fiendishly difficult passages he plays with wild abandon; however, he also occasionally allows himself to attack the keys with a bit too much strength (i.e. banging), resulting in a lack of well-cushioned, burnished tones. Listeners who come to the Tchaikovsky 1st with a classic rendition in mind—say, of Van Cliburn—may find Lang Lang's harsh metallic tones somewhat off-putting.

Marred by Barenboim's heavy-handed approach and listless tempo, the Tchaikovsky concerto emerges as a post-Wagnerian monolith, deprived of vitality and gusto. It makes Lang Lang (or is it the listener himself?) seem impatient to gain free rein by tearing into the tumultuous solo passages of the work. Surprisingly, the duration of each movement here is nearly identical to that of Victoria Postnikova and Gennadi Rozhdestvensky. Yet the Russian husband-and-wife team is able to instill a far greater sense of conviction and majesty into this warhorse of romantic concertos. This example just proves that slowness does not necessarily equate profundity. It is all a matter of synergy.

On the other hand, Mendelssohn fares much better under the eager fingers of the young Chinese pianist. His sparkling intensity at the keyboard, coupled with the burly sonorities from the orchestra, is just what this youthful concerto deserves. The recorded sound is excellent, albeit with an unrealistic balance favouring the piano. It also exhibits a close-miked quality that makes all sorts of breathing (from various soloists, mannered or otherwise) clearly audible.

The Rise of Asians in Classical Music

SEEING ASIAN MUSICIANS ON THE CONCERT STAGE THESE DAYS IS NOT UNCOMMON. WHAT IS STRIKING IS THEIR LEVEL OF RECENT SUCCESS. THE 64TH MONTREAL SYMPHONY ORCHESTRA COMPETITION LAST NOVEMBER WAS NOTEWORTHY NOT ONLY BECAUSE THE WINNER WAS ANG LI, A CHINESE-CANADIAN, BUT THAT OVERALL, FOUR OF THE SIX WINNERS FROM THE DIFFERENT AGE CATEGORIES WERE ASIAN-CANADIANS.

Although Asians constitute only 5.8% of the Canadian population, they make up the largest group (43%) of the nation's visible minorities. They are well represented across the country and excel in various fields, including science and engineering.

Outside the sciences, the number of Asians making a career in the classical music industry is becoming more notable, with the Chinese and Koreans leading the way. Korean-born violinist Young-Dae Park, a 25-year veteran of the Toronto Symphony Orchestra (TSO) and a violin coach for the Toronto Symphony Youth Orchestra (TSYO), recalls that when he studied at the Royal Conservatory of Music in the 1960s, there were only two other Asians in the entire school. In the Glenn Gould Professional School (GGPS) alone, there are currently 18 students from Asian countries, not counting Asian-Canadians. According to Jenny Regehr, a piano examiner for the Royal Conservatory of Music who is also on the faculty of the GGPS, more Asian students have been going through the exams over the last ten years. And there is no lack of Asian musicians playing in Canadian orchestras. Park notes that "over half of the string section in the TSYO now are Asians, of whom 80% are Koreans."

The stereotype that Asians excel in the sciences rather than in the arts implies that Yo-Yo Ma, Midori and Sarah Chang are anomalies in the music world. The outcome of the recent 64th Montreal Symphony Orchestra Competition is just one example that refutes this conclusion. Other examples include the fact that top winners in the piano and violin categories for the latest Kiwanis Music Festival were predominantly Asian, and the last two gold medallists of the prestigious Honens International Calgary Piano Competition were Chinese. As well, TSYO concertmasters during the last five years have been Asian.

That Asians are increasingly excelling in the musical arena can partly be explained by culture. They are reputed for being academically inclined and possessing a strong work ethic with a high level of discipline that serves as a powerful driver for success. Parental influence is a key factor in nurturing this attitude towards progressive-

ness. Asian parents actively encourage their children to study music at an early age in order to enable them to become well rounded and disciplined. Because music lessons are expensive and considered a privilege reserved for the wealthy and cultured, Asian parents take their children's music education very seriously. Consequently, they are more apt to accompany their children to lessons and push them to practice diligently at home. More ambitious parents may even tag child prodigy potential to their offspring, thanks to the example of high profile virtuosi like Midori. Sometimes, parents transfer their unfulfilled aspirations to their children. Such was the case for violinist Sydney Chun, one of the newer members of the TSO. Her mother played the piano in her native Korea, but regretted not pursuing it professionally. As a result, Chun feels that her mother greatly influenced her decision to become a professional musician. She also credits the growing number of successful Asian role models, in her case Kyung-Wha Chung, for further inspiring her to pursue a career in music.

Ironically, although Asian parents often enrol their children in music lessons, they tend to consider music an extracurricular activity rather than a possible career option. Whereas medicine, law and engineering are deemed respectable professions, a music degree is not regarded as "real education," a perfect illustration of Asian pragmatism. "There is some degree of sexism," notes Chun. "Asian parents will push their sons to become doctors and lawyers, but their daughters to become musicians." Park shares the same observation, noting that there are far more female Asian players in orchestras than males.

Does being a visible minority in the music industry present unique challenges to Asians? Park and Chun, both seasoned musicians, say that they have never experienced discrimination because of their ethnic background. Amy Park (no relation to Young-Dae), a Korean-born student in the 11th grade and current concertmaster for the TSYO, hopes to pursue a music degree in performance. "Certainly there are many barriers [to pursuing music as a career], but they don't have much to do with being Asian," she says. But she does think that Asian parents instill in their children the idea that they have to push themselves harder because they belong to a minority group. Andrew Kwan, an artistic manager who represents several Asian players in his roster, comments, "The classical music market plays no favouritism to any culture," affirming that Asians and non-Asians alike face the same challenges in trying to break into the industry. On the other



Yo-Yo Ma

hand, some believe that being Asian actually has its advantages. Philip Chiu, a Chinese second-year performance piano student at the GGPS, says that "some teachers may think that Asians are better students because they practice more!" While Regehr hesitates to make such a generalization, she does observe that students from Asia usually have a tradition of respect for teachers and tend to follow their instructors' advice more readily.

Stereotypes associated with Asian musicians remain. Undoubtedly, Asian players tend to favour the piano and the violin, the Chinese being considered the better pianists and the Koreans the better violinists, as exemplified by artists like Lang Lang and Sarah Chang, respectively. This generalization may be founded on the fact that the best-known classical music repertoires are written for the piano and violin, thereby attaching a "glamour factor" to these instruments. Also, for parents wanting their children to learn music at a young age, the piano and violin are more feasible; playing a brass instrument, for instance, would be more cumbersome for a small child to handle physically. It is therefore no coincidence that the Suzuki method was developed by a Japanese musician who originally conceived the method for the violin.

When considering the subject of Asians in the classical music scene, perhaps one of the most prevalent stereotypes is related to artistic ability. Just as Asians are thought more likely to excel in the sciences rather

than in the arts, Asian musicians are more often acknowledged for technical merit instead of artistic expression. Overcoming this stereotype is likely one of the more formidable challenges for Asian musicians today.

With a growing concentration of Asians in major Canadian cities, and an increasing number choosing a career in music, one might expect a similar trend to be reflected among concertgoers. But this is not necessarily so, according to Liz Parker, Public Relations Manager at the TSO, herself half Japanese. "Certainly, concerts that feature Asian artists like Midori are very well attended by people from their ethnic groups, but the audience in general does not reflect the diversity of the population." The TSO does not officially compile data on its subscribers and donors based on ethnicity, but it is "definitely aggressively going after the Asian market, particularly the Chinese and Koreans." The TSO now features a Chinese-language Web site and telephone hotline. Concert ads are taken in Chinese and Korean newspapers and interviews are aired on Chinese radio and television. For the 2004–2005 season, plans are underway to create distinct programming and subscription offerings aimed at the Chinese community. Mike Forrester, vice-president of Marketing and Development, is tight-lipped about details but admits that tickets sell extremely well through the Chinese hotline. "I'm confident the marketing efforts are already working, and I'm very thrilled and optimistic that more Asian concertgoers will come on board." ■



Kent Nagano Fresh Air in Montreal

WAH KEUNG CHAN

On March 2, 2004, internationally acclaimed Japanese-American conductor Kent Nagano was named the new Artistic Director of the Montreal Symphony Orchestra (starting in 2006) replacing the departed Charles Dutoit. This major coup will maintain the MSO at the international level. *The Music Scene* met with the humble maestro.

TMS: Tell us about your experience as an Asian in the classical music world.

KN: I was personally very lucky in that I grew up in a musical household. A pianist and a cellist, my mother was a devout follower of musical trends, so we had music in the house. My sister and I both chose the professional musical pathway. My childhood teacher came from Munich and the instruction I had in those early years were very strongly tied to European traditions.

It is often a curiosity to see a long-haired Californian Japanese-American come and conduct European repertoire, especially this year when I had the great honour of opening the Mozart Wochen in Salzburg with the Vienna Philharmonic.

What is more interesting for me is to see how my relationship with Japan and Asia developed. I grew up in Berkeley, California, and I didn't have direct contact with Japan until I was an adult. Most of my travels were oriented to the East Coast or to Europe. When I returned to Japan in my early 30s as an assistant to Maestro Osawa and the Boston Symphony Orchestra, it was a powerful moment for me personally. So many questions about my cultural past, my personality, my being, suddenly came into sharp focus. The nonverbal connection to the culture was very surprising. My wife is Japanese and our child's first language is also Japanese.

TMS: How has your Asian heritage influenced your performances?

KN: Indirectly, it has had an enormous impact. Nature is one of the most important sources of inspiration of traditional composers of our great repertoire. The Japanese and Asian cultures have a very different idea of the relationship between nature and man. There is not nearly

the great separation that there is in western literature and philosophies. To have a relationship with nature from both a Western and Eastern point of view is one example of the indirect influence on making music.

Since my wife comes from a conservative traditional Japanese family, the idea of heritage and the passing on of that tradition has had a strong impact on educating our own child. It has brought within me a huge concern and major preoccupation with musical education and making sure our cultural institutions today are protected for our children who will become the public and performers of tomorrow.

TMS: Do you see a lot more Asian musicians now?

KN: Throughout all of Asia have come tremendous schools of instrumentalists and now schools of vocal traditions. Koreans, Japanese, Chinese, there are many more opera singers than 30 years ago; today it has become much of an accepted norm to have Asian singers.

TMS: Why do you think classical music is so popular in the East?

KN: Part of it has to do with education. In Japan, the arts are heavily promoted, stressed and underlined within a young child's education. Visits to the symphony orchestra are also considered very important for the completion of an education, cultural as well as scholastic education. I think as the world benefits from the advances of technology and communication, it allows more people in Asia to discover the wonders and riches of European and North American traditions. The enthusiasm that comes with any sort of discovery is always very special.

TMS: How do you respond to people saying that Asians are very good technicians, but not as musical?

KN: That is a risk in our very technically oriented world. It is a mistake to think that one can ever be perfect. We are human beings, are we not? Technical mastery is not making music, which is a deep spiritual and emotional human expression. And while a part of it can be natural talent, much of it is learned through the respect and research of our great repertoire traditions. This takes time and the investment of an enormous amount of energy to study properly and to continue to study. If one doesn't make sure that a respect for tradition and style remains a priority then one can really leave oneself open to criticism for being just technically accomplished. And this is not just for Asians—it is a criticism we see internationally. ■



Photo: Andrew Eccles

LANG LANG

In this age of hyperbole, “wunderkind” is an overused word. Yet there is no denying that the musical world is full of them. If anyone qualifies for that elite group, pianist Lang Lang certainly does. Born in 1982, in Shenyang, China, Lang Lang was a serious piano student at three, won first prize in a local competition and made his “pro-

fessional” debut at five, entered the prestigious Beijing Central Music Conservatory at nine, and won first prizes in young pianist competitions in Germany and Japan when he was all of fifteen. He graduated from the Curtis Institute in Philadelphia, where he studied under Gary Graffman.

JOSEPH K. SO

In Full Flight

HIS CAREER BREAKTHROUGH CAME IN 1999, WHEN HE REPLACED AN AILING ANDRÉ WATTS AT THE RAVINIA FESTIVAL. Critics and the public were falling over themselves with words of praise: “stunning,” “brilliant,” “this is a talent in a million.” Since then, his career trajectory has been nothing short of meteoric. Now an exclusive Deutsche Grammophon artist, his debut recording of Tchaikovsky and Mendelssohn piano concerti has garnered much media attention. His Carnegie Hall recital debut last November was taped by DG for issue in March. The concert itself drew polarized opinions: some found him too flamboyant and eccentric for his own good, while others, arguably the majority in attendance, were dazzled and couldn’t get enough. One thing is certain—his is a prodigious talent.

Behind that sweetly innocent face and archetypal politeness is a young man of strong ambition and steely determination, backed by stupendous talent and discipline. He also possesses a strong sense of self and an appreciation for excellence found only in those earmarked for greatness. Much has been written about how his parents, Guo-ren Lang and Xiulan Zhou, made sacrifices to nurture the artistic develop-

ment of their only child, born during China’s one child policy. Before Lang Lang had his second birthday, his parents had spent half their yearly income—\$300 USD—to purchase a piano. Strong discipline is part of growing up in many Chinese families, and Lang Lang recalled in a previous interview that he came from a stereotypical family, with a strict father and a kind mother. Guo-ren Lang quit his job and moved with his son to Beijing, twelve hours from their family home in Shenyang. His parents lived apart so he could attend the conservatory in Beijing. It was only when Lang Lang bought a house in downtown Philadelphia, after he became a star, that the family was reunited.

Only twenty-one, Lang Lang enjoys the high profile and media attention rarely accorded a classical artist, having appeared on *Good Morning America* and the *Tonight Show with Jay Leno*. He was named one of the “Top 20 Teens Who Will Change the World” in *People* magazine two years ago. His performing schedule is not for the faint of heart—2003 alone saw him play 150 concerts that took him to 3 continents. *LSM* caught up with him last Halloween, as he was spending a rare two days at home just before his recital at Pollack Hall in Montreal. He came across as well

spoken and personable, full of energy and enthusiasm, his fluent but accented English peppered with the typical lingo of youth.

TMS: Who do you admire as a pianist?

LL: Vladimir Horowitz and Artur Rubenstein. They are totally different artists but both are great.

TMS: I heard you have acquired a Steinway from Horowitz. Is that true?

LL: Yes, I have two 9-ft grand pianos in my house. One is from Horowitz... not *from* him, but his piano (laughs). It was made in 1918, and the other one is brand new.

TMS: Is that other piano also a Steinway?

LL: Absolutely. I think Steinway is best. There is no way to beat Steinway!

TMS: What sound do you look for in a piano?

LL: A flexible sound. I like to make many colours in a piano. I like a big sound (in a piano) that can hold a lot of power, with a beautiful legato tone that is like singing. The piano should not sound like a percussion instrument. Basically a good piano is like a good player—it should produce a complete picture. Good in the big stuff but also in the delicate, small stuff. A good piano can make a huge contrast.

TMS: Do you have musical idols?

LL: That's very hard... I admire sports athletes. I love Michael Jordan, Tiger Woods. I love the big sports guys. The great athletes—they look like artists when they play. They are creating art. The top player in each field is an artist.

TMS: Are there Chinese athletes you admire?

LL: Yes, I like the ping-pong players, the Olympic gold medallists (laughs)! They are the best in their field.

TMS: What about Chinese musicians?

LL: I love Tan Dun and Yo-Yo Ma. I am playing a solo piece by Tan Dun in a world premiere.

TMS: Do you see yourself as having a role in promoting Chinese music in the West?

LL: Absolutely! Since I am Chinese, I like to do that. That's why I play Tan Dun's music. In 2005, we are doing a world premiere of his piano concerto with the New York Philharmonic, conducted by Lorin Maazel.

TMS: What recording plans do you have?

LL: My Carnegie Hall recital on November 7 will be issued on CD, DVD, and video documentary. It will have a Haydn sonata, Schumann's *Abegg Variation*, Schubert's *Wanderer-Fantasia*—basically German-Austrian repertoire in the first half. In the second half I have Tan Dun's *Eight Memories in Watercolor*—a world premiere. I will play a traditional Chinese piece, *Competing Horses*, with my father on *erhu*. Also a Chopin nocturne and Liszt's *Don Giovanni* transcriptions—the most difficult piece in the piano repertoire. It will be the biggest thing I have done so far.

TMS: I saw you give a master class at Euromusic in Toronto last summer. I was amazed at how good a teacher you are. There was an eleven-year old boy who played Ginastera's Danza. You were so encouraging to him...

LL: He is a very good student. When you have someone like that, it's much easier to teach. You also get something from the student. Each student is different and you can't teach the same way—it's not going to work. It depends on personality. Some people are outgoing while others are much more inside. It's also important for me, to know what the next generation is like.

TMS: How often do you give master classes?

LL: I don't call these master classes—I call them chat sessions. In a mas-

ter class you just sit there and play and talk about the music. I like to do a chat session, to introduce the reason we are doing these things, the kind of enjoyment we can get from music... that music can help us have a better life. I think that's more important than just sitting and talking about the notes. We need to open their minds beyond imagination, to the connection between the real world and the world of classical music. I do a lot of chat sessions now—at least once every two weeks. I really enjoy it and I think people get something from it.

TMS: Why do you think there are so many good Asian musicians?

LL: They are talented first of all; they work hard and have discipline. They want to do something good. Before, there weren't so many Asians studying classical music. Now it's more popular in Asia than in America.

TMS: Is classical music popular in China?

LL: Very popular! It's unbelievable. Everywhere I go, the audience is so young. Afterwards at the signings or when I walk in the streets, they respond like I am a pop or movie star—it's really cool! Asian people are very musical. Western people think Asians are cold; they think we are very reserved. It's totally wrong! Actually we are very emotional.

TMS: Sometimes people say Asian musicians copy others and that they are not very original. What do you think?

LL: Maybe. I know lots of Asians who start by practicing a lot, listening to CDs, and try to make sounds from the records. [They have] no personality. That's why critics say that. Some pianists like to copy—I don't think it is right. I never copy anyone; I believe in myself. If you copy someone, you think they are right and you are wrong—but maybe they are wrong. It's like doing a test and copying wrong answers from the next table. Musically you need to find your own way. If you see a great performance and you love it, it gives you energy. That's great. But you cannot do exactly what this other guy is doing. You have your own thoughts and your own understanding.

TMS: On the subject of Chinese musicians – have you ever heard pianist Fou T'song?

LL: I admire him a lot, but I have never heard him play live or even on recordings, I am sorry to say. But I met him several times.

TMS: What do you think of Yundi Li's playing?

LL: I never heard him perform live. I am very happy for him. His career is not big yet. I hope he will have a big career. We met once in Germany—he came to my recital, and we had a nice talk. If I don't see [someone] live, I cannot make any comment. I think it is still very rare to become famous. The world has so many pianists. I am very fortunate.

TMS: What advice would you give to a piano student?

LL: Just love what you are doing, and try to play more. If you play the piano, you have to really love to play, not just have a job. My advice is to study all the time, to develop repertoire, and to really love music. Just enjoy it!

TMS: How many hours do you practice a day?

LL: Now it's two hours – before it was a lot!

TMS: You have a very busy schedule...

LL: Yes, it's quite unbelievable! But when you have opening night at the Proms, at Ravinia with the Chicago Symphony, closing night with the Berlin Philharmonic, you need to take it (laughs)! It's a lot, but there are so many pianists who would like to have this career; they are hungry for it. I have this chance, so I need to be better. ■

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WAH KEUNG CHAN

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TMS: How did your Korean background influence your development as a classical musician and singer?

SJ: I was born in Seoul, Korea, and I went to Seoul National University for 2 years. In 1983 I left for Italy as it is the country of bel canto and opera. I also wanted to experience European culture.

My mother had wanted to be a singer, but in the 1950s the situation in Korea was not good for music. She always dreamt she would have a daughter who would become a singer. During her pregnancy she always listened to soprano arias and classical music, so it is so natural for me... When I was 4 years old I started piano lessons and continued until I was 18. I was singing when I was 5 or 6, but really started singing seriously when I was 11. I tried to imitate the voices of Callas and Joan Sutherland. My heart was full of music and my mother played classical music 24 hours. Lots of people say that when I sing they feel so good and happy.

TMS: Was there any pressure from your mother to be a singer, to excel in classical music?

SJ: Three or four times I tried to escape from home because it was very hard for me to play the piano 8 hours a day. I only understood all her effort and ambition when I went to Italy and I realized that even if you have talent, it's not enough; because to be a professional, a real musician, you have to spend a lot of time with yourself and with the scores. Now I thank my mother for teaching me that the music world is tough.

TMS: Tell us about your vocal training

SJ: I had several good Korean voice professors but I met my best teachers, like Elizabeth Schwartzkopf and Carlo Bergonzi, when I was in Europe. I learned a bit from each person (breathing, Italian repertoire, the bel canto, German lieder). You have to be smart enough to learn the best from each person. The most important experience for me was to work with great conductors like von Karajan, Maestro Solti, Lorin Maazel and Zubin Mehta. It's like working a whole year alone. The inspiration and preparation that they transfer to you is just incredible.

TMS: What exactly did you learn that made you better?

SJ: Our body is our instrument. Everybody has a different body and a different way to produce sound. I had to find a new method for myself—it took me at least 3 years to understand that. Before I went to Italy I was sort of a mezzo-soprano. My highest note was C and my repertoire was sort of lyric. I met a very good professor in Santa Cecilia Conservatory who was a mezzo-soprano but she told me at my very first lesson that I was a coloratura soprano.

I asked her how it was possible since I don't have any high notes and even she couldn't show me because she had no high notes. She was convinced that I could be Queen of the Night, sing the Tales of Hoffmann, all the coloratura repertoire. Slowly, I followed her instructions and practiced different ways of breathing but it took 3 years of hard work, studying books and observing other singers. One beautiful day in the morning I started practising Queen of the Night and sang an incredible high F perfectly. I finally understood how to use my body, how to breathe correctly to make these almost impossible sounds.

When I produce the high notes, even I am not sure the sounds are in the right key because I can only go by the physical sensation that I'm doing it right. When I'm singing the Queen of the Night, my life can be quite miserable as singing high Fs perfectly is not very

comfortable for me. It makes me nervous.

When I became a professional singing the coloratura repertoire, my life became very disciplined because everyone, including myself, expected perfection every time. I do lots of sports, eat properly, and treat my body and mind with respect so that it is a good instrument. I want to be a beautiful artist and not just make a beautiful sound.

You have to be careful of repertoire. After my first recording with von Karajan in *Ballo* he told me that he wouldn't mind recording a *Norma* with me. At that time I was just 25 and still in transition to a light soprano but the maestro was convinced that with technology in the recording studio he could make me an incredible *Norma*. I knew making another recording with him was going to make me more famous and pay more, but I said no because I knew I was never going to sing this repertoire in my life. He was very disappointed but he understood.

TMS: Is it more popular for Asian singers in Europe now?

SJ: Europe is still very conservative—it is not very easy for Asians or black American singers. Most Asians are doing *Butterfly*. It's a shame. I am very lucky because I am a coloratura and there are not many good coloratura singers here in Europe. When I first came here, I lived with an Italian family for three years to learn their habits and their way of living. I am curious to learn new things, new food and cuisine, to get into the European culture. I was able to adapt. Some Asians had difficulty doing this.



TMS: You are the first Asian singer to have a major career. Do you have any advice for the next generation of Asian singers?

SJ: What happened to me can happen to anybody. If you are prepared, have talent, a good character, charisma, and are a good professional, there are lots of occasions to show your ability.

TMS: Tell us about your Toronto recital.

SJ: There will be songs and some opera. When I do a recital I like to show different styles, like a musical journey. ■

Neuroscience Working for Music

LUCIE RENAUD
TRANSLATED BY JANE BRIERLEY

FOR 50 YEARS JEAN-PAUL DESPINS HAS TAUGHT MUSIC AND THE MEANS TO TRANSMIT IT TO GENERATIONS OF STUDENTS AT MONTREAL'S LE PLATEAU SCHOOL, UNIVERSITÉ LAVAL IN QUEBEC CITY, AND NOW AT UQAM (UNIVERSITÉ DU QUÉBEC À MONTRÉAL). He is the embodiment of the ever-young professor: sparkling eyes, often teasing, communicative, and given to hearty laughter. One senses the fever to teach that continues to possess him, whether he's convincing one person or a whole class of aspiring teachers—his mission being the need to rethink the basic premises of teaching music in elementary school. He's extremely vocal about the problems he perceives in the educational system. For the last 20 years he has campaigned militantly to have neuroscience integrated into the teaching of music.

Emotion governs reason

Despins stresses the need to put emotion back into the vocabulary of musical education. "Teaching places too much emphasis on cognitive learning, without calling on emotion, despite the fact that we know emotion governs reason. People can't learn on the basis of negative behaviour, and therefore of negative emotions. If I ask you to play a piano sonata movement that you've learned, you'll play the one you like best. You'll have forgotten the one you didn't like. We have to throw off this constraint, this habit of intellectualizing everything without supplying any emotional input."

Two major neuroscience specialists, Jean-Pierre Changeux and Antonio R. Damasio, are currently working on the question of the emotional input in cognitive learning. Changeux is a neurobiologist and chair of France's National Consultative Committee on Ethics. He is also the author of *Raison et plaisir*. In his view, every brain is composed uniquely of cells and molecules. They constitute a complex network, with connecting points called axons that allow thought to form and information to circulate. At the same time, the brain supplies hypotheses and compensatory systems to validate this information. For example, if a child interprets information correctly, his parent (or teacher) praises him. This association resurfaces when the same type of reasoning recurs. Damasio heads the neurology department of the University of Iowa. In two of his books, *Descartes' Error: Emotion, Reason and the Human Brain* and *Looking for Spinoza*, he has stated that being rational doesn't automatically imply cutting oneself off from emotions. The brain that thinks, calculates, and makes decisions is no different from the brain that laughs, cries, loves, and feels pleasure. Emotions aren't a luxury; they are basic to all reasoning.

In Despins' view, the teacher's primary mission is to transmit these emotions. "Children are a little like animals. They understand the teacher through their eyes. If the teacher doesn't transmit any emotion, the child will always have problems." However, learning situations aren't designed to suit all children. Teachers can help them learn, but mustn't force them. This is where the ability to read behaviour comes in—to be able to anticipate a student's reactions, rather than simply react to them.

Not everyone is equal in a learning situation

Sexual differences also affect learning. "You have to understand the biological basis," explains Despins. "Everyone is equal, it is said, but this is false. You may be able to reach the same goal, but by different paths. Whether in French class, mathematics, or music, we see that boys learn differently, more three-dimensionally. These givens, although well established by researchers, are ignored in teaching music." By insisting

on teaching subjects that require fine motor skills, boys are pushed to the point of revolt, while girls don't develop their spatial side. "When you unknowingly produce hypertrophy somewhere, you produce the opposite effect somewhere else."

The sonar image is all-important

The study of various neurosciences has established that all musical learning requires the sonar image (the ability to imagine sounds) to be developed long before the motor image (the ability to imagine doing something). Professor Despins deplors the way children are often introduced to music through the recorder. "Right away an instrument is put into children's hands, without knowing whether they can hear and judge correctly. In the 1960s crates filled with recorders were bought for schools. This ruined their musical ear. Today, thanks to foetal research, we know that really young children adapt very badly to high-pitched sounds and that the nervous system reacts better to low and medium frequencies. That's why Professor Despins proposes a two-phase system of musical instruction. In phase one, children sing during the first two years while simultaneously studying movements based on the Dalcroze system of musical education. These two complementary aspects of learning are designed to enrich the sonar image while developing children's sense of rhythm by using the whole body. It's only in the second phase, with the sonar image well in place, that children begin to study with Orff instruments. This method is supported by the research of Alain Berthoz in France and France Simard at UQAM. Researchers have shown that learning takes place more quickly, whatever the instrument, when the child sings the melodies before playing them. "The ear sees more than the eye hears," concludes Professor Despins.

Neuroscience is here to stay, he points out. "Comprehending the development of a child isn't what it was in the 1980s, when people talked of left and right hemispheres of the brain, or of visuals and auditives. These ideas were poorly understood. They were used by people who didn't know enough about neurology or used it to make money by publishing books riddled with mistakes." All that needs to be done now is to lobby actively and continue to convince teachers, one by one. ■
UQAM is now offering a master's degree in musical neuropedagogy. Jean-Paul Despins is the author of Le cerveau et la musique (Éditions Christian Bourgeois, 1986).



Scaling Valhalla



Adrienne Pieczonka and Frances Ginzer
Photos: Michael Cooper

Two leading ladies of the COC's Die Walküre share their thoughts on singing Wagner

JOSEPH K. SO

TO MANY OPERA LOVERS, RICHARD WAGNER REPRESENTS THE PINNACLE OF THE ART FORM. The advanced harmonies, complex, multi-layered musical textures and rich symbolism in his operas remain fresh almost a century and a half after their creation. Perhaps no other composer generates as much passionate discussion and debate as Wagner. Although not backed up by any statistical survey known to this writer, it is said that more books, monographs and articles have been written on Wagner and his music than any other historical figure with the exception of Jesus Christ. New productions of his monumental *Der Ring des Nibelungen* appear with regularity, with many stylistically and interpretively far removed from Wagner's time. One remembers fondly the abstract, minimalist Wieland Wagner Ring, so representative of post-WWII Bayreuth; or the vaguely postmodernist "Industrial Age" centennial Ring of Patrice Chéreau, once vilified but now considered a classic. Of more recent vintage is the high-tech Harry Kupfer Ring, "complete with lasers," or the Seattle Opera's "Green Ring," so evocative of the Pacific Northwest landscape. Then there is the completely naturalistic Met Ring, reputed to be

the most financially successful in history and remaining immensely popular with the conservative New York audience, or for that matter anyone with an aversion to "concept" productions.

A large part of the joy of Wagner is the voices. The Wagnerian singer is a special breed. The sheer volume of sound necessary to carry over a big orchestra can be daunting. Wagner himself was aware of this, covering the orchestra pit in his own theatre. Veterans of Bayreuth marvel at its wondrous acoustics—one can actually feel the orchestral sound through the stage floor. In the larger and often acoustically less friendly opera houses of North America, it is more of a struggle to be heard. It doesn't help if an overzealous conductor gets carried away and fails to rein in the orchestra, turning the proceedings into something of a competition. But the heroic requirements placed on Wagner singers should not mean volume at all costs. In fact, Wagner's orchestrations for the *Walküre* Brünnhilde and Isolde are scored lightly, making sure the singers are not swarmed and the text comes through. The late Herbert von Karajan was a master at this; perhaps more than any other conduc-

tor, he favoured relatively light-voiced singers in Wagner, holding down the orchestral sound in the process.

Then there is the simple matter of length: Act 1 of *Die Götterdämmerung* or Act 3 of *Die Meistersinger* is longer than any opera Puccini ever wrote. This prompted amusing quips like “Wagner could have used a good editor”—strictly sacrilegious, of course, to the Wagnerite, who would not want to miss a single bar of music. Unless one has the luxury of Bayreuth-length intermissions that last a full hour, vocal stamina, or simply physical endurance, length becomes a real issue. This undoubtedly prompted the great Birgit Nilsson to wryly remark that the most important requirement to sing Wagner was “a comfortable pair of shoes.”

On top of the musical challenges, good Wagnerians must make flesh and blood out of the highly nuanced, finely drawn characters, *and* bring out the poetry inherent in the text, which Wagner wrote himself. The upcoming *Die Walküre*, the first instalment of the COC’s 2006 Ring cycle, will star Frances Ginzer and Adrienne Pieczonka as Brünnhilde and Sieglinde respectively, two highly sought-after Canadian sopranos enjoying international careers. Interestingly, both rose to international prominence after having left Canada early in their careers to make their marks in the great opera houses of Europe. I spoke with them recently on the challenges of singing Wagner.

A native of Calgary, Frances Ginzer left Canada in 1983 to join the ensemble at Deutsche Oper am Rhein, and has since sung in such prestigious houses as Bayreuth, Covent Garden, and San Francisco. She began with the lighter, youthful Wagnerian roles such as Woglinde, Helmwig and Third Norn, moving on to the heavier Senta and Elizabeth. A veteran of Ring productions from San Francisco to Trieste, Italy, Ginzer is also a noted Isolde, considered by many the penultimate of Wagnerian heroines. “I feel like I have sung everything and the kitchen sink!” laughs Ginzer. Now a *hochdramatisch* soprano, Ginzer began her career singing lyric roles like Mimi, Violetta, Donna Anna, Constanze, even Lucia. But her voice was always big. “From a young age, anytime anyone mentioned that I might sing Wagner, I got so much comment and backlash from people that I went into the lyric repertoire,” Ginzer comments, reflecting on those early years. She admits that despite her big voice, it was probably right for her to sing the lyric repertoire at the time, although she can’t help but think of someone like Astrid Varnay, the legendary American soprano who triumphed as Brünnhilde at the tender age of 23. “I have a theory,” Ginzer continues. “I often think that even though you are wearing a shoe that is too big for you, sometimes that can be healthier than being forced into a shoe that is too small.” As to the oft-heard comment that Wagner is dangerous for vocal health, Ginzer believes that the key is a really solid technique. To be sure, Ginzer is not advocating anyone should take on Brünnhilde at 23, but she does feel that sometimes we tend to be too cautious with big voices.

Ginzer’s first encounter with Brünnhilde came while still a member of the ensemble at the Deutsche Oper am Rhein. As luck would have it, she was asked to take over a performance of *Siegfried* on short notice, opposite Wolfgang Schmidt. After that initial success, the offer came quickly for *Die Walküre* in Trieste, Italy. “I learned it under a lot of duress; I had only three months’ notice! Ideally, for these huge roles you would like three or four years to prepare, but the problem is if you don’t jump at the opportunities, then when do you get your next chance?” Fortunately, Ginzer was under the tutelage of a top vocal advisor, Evelyn Dalberg, whose father was Frederik Dalberg, the youngest Hagen in Bayreuth history. Now with the experience of many Ring productions, Ginzer feels right at home as Brünnhilde. She finds the *Siegfried* Brünnhilde, with its high-lying, intense 30 minutes of singing particularly congenial. “On the other hand, I must tell you the *Walküre* Brünnhilde is the most challenging for me because it sits quite low. They say there really isn’t a singer who has mastered all of them perfectly; anybody singing the role will have problems with some portion of the Ring.” With Brünnhilde and Isolde in her repertoire, Ginzer is used to marathon evenings in the theatre. Does she consciously pace

herself to get through these big numbers? “No, I don’t think of pulling back here, or giving a little more there—I don’t do that. I quote John Tomlinson, the Bayreuth Wotan who said to me ‘One thing that is important is not to think about what you have to sing at the beginning of the opera to get through the evening, but to take it phrase by phrase.’ I have always found that to be good advice. Of course it has also been years of working on my technique and building up my physical endurance and stamina that helps me.” Ginzer finds Brünnhilde immensely rewarding as a character. Is there a particularly sublime moment in the role? “Oh, that’s really hard! She is such a multi-faceted character, like a prism. There are sublime moments in even the most intimate conversational passages with Wotan, or in the “Todesverkündigung” scene. It doesn’t have to be dramatic to be sublime.”

In *Die Walküre*, Brünnhilde shares the spotlight with another pivotal personage, that of the mortal Sieglinde, sung by Canadian soprano Adrienne Pieczonka. Fresh from a triumphant Metropolitan Opera



debut in February as Lisa in *Pique Dame* opposite Placido Domingo, Pieczonka has the ideal voice for the *jugendlich-dramatisch* roles in Wagner. Since her first Freia in a Vienna *Das Rheingold*—“a small but important role”—Pieczonka has gone on to great successes as Eva and Elsa, the latter something of a signature role, with which she made her American debut two seasons ago. “Elsa is the most thankful Wagner role I have sung so far. People say Elsa is dumb, but I love her! It’s such a wonderful, satisfying sing, and the music is so beautiful.” Another milestone will be her upcoming debut as Elizabeth in *Tannhauser*. When she sings “Dich teure Halle” for the first time onstage next January, it will be the grand occasion of the reopening of the renovated La Scala. Absent from the operatic stages in Canada for the past ten years, her appearances here in recent seasons have been limited to a rapturously received cameo at the Millennium Opera Gala in Toronto, followed by a *Liederabend* and a *Four Last Songs* concert with the Toronto Symphony. Thoroughly Canadian at heart, Pieczonka looks forward to her homecoming as Sieglinde: “I have sung Acts 1 and 3 in concert, but never Act 2.” Toronto audiences will be fortunate to hear her first, since she is slated to sing it in a new Christian Thielemann Ring cycle in Bayreuth in 2006. “Sieglinde will be a challenge for me since the *tessitura* is so low. I have a good middle, but the best part of my voice is the high stuff. I can project the *Sprechstimme*, but I wouldn’t want to do it too often.” To keep the freshness and flexibility in her voice, Pieczonka is careful to balance Wagner roles with some Mozart, like the Countess in *Le Nozze di Figaro*, which she recently sang in Berlin with Daniel Barenboim, or a Munich Arabella, one of her favourite roles. A youthful-looking 40 (“I feel 22 of course!”) Pieczonka wants to keep singing the “girls” like Arabella and Eva as long as she can. She is slated to sing Eva in *Die Meistersinger* in



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Selected Discography of Die Walküre

THE MOST POPULAR AND ACCESSIBLE OF THE RING TETRALOGY, DIE WALKÜRE, IS WELL REPRESENTED ON AUDIO AND VIDEO. Here is an eclectic, highly personal and by no means exhaustive selection, roughly in chronological order, of recordings that are worth a listen. Of the many historical recordings—drawn mainly from broadcasts—two, both conducted by Wilhelm Furtwängler, are of particular interest. The 1950 La Scala performance features the great Brünnhilde of Kirsten Flagstad caught in late prime. The other is a 1953 broadcast from Rome, originally issued on EMI Seraphim LPs in the 1970s, with a very youthful Wolfgang Windgassen as Siegmund. And I would be remiss in not mentioning a 1935 recording (Act 1 only) conducted by Bruno Walter with Lotte Lehmann (Sieglinde) and Lauritz Melchior (Siegmund). To many, this remains the crowning glory of all recorded versions. However, the dated sonics of these historical documents may be a deterrent to some.

Decca issued the first studio recording (1966) that formed part of a cycle, starring the incomparable Birgit Nilsson as Brünnhilde and the magnificent Vienna Philharmonic conducted by Sir Georg Solti. It was a great achievement then and its merit has withstood the test of time. Other recordings of that era include two featuring the great Siegmund of Jon Vickers, one as part of the complete Karajan Ring on DG (1966), the other a stand-alone recording under Erich Leinsdorf on RCA and now on Decca (1961). Vickers is excellent in both, but on balance the Karajan recording is preferable for his conducting, for a beautifully sung if somewhat unconventional Brünnhilde (Régine Crespin) and a very light-voiced but luminous Sieglinde (Gundula Janowitz). For those interested in an English version, *The Valkyrie* on EMI, conducted by Sir Reginald Goodall with Rita Hunter as Brünnhilde is worth seeking out.

Originally mounted to celebrate the centenary of the Bayreuth Ring in 1976, the Chereau/Boulez cycle was taped live without an audience in 1980. It features the intense, if vocally uneven, Brünnhilde of Dame Gwyneth Jones. The best way to enjoy her is to see her, so by all means get the recently released DVD version on Philips, and experience what a compelling singing actor Jones is. Another major attraction of the video is the near-perfect Walsung twins of Peter Hofmann and Jeanine Altmeyer. Also worthy of mention is the magnificent black bass of Matti Salminen (Hunding). Boulez conducts a well-paced, taut performance, but without much fire.

For sheer visual beauty, one can't beat the totally naturalistic Met version on DG (1988), with James Morris (Wotan) then at the peak of his powers, Jessye Norman a vocally resplendent Sieglinde, and the intensely moving Brünnhilde of Hildegard Behrens. James Levine conducts a highly Romantic, expansive performance. This very production is currently being revived as part of three complete cycles at the Met. ■

Munich, as a farewell to the departing Zubin Mehta and Peter Jonas.

Though Brünnhilde is the central figure in any Ring Cycle, Sieglinde is decidedly not a *seconda donna*. Wagner wrote some of the most inspired love music for Sieglinde and Siegmund. Many celebrated singers, from Lotte Lehmann to Leonie Rysanek to Jessye Norman, have found this role congenial. "For me, she is the most sympathetic character in the opera and a wonderful part to play," Pieczonka explains. "Whenever I see *Die Walküre*, my sympathy is with her. She is trapped in this bad marriage, but she is extremely strong, courageous and a risk taker. I look forward to exploring it with director Atom Egoyan." Pieczonka also looks forward to singing the Bayreuth Sieglinde, and especially working with conductor Christian Thielemann. Pieczonka has the rare distinction of getting the engagement without auditioning on the Bayreuth stage. "I had a session with Thielemann in Berlin. He sat at the piano and I sang. But we did work together once before—I jumped in at the last minute to do *Four Last Songs* with him in London. It was fantastic, absolutely thrilling." The director of the Bayreuth Ring will be Lars von Trier. She is excited about the prospect of working with the famous Danish filmmaker, but also a little apprehensive. "I am a little nervous about it—he really likes to make his women suffer... And I don't think of Sieglinde as a victim. It will be very interesting!"

Another reward of singing Wagner for Pieczonka is the text. "I love the antiquated German words that Wagner made up, the rhyming—it may be old fashioned but I think it is so poetic. As Canadians, we don't have a big Wagner tradition," Pieczonka continues. "When I was starting out, I was sure I would never sing Wagner. But it is like a drug once it gets under your skin. I remember [as Freia] hearing the themes in the opening of *Das Rheingold* and somehow you can't get enough of it—it just grips you. I am getting goosebumps as we speak; I adore the music now. I am really looking forward to this!" ■

Wagner: Die Walküre. Canadian Opera Company, April 4, 8, 14, 17, 20 and 23, 2004, 416-872-2262, <www.coc.ca>



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Left to right: Atom Egoyan, Richard Bradshaw, Michael Levine
Photo: Michael Cooper

Egoyan and Levine Tackle Die Walküre

MISHA ASTER

ONE SIMPLE QUESTION AND ATOM EGOYAN IS OFF, SPINNING A FINE THREAD OF REMARKABLE ELOQUENCE LITTERED WITH THOUGHTFUL REFERENCES TO A WEALTH OF EUROPEAN LITERATURE, HISTORY AND PHILOSOPHY, AND CULMINATING 45 MINUTES LATER IN ONE INSPIRED REFLECTION: "I THINK WAGNER'S RING CYCLE IS, ESSENTIALLY, ABOUT THE POWER OF CREATIVITY." As he prepares to direct *Die Walküre*, the first instalment in the Canadian Opera Company's highly anticipated Ring Cycle set to open in Toronto at the Hummingbird Centre for the Performing Arts on April 2, one can palpably sense that Egoyan is himself exploring the boundaries of his creative imagination and challenging his artistic collaborators.

Adapted by the composer from legends of Norse mythology, Richard Wagner's epic *Der Ring des Nibelungen* spans 17 hours over 4 evenings, packed densely with musical and dramatic complexity. It tells the story of the god Wotan, his family of deities, his human offspring, and his mortal struggle with the Nibelung dwarf Alberich for possession of the ring of power forged from the gold of the Rhine river. To meet the exceptional challenge of the Ring Cycle, the COC has commissioned a different director for each of the four operas, unified by a single designer, Michael Levine. After Atom Egoyan's *Die Walküre*, Francois Girard will direct *Siegfried* in 2005, Tim Albery, *Götterdämmerung* in winter 2006, and Michael Levine will himself direct the crowning prologue, *Das Rheingold*, as part of the complete cycle in 2006.

In *Das Rheingold*, the gods built a fortress home named Valhalla, paid for in gold stolen by Alberich from the Rhine. The trilogy of operas that follow recount Wotan's obsessive attempts to recover the ring he was forced to surrender as part of this transaction. *Die Walküre*, the cycle's second part, is the most dramatically self-contained of the four, often performed alone, and frequently excerpted for concert performances. "Beginning with *Die Walküre* is particular," Egoyan explains, "because it is the first time in the cycle one meets human mortals. The gods must rely on the mortals to continue their race, they must buttress Valhalla with the souls of dead heroes; Wotan needs mortals to achieve his goal [of recovering the ring]." Michael Levine explains, "The world in *Die Walküre* is a mess, literally. Hunding and Siegmund are men returning from war, while

figuratively, the set is a kind of reflection of Wotan's psychological state, out of which objects and symbols are conjured." Egoyan describes how the gods will inhabit a pristine upper level while the humans dwell in an earthy pit "like a bomb crater" bored into the centre of Valhalla's beautiful tiled floor.

"In many ways Atom is perfect for *Walküre*," says Michael Levine, "because more than the other operas of the Ring, *Walküre* is about relationships, specifically family relationships, and their dysfunctions: husband-wife fighting, father-daughter issues, sibling incest. Atom is very good at telling stories of dysfunction." Indeed, Egoyan has made his reputation as a film director by exploring the darker aspects of relationships and human psychology in prize-winning films such as *Exotica* and *The Sweet Hereafter*. "I have always been attracted to German opera," explains Egoyan, who previously directed Richard Strauss' *Salome* for the COC in 1996 and 2002, "because it explores psychic states in deep and powerful ways." He notes how Wagner anticipates Freud, and how, "on a certain level, *Die Walküre* pits the love of power versus the power of love; but in both cases, the notion of love is itself distorted, corrupted. Self-delusion—a type of psychopathology—is an overwhelming issue in the piece."

With keen interest in the psychological aspects of Wagner's drama, Egoyan feels he has developed some staging ideas that "may surprise people familiar with the text, but will hopefully appear totally organic, even for those who have never seen the opera before." For example, Egoyan argues, "I do not think we need to see Sieglinde pour poison into a chalice, as that becomes quite clear from what she says explicitly in the text. Why not, therefore, use the music to present some other part of the psychosexual triangle? Why not address some other issue that can elaborate the sense of urgency?" In another unconventional yet thought-provoking interpretation, Egoyan describes the long, beautiful Act II scene between Wotan and his wife Fricka, goddess of marriage, over the fate of his human children, who have consummated their love and eloped. "I do not see [Fricka] as a nagging housewife, but rather as a friend to Wotan. What she says is highly cogent." The scene is staged with the figures of the sleeping Gibichungs (Siegmund and Sieglinde) present on stage. "The singers



Photo: Michael Cooper

are very excited about this, because it gives a heightened urgency to the struggle of the scene.”

Egoyan’s directing concept, to “elucidate the salient issues in Wagner’s work,” is what he is seeking. “There is no composer who so completely embraced all the philosophical and political ideas of their time [as Wagner],” he says. “I want to encourage people to listen seriously to the moral and philosophical questions that are raised in the text, and through our work, to reveal what Wagner’s music and drama are touching upon.” Translating the composer’s abstract, sophisticated philosophical ideas into a performative language is extremely challenging, but, as the director observes, Wagner’s motivic music and innovative dramaturgy already provide the framework: “In Wagner, the orchestra plays counterpoint to the melodic singing. This lends the music a symbolic richness that at

some level defies analysis. The key is to find visual and theatrical motifs reflecting his musical world.”

“Wagner’s music is unique,” concurs Levine, “because it builds its own collective memory within an audience. It is a world living with memories. Through the motifs, we experience the drama as we experience memory; we hear the sounds of bygone characters and events and feel them like spirits inside us. To a great extent then, what we hear informs what appears, and the different ways in which the same object can appear enhances its meaning.” Says Egoyan, “The challenge is to achieve a sense of timelessness. That this story takes place here and elsewhere, in the past and in the future.” To achieve this in terms of design, Levine has tried to render objects meaningful yet also understandable. “I am not interested in the type of metaphor showing a jealous character dressed in green, but rather, in using recognizable objects given symbolic properties through the audience’s consciousness.”

The audience’s consciousness is not only groomed by Wagner’s music, but also by his remarkably advanced dramaturgy, particularly in the use of flashbacks. Wagner uses retrospective narration—a device regularly used in contemporary cinema—throughout the Ring, “like the Greek chorus in ancient Tragedy, where a recapitulation of what has happened before intensifies the conflict,” Egoyan remarks. Despite his experience, and although Egoyan says that they had early discussions to make extensive use of film and projection in their setting of *Die Walküre*, he and Levine eventually found other solutions to Wagner’s musical and narrative demands.

“The entire Ring is a cycle of construction, destruction and regeneration,” Egoyan says. “Wotan constructs Valhalla, but in building it, he loses control.” The idea of construction—of Valhalla, of memory, of mythology, of a production concept—comes up time and again in conversation with Egoyan and Levine. Construction, the creative act of building, based on a goal, idea or ideal. Egoyan concludes, “I think Wagner’s Ring cycle is, essentially, about the power of creativity. The question, however, is what happens once something is made? How can we maintain creativity for today and for tomorrow?” The answer likely resides in the conscientiousness of creative minds like Egoyan and Levine engaging with towering works like Wagner’s Ring, continuing to ask such questions of themselves and of us. Audiences have much to look forward to. ■



Costume drawing by Levine.

PAUL SERRALHEIRO

The Asia File: New Sounds in Improvised Music in Vancouver

ASIAN FACES ARE SO INTEGRAL A PART OF THE HUMAN GEOGRAPHY IN VANCOUVER THAT ONE CANNOT BUT BE AWARE OF THE LIFESTYLES, RITUALS AND EXPRESSIONS OF THE TRADITIONS STRETCHING OVER THE PACIFIC RIM. Therefore it comes as no surprise that the city is one of the most vibrant centres of Asian music in Canada, and that its music is crossing borders and attracting interest in the improvised music scene.

Emerging Asian voices, primarily those of expatriate musicians, are a striking feature of that scene in Vancouver. Active since 1989, the most noteworthy group is the Vancouver Chinese Music Ensemble, which interprets classical and popular Chinese music and creates some of its own in a fresh extension of traditions. Led by its artistic director, Ji Rong Huang, on the *erhu* (Chinese violin), the ensemble is made up of a changing roster of musicians. On its debut CD, *Transplanted Purple Bamboo*, the players included Yong Sun on *dizi* (Chinese flute), Vivian Xia on *yangqin* (Chinese hammered dulcimer), Zhi Min Yu on *ruan* (Chinese guitar), Ling Yang on *pipa* (Chinese lute), and Mei Han on *zheng* (Chinese zither).

While the Vancouver Chinese Music Ensemble plays primarily composed music, Mei Han, its *zheng* player, has found her way into creative, improvised music. With her husband Randy Raine-Reusch, a multi-instrumentalist, composer, performer and producer who has devoted a good part of his life to the practice of Asian music, Mei Han uses the *zheng*, *liu chin*, *ruan*, voice, and percussion in a group called Asza. The band also includes performers from Canada, Africa, and Brazil on instruments as varied as the *kora*, *djembe*, and Hawaiian guitar.

Mei Han is also a member of Crossing Borders, a new group project managed by Coat Cooke. Like the Vancouver Intercultural Orchestra, which performs composed music, Crossing Borders attempts to blend musical traditions, but does so in open, improvised forms. According to saxophonist Cooke (who is also the artistic director of the Now Orchestra, Vancouver's improvising big band), "The group came out of an initiative to find players from different musical traditions who could improvise in their traditions, to see what could come of that." Along with Han and Cooke, the other musicians are Joseph "Pepe" Danza from Uruguay, who studied oriental flute in Japan, Canadians D.B. Boyko, Ron Samworth, and Clyde Reed, and Asian-Canadians Masa Anzai, Lan Tung, an *erhu* player from The Orchid Ensemble (another traditional group with cross-cultural leanings), and Bic Hoang.

A founding member of the Khac Chi Ensemble, a group of conservatory-trained Vietnamese musicians, Bic Hoang is a newcomer to the creative

improvised music scene in Vancouver. She was most recently seen at the annual Time Flies festival of improvised music in February. Hoang, who has made Vancouver her home for the last 12 years, plays a number of Vietnamese instruments, among them the hypnotic *dan bau*, a one-stringed zither with something resembling a tremolo bar, and the *ko ni*, a kind of mouth fiddle that produces startling new sounds. Although she comes from a musical tradition that contained very little improvisation, Hoang did have some exposure to the practice. "I was lucky," says Bic, "because in Vietnam I studied with an old Vietnamese musician who improvised. Every time he played the same songs, they were different." Although she finds herself in improvisational settings that are new to her, she is adapting well. "I just listen and I play what I hear will sound right, depending on what's happening at the moment. Doing this I feel fresh and when I return to my ensemble, I have a new perspective."

Another expatriate whose activity and presence give this music a living edge is the *shakuhachi* master Takeo Yamashiro, whose poetic playing on the large bamboo flute is haunting, moving, and inspiring. Technically, the breathing, attacks and out-of-tempo extemporizing on "standards" of the repertoire of this meditative practice are reminiscent of the use of breath in African-American wind players like Bubber Miley, Ben Webster and Miles Davis. There is also Bonnie Soon of Uzume Taiko, a group that renders the Japanese Taiko drum repertoire in a contemporary approach. One of their discs includes the *shakuhachi* of Takeo Yamashiro as well as Michael O'Neill on highland pipes and Peggy Lee on cello.

Diane Kadota, who is responsible for the Powell Street Festival—an annual celebration of Asian arts and culture—manages some of these artists. She wears a number of hats and serves as a conduit and bridge for things going on in the various communities (Asian, jazz, creative music). A Canadian of Japanese descent, Kadota is very much attuned to the scene and has made a difference in the city's arts community as a catalyst for musical experimentation. "When the traditional meets the avant garde, this provides a resistance to the Kodak view of culture," says Kadota. For her, as for many Asian-North American artists, working with Asian traditions with a view to expanding them and keeping them alive takes on a political meaning, as these artists are also defining themselves in their own terms rather than fitting into cultural stereotypes. For Kadota, the street festival is a means to bring artists and activists together to celebrate the traditions that are part of the immigrant communities of BC's lower mainland.

The meeting of Canadian (hyphenated or not) and

Concerts

Satoko Fujii & Natsuki Tamura plus Peggy Lee &

Dylan van der Schyff

Thursday, April 8, 8 p.m. \$12/10
Western Front (303 East 8th Ave.)

Vancouver Chinese Music Ensemble

Saturday, April 10, 8 p.m.
Vancouver East Cultural Centre
1895 Venables Street, Vancouver
Tickets: \$16 General / \$12
Students and Seniors

Mei Han and Randy Raine-Reusch

April 21, 10:30 a.m.
Music in the Morning, Vancouver
College of Music, with John
Oliver. Premiere of Oliver's new
work for *zheng* and guitar.

Bernie Arai Trio

Thursday, May 20, 8 p.m. \$10/8
The Jazz Cellar (3611 W.
Broadway)

Asian musicians has evolved into a distinct entity. Raine-Reusch, who began working in this vein long before the large waves of immigration that brought the present flock of Asian musicians to Vancouver, is happy about the state of affairs. "There are many more musicians, more openness than when I started. Most of the music is very contemporary, nowhere near the traditional approach. This music is now a distinct voice."

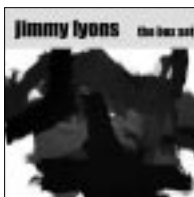
A last note: There are a number of prominent Asian-Canadian musicians in improvised music in Vancouver who have little or no connection to their distant origins. These include drummer Bernie Arai (a bandleader and drummer who performs and records extensively in the Vancouver scene, leading and co-leading ensembles such as Wabi, Ugetsu, To Be Ornette To Be) and pianist Sharon Minemoto, whom John Orysik of the Coastal Jazz and Blues Society describes as a "straight-ahead, very strong two-fisted piano player." There is also cellist Peggy Lee. When asked for her thoughts on Asian-Canadian music, the classically trained improvising cellist replied, "I don't really feel that I qualify," and while she doesn't think that the experiments always have noteworthy results, she does dabble in the hybrid possibilities of the meeting of musical cultures: "What attracts me is the possibility of mixing and discovering." ■

Jazz CD Reviews

Jimmy Lyons – The Box set
Aylor Records 36-040

The Penguin Guide to Jazz on CD says, "If Charlie Parker had a true heir... it was Jimmy Lyons." Indeed, no one ever explored Bird's way of making music as deeply as Lyons did. In fact, this sadly neglected saxophonist's music allowed Parker's gestures to live as pure sound and thereby transcend their original bop contexts. If anyone were to doubt this, they should think about the fact that Jimmy Lyons was Cecil Taylor's alto player from the early 1960s until his death in 1986 at age 53. "Heritage" is the key word when thinking about this box set. Since it was recorded at two important and now long gone venues of the New York loft scene (Studio Rivbea and Soundscape), this set is also an invaluable history of the music happening from the mid-1970s to the early 1980s.

More than six hours of music are included in this little beige box, as well as a 60-page-plus booklet full of information on the individual sessions and the artist's career. Overall, there is



a wide range of music to be heard here. On the one hand, there is a fairly straight ahead sounding quartet date with trumpeter Raphé Malik (here playing with a strong sense of rhythm and lyricism), bassist Hayes Burnett and drummer Sidney Smart; in contrast, there is a long solo improvisation in which the saxman patiently works over a set of themes and developments in a brilliant way, revealing not only the core of his thinking but the whole range of his musical creativity.

There are a few surprises, too. For instance, there is a lengthy interview in which Lyons talks about his beginnings and musical evolution, as well as his association with Cecil Taylor. Also of note are the outstanding improvisations by bassoonist Karen Borca, Lyons' wife at the time.

Free jazz it is, there's no mistaking that; yet it can be easily embraced by anyone willing to discover and explore music that is intense, powerful, charming and fascinating, while free of any pretensions.

This remarkable box set comes with a pretty hefty price tag, but this can be avoided by ordering it online, either from Verge Distributors in Canada (vergemusic.com) or Cadence in the US (cadencebuilding.com). The label's Web site is also worth a look for info on this and other interesting releases, at www.ayler.com. *Cristian Haché*

Cecil Taylor & Italian Instabile Orchestra

The Owner of the River Bank

Enja/Justin Time JENJ 3317-2

On March 15 of this year, the now legendary free jazz maestro Ceci Taylor turned 75. Three and a half years before, he was invited to join the Italian Instabile Orchestra for two concerts in Noci, a town in the southern part of Italy that stages a contemporary jazz festival. At 18 strong, this orchestra was comprised of the elite of the country's improvised music scene, the best known being the reedist Gianluigi Trovesi. In a little over an hour of uninterrupted music making, the band and its guest went through a series of climaxes and releases, none of which had to do with the traditional weaving of individual solos between written heads.

Of course, anyone knowledgeable of Taylor's music would know this, but for the unaware, this is a pretty intense session, even if the maestro has hit higher peaks (e.g. *Alms Tiegarten* of 1988 on the FMP label, which has yet to be rivalled). What we have here is a band best known for its mix of free blowing and Italian sing-song melodies that puts the latter aside for the former. True, there are collective powerplays that occur, but there are also sev-



eral less frantic moments (including a remarkably tranquil piano solo at mid point) and some discernable thematic statements that act more like signposts than soloing vehicles.

Listeners may be disappointed by the fade-out ending, but this can be avoided by watching the last of four video excerpts included on this side. There are also a picture gallery and a PDF file of the original liner notes in Italian. While important for what it documents, it is less of a milestone for Taylor than it is for the orchestra. *Marc Chénard*

In case you missed it...

The Canadian National Jazz Awards 2004

In late February, at a gala reception held in Toronto, the Canadian National Jazz Awards were doled out. To no one's surprise, the overwhelming majority of winners were from that very city, for 21 of 25 categories in fact. Montreal picked up two, one for its jazz festival and the other for the Justin Time label, while Vancouver vocalist Denzal Sinclair won Album of the Year, and superstar Diana Krall won in the category for International Artist.

Though voting was conducted publicly via an on-line ballot, chances are many fans did not know about it outside of Hogtown. The existence of such awards only demonstrates the magnitude of regional disparities and the basic indifference towards them felt outside of the nation's economic centre. South of the border, there are the Jazz Journalists' Awards, which are awarded by a select coterie of scribes. In that case, the one city slant is also obvious, but given New York's reputation as jazz corner of the world, it is more fitting that its musicians make a clean sweep. But the T-dot ain't the Apple, folks, and to make the case that Canada's economic hub sets the trends in jazz is far fetched. A former Toronto musician admitted to me that one can make it there by being ordinary, but to really make it one has to be really ordinary. And, unwittingly perhaps, that is the sense that emerged from this year's jazz awards. ■

Highlights

Musician of the Year - Molly Johnson
Instrumentalist - Don Thompson (also chosen composer of the year)
Bassist - Dave Young
Clarinetist - Phil Nimmons
Drummer - Terry Clarke
Guitarist - Jake Langley
Keyboardist - Dave Restivo
Saxophonist - Mike Murley
Trombonist - Rob McConnell (also winner in the arranger and big band categories)
Trumpeter - Kevin Turcotte
Violinist - Hugh Marsh
Vocalist - Heather Bambrick
(For the complete list, see NJA's Website at www.canadiannationaljazzawards.com)

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

★★★★★ A MUST!
 ★★★★★☆ EXCELLENT
 ★★★★★☆☆ VERY GOOD
 ★★★★★☆☆ GOOD
 ★★★★★☆☆ SO-SO
 ★★★★★☆☆ MEDIOCRE
 \$ < 10 \$
 \$\$ 10–15 \$
 \$\$\$ 15–20 \$
 \$\$\$\$ > 20 \$

REVIEWERS

JKS Joseph K. So
 PA Philip Anson
 PMB Pierre Marc Bellemare
 WSH W.S. Habington

VOCAL

Opera Arias

Arias from *Idomeneo*, *Don Giovanni*, *Manon*, *Benvenuto Cellini*, *Lucia*, *Sonnambula*, *Faust*, *Rusalka*, *Bohème*, Anna Netrebko, soprano
 Wiener Philharmoniker;
 Gianandrea Noseda, conductor
 Deutsche Grammophon 474 240 2 (62 min 59 s)
 ★★★★★☆☆ \$\$\$

It's not often you find someone in opera with the face and body of a supermodel who can also sing. The new Russian soprano, Anna Netrebko—already *La Netrebko* to fans and profiled as the “Wild Thing” in *Opera News*—can certainly sing, and beautifully too, thank you very much. Her timbre is velvet on steel—a voice that wraps you in luxury, but it can also summon up the requisite dramatic thrust when called for, without the edginess and vibrato typical of Slavic voices of the past. On this disc is a wide-ranging repertoire from Mozart to French Opera to *bel canto* to *verismo*, all dispatched with gleaming tone and top-notch musicianship. Sure there are some quibbles: her diction is mushy—she suppresses her consonants. Sometimes her trills fail to spin, as in the Jewel Song; and her coloratura can sound clumsy, as in Teresa's big aria in *Benvenuto Cellini*. But there is no denying this is a major voice. The aria from *Rusalka* is a highlight. Recommended for anyone interested in hearing the next new diva. JKS



Kabarett

Songs by Dostal, Grothe, Hajos, Hollander, Kudritzki, Mackeben, Marx, Hajos, Reger, Schoenberg, Schumann, Spoliansky, Weill, and Zemlinsky
 Jean Stilwell, mezzo-soprano; Robert Kortgaard, piano; chamber ensemble cond. by Peter Tiefenbach
 CBC Records MVCD 1162 (66 min 37 s)

★★★★☆☆ \$\$\$

Following the success of *Les Chemins de l'amour* (CBC MVCD 1135) three years ago, mezzo Jean Stilwell, pianist Robert Kortgaard and conductor/arranger Peter Tiefenbach went back to the studio for an encore. This new album features cabaret songs by 14 composers from the well-known (Schumann and Schoenberg) to the obscure (Dostal and Mackeben).



Unlike other opera singers who sing this repertoire in an overblown style, Stilwell keeps it intimate, with no attempt to “project.” Her stylish vocalism with its clear diction is idiomatic, capturing the irony and world-weariness inherent in these songs. One could almost smell the cigarette smoke in a dimly lit bar, in the small hours of the evening where these songs get sung. Particularly fine are “Give me the man” (Hajos), “Leben ohne Liebe” (Spoliansky), and “Eine Frau wird erst schön durch die Liebe” (Mackeben), helped in no small way by the evocative piano of Robert Kortgaard. His solo work in “Illusion” (Grothe) is outstanding. The selections by Schumann (“Du bist wie eine Blume”), Zemlinsky (“Heilige Nacht”), and Schoenberg (“Galathea”) are more problematic. When under pressure at the top, the tone can turn unsteady and Stilwell battles to rein in her vibrato. Even these vocal imperfections give the songs character and a certain bitersweet quality. A satisfying disc for devotees of the German cabaret genre. JKS

Susan Graham at Carnegie Hall

Susan Graham, mezzo; Malcolm Martineau, piano
 Erato 2564 602952 (74 min 50 s)

★★★★☆☆ \$\$\$

American mezzo Graham returns to the Erato label after a brief separation, with this live recording taped at Carnegie Hall April 14, 2003, which I attended (reviewed here <http://www.scena.org/columns/anson/030414-PA-grahammatt.html>).



The program opens with a lively and sympathetic traversal of Brahms's eight *Zigeunerlieder*, *Op. 105*. The first four songs were warm-ups, and with Brauner Bursche she got the hang of Brahms's hearty humour. Debussy's *Proses Lyriques* were handled suavely and with excellent diction and feeling for French *mélodie*. Unexpected discovery: they were easier to savour on disc than live. Graham treated Berg's *Seven Early Songs*, with velvet

gloves, perhaps too gently. These expressionist Lieder can bear more interpretive edginess.

I am no fan of chatty French patter songs such as Poulenc's “Avant le cinéma” and 1904. Preferable are Poulenc's atmospheric “Carte Postale,” and two arias by André Messager, “Vois tu, je m'en veux” and the humorous “J'ai deux amants.” The encores are most beguiling, especially Mahler's “Liebst du um Schönheit” and Reynaldo Hahn's “A Chloris” (which should compel you to buy Graham's Hahn album on Sony).

There is a smattering of audience noise (laughter, applause, coughing). On this disc, the Carnegie Hall acoustic is crisply dry. In a perfect world, singers of Graham's delicacy would not perform in a place as big as Carnegie Hall, where colors and dynamic nuances are lost. Nevertheless, this album can be recommended as a welcome memento of a charming evening. PA

Dave Brubeck

The Gates of Justice

The Dave Brubeck Trio; Kevin Deas, baritone; Cantor Alberto Mizrahi, tenor; Baltimore Choral Arts Society; Russell Gloyd, conductor.
 Naxos American Classics 8559414 (50 min 13 s)

★★★★☆☆ \$

Dave Brubeck describes himself as a “composer who plays piano.” In either capacity, he possesses the extraordinary ability to make music sound absolutely right. This recording of his oratorio, *The Gates of Justice*, demonstrates his phenomenal talent at the service of doing the right thing. A veteran of WWII, Brubeck was dismayed to see the civil rights alliance of American Jews and Blacks disintegrate into mutual antagonism during the late 1960s. *The Gates of Justice* was his response. The composer's aim of reconciliation between two strong cultures should be kept in mind when listening. It makes the transitions between classical and traditional vocal lines and sudden outbursts of jazz riffs and even rock-derived music seem quite natural. With the participation of his wife, Iola, Brubeck adapted the text from the Hebrew Bible, the Union Prayer Book, and the words of Martin Luther King Jr. and Hillel. The work is given a definitive performance here with deeply moving results. One suspects that Brubeck's composition teacher, Darius Milhaud, would have approved warmly.

This rendering of the work of a righteous Gentile is one of the most important issues to date in the Milken Archive of Jewish American Music. WSH

ORCHESTRAL

Schumann

Symphonies Nos 1–4

Staatskapelle Berlin / Daniel Barenboim
 Teldec 56461179-2 (2 CDs - 139 min 53 s)

★★★★☆☆ \$\$\$

Daniel Barenboim directs a Schumann cycle of

soaring excitement and apt sensitivity. It is the finest that we have had in the digital era since Giuseppe Sinopoli's recording from Dresden made a decade ago (DG 439 923-2—not currently available). Like Sinopoli, Barenboim enjoys and exploits the advantage of a traditional German orchestra (isolated for decades behind barbed wire). He treats the First *Spring* Symphony as an agile and genial curtain-raiser. His way with the remainder of the cycle is rather more like a face-off with the symphonic legacy of Beethoven—and Schumann comes away sounding very good indeed (this, from one who is adamant in admiration of Barenboim's Beethoven symphony cycle, also on Teldec). The occasional Furtwängler-style skid-turn transition only adds to the interest. The recording is detailed enough to pick up episodes of the conductor's occasional heavy breathing and the odd involuntary exhortation.

The set was sponsored by the Raúl González-Salas Foundation and is offered at a bargain price. Recommended to novice Schumann collectors as well as fans of Barenboim. **WSH**

Shostakovich & Shchedrin

Shchedrin: Piano Concerto No 2 -

Shostakovich: Piano Concertos Nos 1 & 2

Marc-André Hamelin, piano; Mark O'Keefe, trumpet.
BBC Scottish Symphony Orchestra / Andrew Litton
Hyperion SACDA67425 - Hybrid SACD (63 min 13 s)

★★★★★ \$\$\$

Last summer we were favoured with a good set of the Shostakovich piano concertos from Ingrid Jacoby and the RPO conducted by Sir Charles Mackerras (with a useful coupling in the form of Galina Ustvolskaya's *Concerto for Piano, Timpani and Strings*: Dutton CDSA 4804 - also a Hybrid SACD). This year, Canadian Marc-André Hamelin convincingly demonstrates the difference between merely good and truly great in capturing the highly individual sonorities that Shostakovich devised in the *First Concerto*, while never neglecting its deft satirical gestures. Hamelin must have been the sort of pianist that the composer had in mind to exploit the keyboard extremities of *No 2*. Shostakovich's penchant for doubling melodic lines in both hands two or three octaves apart is made to sound easy. Hamelin's consummate understanding of the works and his unmatched technical virtuosity are enough to make the disc an instant primary recommendation.

The *Second Piano Concerto* by Rodion Shchedrin (b. 1932) is a worthy companion to the Shostakovich pairing. Shchedrin is a mas-



ter of effect and a cunning orchestrator. The concerto is an intense example of Soviet modernism. It contains a cornucopia of ideas from twelve-tone tinkering to a swerve through Oscar Peterson territory. This is the only available recording of the work, and Hamelin gives us a value-added performance.

The BBC Scottish Symphony responds energetically to Andrew Litton's direction. The sound is outstanding in conventional CD playback and awesome in SACD surround-sound. **WSH**

Bruckner

Symphony No 9 (with completion of finale)

New Philharmonic Orchestra of Westphalia,

Johannes Wildner, conductor

Naxos 8555933-34, (2 CDs - 82 min 43 s)

★★★★☆ \$

The mighty torso of Bruckner's *Ninth* has come to be accepted as complete unto itself. The third movement, *adagio*, is widely regarded as a fitting valedictory to the composer's life and works. And yet Bruckner conceived of the symphony in four movements, and more of the music for the concluding *Misterioso, nicht schnell* survived than was generally supposed. The remnants amounted to most of a penultimate score. Years of research by John A. Phillips, Nicola Samale, Giuseppe Mazzuca and Benjamin-Gunnar Cohrs yielded a sanctioned performing edition in 1991.

There are two simple rules to ensure comprehensive appreciation of this performance: (1) put aside the booklet notes on the enabling scholarship until after it has been heard; and (2) play the symphony through from the beginning. The mind will thus be uncluttered by detail, and only by hearing the extant *Ninth* can the reconstruction be assessed in context. The Westphalians under Johannes Wildner acquit themselves well. And the finale sounds at least plausible. Naxos deserves credit for bringing us a dedicated conception of a full score, and every Brucknerian should hear it. **WSH**

Beethoven / Sibelius

George Tintner Memorial Edition, Vol. 6

Symphony Nova Scotia, Georg Tintner, conductor

Naxos - 8557238 (79 min 19 s)

★★★★★ \$

Volume 6 in the 12-disc Tintner Memorial Edition is a remarkable centrepiece. These live recordings from Halifax are, musically and spiritually, the twin peaks of achievement in a very fine series. The collaboration between Maestro Tintner and Symphony Nova Scotia in the *Eroica* could be described as the fulfilment of a concept of genuine nobility. The symphony is given *an echt*



Wien reading, which extends to a timing of 54:22. A survey of recordings made in the past 25 years reveals that only Leonard Bernstein (DG) and Daniel Barenboim (Teldec) have dared to perform the *Third* in its full dimensions. Yet, with Tintner directing, the music has power to spare. Exposition repeats are scrupulously observed and the account never drags its anchor. A distinguished performance and a deeply moving listening experience.

The Sibelius 7 is especially notable for two reasons. It marks the first occasion in the Edition that Maestro Tintner ventures outside the core repertoire of his native Vienna. He displays his versatility with the composer's valedictory symphony and the SNS play magnificently. It is also significant that the performance was recorded in the last year of the conductor's life. Taken as a whole, the combination of works and the intervention of fate illustrate the searing intensity of one man's dedication to making music and the heartrending realization that he could not live without it. A disc of rare emotional engagement. **WSH**

MAHLER

Symphony No. 4

Karina Gauvin, soprano; Orchestre Métropolitain du Grand Montréal, dir. Yannick Nézet-Séguin

ATMA ACD 2 2306 (60 m 3 s)

★★★★☆ \$\$\$

This Mahler *Fourth* is Nézet-Séguin's second CD on ATMA. Arguably the most uncomplicated and joyous of the Mahler symphonies, there is no shortage of excellent recordings, but this new release compares well to the best modern versions. Nézet-Séguin certainly possesses the right instincts for Mahler. There is nothing generic about his conducting, which has plenty of character and bite, but never at the expense of poetry. In sum, a highly Romanticized—perhaps even schmaltzy—approach that recalls Bernstein. The tempo is well-conceived, allowing the music to breathe, but always mindful of the overall architecture. The last movement with soprano solo set to text from *Des Knaben Wunderhorn* is one continuous lyrical outpouring, evocative of nature and the wonderment of youth. The voice should have an almost child-like, innocent quality, without excessive vibrato. Karina Gauvin is almost ideal, singing with sweetness and purity of tone. Nézet-Séguin coaxes wonderful sounds from the Orchestre Métropolitain du Grand Montréal. The recording is wonderfully clear, with impressively wide-ranging dynamics. The booklet contains song texts in German, French and English, plus profiles of the conductor, orchestra, and soloist, but the essay on the work itself is much too brief. A winner. **JKS**



Brahms

Symphony No 3, Serenade No 2

Symphony Nova Scotia; Georg Tintner, conductor

Naxos 8557237 (70 min 29 s)

★★★★☆ \$

With this fifth volume, the Tintner Memorial Edition is picking up momentum without any suggestion of a slackening in the quality of the music making. For the 1990 CBC broadcast recording of the Brahms *Third*, Symphony Nova Scotia was augmented to a strength of 60. Rather less than some famous orchestras would seat for the task, but entirely in keeping with the composer's preference for performances of his symphonies at Meiningen. This leaner style has enjoyed the recent advocacy of Sir Charles Mackerras and Paavo Bergland. On the evidence of this disc, Maestro Tintner beat them to it in bringing out the lyricism of the woodwinds without the choke-hold of massed strings. Certainly there is no lack of drama in the vigorous opening, and the second movement *andante* yields a mellow autumnal glow. This is definitely a Brahms to live with.

The conductor provides an amusing spoken introduction to the 1992 performance of the youthful *Serenade No 2*. Very useful too, if you begin to wonder why the violins aren't playing. Once again, a convincing demonstration of collective virtuosity by the SNS. **WSH**



Bax: Orchestral Works

Tintagel, Symphony N° 7

Royal Scottish; National Orchestra,

David Lloyd-Jones, conductor

Naxos 8557145 (56 min 55 s)

★★★★☆ \$

Rogue's Comedy Overture, Tintagel,

Symphonies N° 1-7 — BBC Philharmonic,

Vernon Handley, conductor

Chandos CHAN 10122(5), (4+1 CDs: 294 min 45 s)

★★★★☆ \$\$\$

The Bax symphony cycle on Naxos under David Lloyd-Jones had no sooner been concluded with this account of *Symphony No 7* when, all of a sudden, 1-7 in their entirety descended in the form of Vernon "Tod"

Handley and the BBC Phil in a neat green slimline box from Chandos. Considering the preceding six discs of Bax by Lloyd-Jones, his *7th* is consistently fine and a fitting termination for a project that evolved over a period of five years. The playing of the RSNO is robust and fully in character with the music—as it has been throughout the extended recording sessions.

It is plain that Vernon Handley set out to preserve on disc the finest-ever British (perhaps in his case, Anglo-Celtic) performances of the Bax Seven. He has succeeded brilliantly. The set is absolutely first class. But after extended comparative listening the very odd idea began to form that Lloyd-Jones has actually proved that Bax can travel farther than the white cliffs of Dover. Somehow, rich Slavic sonorities in the music and sinewy strands of Debussy seem to emerge more readily. No exaggerated claims are made to this effect by the conductor, but the impression remains that Naxos have hoisted Bax onto an international platform.

And what is this music really like? Modifiers such as *brazen romantic* and *raw emotion* are all very well, but how might Bax fare against more illustrious contemporaries on the European symphonic horizon? Alignment with two other seven-symphony men might provide useful orientation. Sir Arnold Bax was well within the same realm of creative endeavour as Jean Sibelius but could not match the Finnish master in terms of development span. With Sergei Prokofiev, it is a bit different—any one of Bax's symphonies is superior to Prokofiev's stage-inspired works (*Nos 2, 3 and 4*). So much for the inconsistency of British conventional wisdom on the quality of Bax's music.

The Handley set includes an interview disc with the conductor, while Lloyd-Jones offers a fine selection of the composer's emotive tone poems as couplings in his seven-disc collection. An unequivocal verdict? General collectors who have patiently assembled the Naxos cycle can rest content. British music enthusiasts will certainly need Handley as well. **WSH**



Mozart

Divertimento for Strings K. 136, Violin

Concerto No 5, K.219, *Turkish*, Symphony

No 29 K. 201, String Quintet K. 516,

Clarinet Quintet K.518, *Stadler*.

National Arts Centre Orchestra;

Pinchas Zukerman, violin and conductor

CBC Records SMCD 5230-2 (2 CDs: 137 min 29 s)

★★★★☆ \$\$

Packaged in a neat tray-style cardboard digi-case at two-for-one pricing, this issue provides a generous serving of high-quality Mozart. The orchestral program on Disc 1 was shrewdly chosen for pace and variety. Better performances of this pleasing combination of works would be hard to find. The *Divertimento* is a showcase for the impressive National Arts Centre Orchestra strings. With the concerto performance, there is the sense of a piece that has matured in Maestro Zukerman's heart and soul for decades. A landmark account. His reading of *Symphony No 29* is rousing but refined.

The chamber works exhibit musicianship of a rare, elevated character. The mixture of youth and experience creates a unique dynamic that suggests that the players forgot about the microphones in their absorbing task. Certainly, the exquisitely articulated dissonant element in *K. 516* implies an element of telepathy at work between Zukerman, Linnebach, Marks, Deacon and Forsyth. And the Clarinet Quintet with Kimball Sykes in no less fine.

A distinguished addition to the NACO discography. **WSH**



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Quintette pour piano et quatuor à cordes, Trio pour piano, violon et violoncelle, Trois Préludes, Sonate pour piano. Réjean Coallier, piano; Quatuor Claudel Centrediscs CMCCD 9803 - re-issue of VOX 7911-2 (61 min 8 s)

★★★★☆ \$\$

We are indebted to Centrediscs of Toronto for the quick re-issue of this 1997 recording of

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chamber works by Rodolphe Mathieu. It is also good timing; Alain Lefèvre's advocacy on disc (Analekta AN 2 9814, reviewed in the November *LSM*) of Mathieu's son and student, André's *Concerto de Québec* has created interest in the latter's compositions. As a composer, Rodolphe Mathieu (1890–1962) was influenced from an early age by the works of Alexander Scriabin. During the 1920s he studied composition with Vincent d'Indy and orchestration with Louis Aubert. Although Parisian inspiration is very evident in his music, he retained an energetic pulse from his Quebec roots (try the thrusting *scherzo* of the *Quintette* for an example of *canadien* high spirits). He could also communicate deeply moving introspection. This is strikingly evident in the 33 minute *Trio* which forms the centrepiece of the collection. Mathieu senior is a composer worth getting to know in these persuasive performances from Coallier and the dedicated, articulate Quatuor Claudel. **WSH**



Couperin

Pièces de Clavecin

Blandine Verlet, harpsichord

Naive/Astrée E 3003 (2CDs : 138 min)

★★★★☆ \$

French harpsichordist Blandine Verlet is an interesting interpreter with an adventurous approach to the baroque keyboard masterpieces of Bach, Scarlatti, Rameau and others. This 2-disc compilation of 45 selections from François Couperin's *Quatre Livres de clavecin* is full of delicious, spirited and insightful playing. Though recorded from 1976–1981, in 3 different venues, and on 4 different instruments, the quality of both playing and sound recording (often by Radio France) is uniformly high. This set loses one star for lack of program notes, which are not to be found on the Naive web site, despite promises on the packaging. Nevertheless, the "Tête-à-tête" series' 2-for-1 pricing makes this a desirable bargain. **PA**

James Ehnes & Eduard Laurel

Romantic Pieces. Works for violin and piano

by Dvřák, Janáček & Smetana

Analekta FL 23191 (63 min 23 s)

★★★★★ \$\$\$

This Czech recital sounds marvelous at any hour but seems to enter another realm of perfection in the remains of the day. As the last rays of sunlight slant into the listening room, Ehnes and Laurel transport us magically to the natural splendor of Bohemia with their accounts of Smetana (*From the Homeland*) and Dvřák (*Romantic Pieces*, Op 75, and *Sonatina*, Op 100 B183). For



the Smetana pieces, the duo dusted off the score after discovering, by chance, the 1917 Barvitius "critical edition" on a visit to Prague. A conflation of ideas produced, in the words of James Ehnes, "a slightly more virtuosic ending, and the added harmonic richness of the original." This music, and the Dvřák selections, are vivid but devoid of pretension. In the wrong hands, performances could easily descend into kitsch but Ehnes charts a clear course through the delights of Bohemia. For the Janáček Sonata, we enter the somewhat more rugged terrain of Moravia. Its constant oscillation between rhapsodic and meditative moods recalls the music of the tragic conclusion of the composer's opera, *Kata Kabanova*.

No higher praise could be offered than to state that this release is of the same rare quality as the superlative Kreisler album (FL 23159) from the same artists. Texan Eduard Laurel's piano accompaniment is outstanding and he generously surrenders the keyboard to Ehnes for a sensitive reading of Dvřák's *Humoresque No 8*, which concludes the disc.

In these days of industry turmoil, it is reassuring that the emergence of a virtuoso violinist from rural Manitoba can be showcased by a domestic record label of insight and integrity. As further proof of Analekta's devotion to the finest Canadian musical talent, this release includes a bonus disc of highlights from their catalogue. It is the 10th such compilation to be issued by the label, and that is a milestone of richly-deserved success. **WSH**

CONTEMPORARY

Chen Yi

Orchestral Works

Momentum, Chinese Folk Dance Suite,

Dunhuang Fantasy, Romance and Dance

Tu-Cho-Liang Lin, Yi-Jia Susanne Hou, violins ;

Kimberly Marshall, organ ;

Singapore Symphony Orchestra, Lan Shui, cond.

BIS – CD1352 (66 min 16 s)

★★★★☆ \$\$\$

Perhaps umbrage comes naturally to one who spent her formative years clutching a violin in the midst of China's Cultural Revolution; but Chen Yi can create orchestral eruptions to compare with the violent best of today's Nordics. Even the calm passages in *Momentum* for orchestra (13 minutes) are just pauses to draw breath before another jab in the solar plexus. Chen Yi's compositions blend Western style with traditional Chinese idioms. The latter actually provide a framework of lyrical symmetry in what would otherwise be a succession of musical street brawls. It works superbly through most of the program.



The Chinese word *Tu* denotes a destructive conflagration and this piece (also 13 minutes in duration) depicts the tragic events in New York in September 2001. It really owns no Chinese musical inspiration and perhaps draws at the well of repetition too often. The disc is a fine introduction to a rising talent. Ideal performances from the soloists, Singapore SO and Lan Shui in decent sound. Hopefully, Chen Yi will favour us with a symphony in the not too distant future that will demonstrate her facility for composing in long structural lines. **WSH**

DVD

MOZART: *Le nozze di Figaro*

Ingvar Wixell: *Conte di Almaviva*, Claire Watson:

Contessa di Almaviva, Reri Christ: *Susanna*,

Walter Berry: *Figaro*, Zoltan Kelemen: *Barotlo*,

Margarethe Bence: *Marcellina*, Edith Mathis:

Cherubino, Klaus Hirte: *Antonio*, Deirdre Aselford:

Barbarina, Alfred Pfeifle: *Don Curzio*, Choir of the

Vienna State Opera, Vienna Philharmonic Orch.,

Karl Böhm, cond Stage direction: Günther Rennert

TDK – DVUS-CLOPNDF – 2 DVDs (180 min) B&W

4:3 picture, Sound 1.0

★★★★☆ \$\$\$

Direct from the stage of the 1966 Salzburg Festival's Kleines Festspielhaus, this set is a marvelous souvenir of a glorious bygone age of opera performance. In black and white and antique sound, an active imagination and nostalgic instinct are definite assets to fully enjoy this virtually-historic Figaro. Certainly, from the stage and the pit, the production is vitally infused with vividly-hued magic. Karl Böhm's gentle alchemy produces a perfect balance between words and music. His unique relationship with the VPO has rarely been revealed to better advantage. And what an orchestra! With old guard musicians such as Willi Boskovsky and Otto Strasser raptly bowing their violins, there is ample reason to believe that *Figaro* has been embedded in the ensemble's collective DNA since the great 1906 Vienna revival directed by Gustav Mahler.

On the boards, Ingvar Wixell's Count is the blustering paradigm of middle-age lechery. No less convincing is Walter Berry in the title role with the most natural of quicksilver emotional transitions between mirth and outrage. The remainder of the international cast is first-rate, but special mention must be made of the young Edith Mathis as one of the greatest Cherubinos of all time.

This is a presentation to cherish, with a fine booklet note by Gottfried Kraus and a decent synopsis of the action. Technically backward it may be, but assuredly of better quality than the original mid-1960s ORF telecast. Enthusiastically recommended. **WSH**



Jules Massenet: Manon

Jesus Lopez-Cobos / Opéra National de Paris

TDK DVUS-OPMANON (2 DVDs - 164 min)

★★★★☆ \$\$\$

This DVD, filmed at the Opéra de Paris (Bastille) in June 2001 as a co-production with French television, represents a contemporary audience's ideal *Manon*. The raison d'être and selling point is American soprano Renée Fleming in the title role. Unfortunately, when the camera zooms in, there is no mistaking the 42-year old American for a teen-age French nymph. As for characterization, I prefer Manons who are fun-loving and basically innocent, at least at the start. Alas, Fleming's Manon is a cunning tart from the get-go, half-Lolita, half Mae West. In the Cours-la-Reine scene, her "Profitions" aria sounds like the advice of an old auntie, not the effusion of a "jeune fille en fleur" actually enjoying her existence. On the bright side, the ballet is a splendidly costumed and bewigged evocation of Louis XIV's courtly pageants.



Marcelo Alvarez is a chubby, smooth-voiced Des Grieux who seems uncomfortable in his peruke and breeches. Jean-Luc

Chaignaud is a strong, serviceable Lescaut. The veteran Michel Senechal is a funny, decrepit Guillot de Mortefontaine. The 1997 Deflo production serves its purpose, with space-defining minimal elements of stage furniture and splendid period costumes. Conducting by Jesus López-Cobos is fine, despite gum-chewing musicians in the pit. Audio and video capture and editing by François Roussillion are excellent. Fleming fans and anyone not obsessed by historical recordings and authentic style will be happy with this quality product. **PA**

Verdi : Otello

Placido Domingo: *Otello*, Leo Nucci: *Iago*, Barbara

Frittoli: *Desdemona*, Cesare Catani: *Cassio*,

Antonello Ceron: *Roderigo*, Rossana Rinaldi:

Emilia, G. Battista Parodi: *Ludovico*, Cesare Lana:

Montano, Orchestra & Chorus of Teatro all Scala,

Riccardo Muti, conductor. Stage Director: Graham

Vick, Video Director: Carlo Battistoni

TDK DVUS-OPOTEL (140 min) Sound: 2.0 & 5.1

★★★★☆ \$\$\$

It must be said at the outset that, with this live Scala performance of December 2001, Placido Domingo set the seal on his reputation as the finest Otello of our age. It has been almost a decade since he gave us the benchmark portrayal on CD from Paris (DG 439 805-2). If his voice appears any less secure, it is

more than amply compensated for by his magnificent stage presence. After this staging, he retired from the role, and thus this *Otello* is an essential acquisition for Domingo's devoted admirers. But more than this, it satisfies on every level: emotionally, visually, musically and with its spectacular sound quality.

Leo Nucci gives the performance of his life, manifesting Iago as the personification of evil. He is also in fine voice and deploys formidable dramatic skills as the protagonist of the tragedy. Between the veterans stand a marvelously fresh Desdemona played by Barbara Frittoli, and Cassio, whose role is very naturally assumed by Cesare Catani. There is no weak link in the supporting cast. Director Graham Vick creates a very internal and intimate interpretation of the opera and the stage set by Ezio Frigerio supports this concept. The traditional costumes designed by Franca Squarciapino contribute much to the production's visual impact.

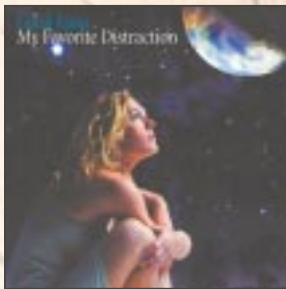
DVD has been kind to Riccardo Muti. His filmed performances of *Falstaff* and *Tosca* (also from TDK) were exceptionally fine. With *Otello*, he again displays consummate understanding of the score and the remarkable ability to accompany singers and anticipate their breathing patterns. This production is another well-deserved triumph for Muti. **WSH**

Un air de printemps ... Spring is in the air

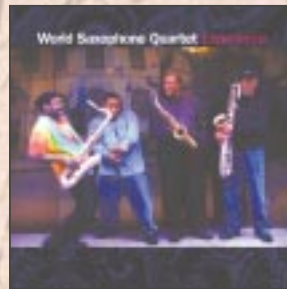
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BOOKS

Quotable Opera : Aria ready for a laugh?

Stephen Tanner & Nancy Tanner

Sound and Vision, Toronto 2003. 136 pages

ISBN 0-920151-54-X

In truth, some of this book's contents—made up of anecdotes, bons mots, quotations and various extracts from other books—are less humorous than they are food for thought. When Tony Randall, the actor and opera buff extraordinaire, defines opera as “supertheatre,” saying, “We have no acting to compare with operatic acting when it's great,” it's not funny; rather it is true, even profound. Having said that, however, there is still more than enough genuinely humorous stuff in this book to justify its purchase (\$16.95 CAD). Take, for instance, an anecdote about Mario Del Monaco. One night at the Met, preparing to make his entrance as Otello, the “divo” suddenly decided to remove his shirt in order to show off his magnificent physique. For this reason he appeared in front of the audience shirtless and made-up in black face, but, of course, only above the neck. “That was, without doubt, the single biggest laugh I have ever heard in a the-



atre,” comments Randall. If you enjoy this kind of humour, you can't go wrong in buying this or any other title from the same “quotable” series. These books are like boxes of chocolate: in moderation, they should provide enjoyment for a very long time. **PMB**

Mendelssohn: A Life in Music

R. Larry Todd

Oxford University Press,

683 pages

In his preface of eleven pages, R. Larry Todd delves into the various misfortunes which befell the music of Felix Mendelssohn-Bartholdy since his untimely death in 1847. It was assailed from such diverse quarters as Richard Wagner, G.B. Shaw and the National Socialist German Workers' Party. Despite the latter's harebrained campaign to eliminate every trace of the composer, the music always came back. Its standing in the repertory is surely now secure, but Todd proceeds from the (valid) assumption that there is a great deal that we need to know about Mendelssohn. He has thus succeeded in producing a comprehensive and very readable biography.



Like Mozart, Felix Mendelssohn was a genuine child prodigy. Todd provides a very good

account of the boy's early musical education with Carl Friedrich Zelter. The juvenile compositions are subjected to serious analysis and, as throughout the book, generous musical examples are provided. From the earliest sonata through to the oratorio, *Elijah*, Todd is judicious in appraising the music without getting bogged down in the process. It is really surprising to discover how much Mendelssohn actually composed.

Unlike Mozart, Mendelssohn came from a secure and affluent family and received a broad education in the home that encouraged him to indulge passions for the classics and visual arts. Todd offers us a portrait of a well-rounded individual who just happened to converse with Goethe as a youth. The book contradicts the notion that a creative genius must also be a temperamental neurotic.

The author is adept at depicting the times and places of Mendelssohn's life. The German lands in the first half of the XIXth Century were riven by assorted unrest, and Todd provides useful encapsulations of events and their impact. Mendelssohn's conducting career, the enormous contribution he made to reviving the works of J.S. Bach, and his associations with every significant musical name of the era all make for fascinating reading. On finishing this volume, the realization strikes home that Mendelssohn was far more than a great composer. He was the essential musician of the day. **WSH**

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REGIONAL CALENDAR from March 22 to June 7, 2004

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

Comments: For inquiries regarding listing details (e.g. last minute changes, cancellations, complete ticket price ranges), please use phone numbers provided in each listing. Ticket prices are rounded off to the nearest dollar. Soloists mentioned without instrument are singers. Some listings below have been shortened because of limited space, but all listings can be found complete in our web calendar.

Symbols and general abbreviations

- indicates dates and regions for all other performances of the same event in this calendar.
- ← indicates date and region of the listing which has complete details for that event.
- cond. conductor
- dir. director, direction
- (e) excerpts
- FA free admission
- P. O. philharmonic orchestra
- RSVP please reserve ahead of time

- S. O. symphony orchestra
- VC voluntary contribution

Deadline for the Regional Calendar in the next issue:
May 10, 2003 (Summer issue)
 Send listing details to calendararts@scena.org
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Unless stated otherwise, events take place in Toronto, and the area code is 416. Main ticket agent: **Ticketmaster** 870-8000

- GG5** Glenn Gould Studio, Canadian Broadcasting Centre, 250 Front St. W., 205-5555
- Elgint** Elgint Theatre, 189 Yonge St., 314-2901
- HCPA** Hummingbird Centre for the Performing Arts, 1 Front St. East, 872-2262
- LansingUC** Lansing United Church, 49 Bogert Ave., North York
- RTH** Roy Thomson Hall, 60 Simcoe St., 872-4255
- SGMC** St. George the Martyr Church, 197 John St., 204-1080: **Musical** The Music Gallery
- SLCA** St. Lawrence Centre for the Arts, 27 Front St. East, 366-7723, 800-708-6754: **JMT** Jane Mallett Theatre
- TCA** Toronto Centre for the Arts, 5040 Yonge St., 872-1111: **GWRH** George Weston Recital Hall
- TrinStP** Trinity St. Paul's United Church, 427 Bloor W.
- YPBC** Yorkminster Park Baptist Church, 1585 Yonge (at Heath), 925-7312

MARCH

- 23** 8pm. GGS. \$25. OnStage at GGS. **Jennifer Dale, actor; Andrew Burashko, music dir.; Cindy Bisailon, writer.** Dorothy Livesay: The Woman I Am. 205-5555
- 23** 8pm. SLCA JMT. \$5-43. Music Toronto. **Gryphon Trio.** Erik Ross: Trio; Christos Hatzis: Afterthoughts; Brian Curran: Trio; Juliet Palmer: Trio; Alexander Rappoport: Trio; Omar Daniel, Michael Redhill: The Growth of Music and the Invention of Storytelling. 366-7723, 800-708-6754
- 24** 8pm. St. Thomas's Anglican Church, 383 Huron St. \$5-20. Earshot Concerts. **Organic New Music for Organ, Brass and Percussion. Roger Bergs, organ; Norman Engel, trumpet; Jennifer Schofield, horn; Richard Moore, percussion; U of T Brass Quintet; Scott Good, cond.** Reinhard Berg, Roger Bergs, Antonio Casciano, Scott Good, Sofia Gubaidulina, Ron Hannah, Ben Heaslip, Alan Hovhaness. 538-2006
- 25** 8pm. RTH. \$32-98. Masterworks Series. **Toronto S.O., Sir Andrew Davis, cond.; Susan Platts, mezzo-soprano; Benjamin Butterfield, tenor; Gary Relyea, bass-baritone; Toronto Mendelssohn Choir.** Berlioz: Roméo et Juliette. 598-3375 (→27)
- 25** 8pm. TCA GWRH. \$38-52. **Toronto Philharmonia; Kerry Stratton, cond.; Pamela Hoiles, soprano.** R. Strauss: songs; Rosenkavalier Suite; Wagner: Tristan und Isolde, Liebestod. 870-8000, 499-2204
- 26** 8pm. GGS. \$10-15. Earwitness Productions. **The Art of Touching the Keyboard. Eve Egoyan, piano.** Cameron, Evangelista, Tanaka, Norgard, Parkinson, Weir, Ann Southern (premiere). 205-5555
- 27** 7pm. Arcadian Court, 401 Bay St. \$110-130. **Strauss and Swing Soirée (dinner & dance). Sinfonia Toronto; Toronto All-Star Band.** Waltzes, polkas, big band swing; dance demonstrations. 499-4003
- 27** 8pm. GGS. \$35. OnStage at GGS, Studio Jazz. **Sonny Greenwich, guitar; Marilyn Lerner, piano; Jean Derome, flute, saxophone; Kieran Overs, bass.** 205-5555
- 27** 8pm. Eastminster United Church, 310 Danforth Ave. \$10-15 at the door. Music Umbrella Concert Series. **Sou-Ksou-Mou-Ksou (Kagassi).** **Dino Caramelas, Stefanos Hatzistefanou, Andreas Andreopoulos, Nikos Papagianopoulos, Levon Ichkianian, Anne Thompson.** Folk and traditional music from Greece and the Hellenic lands. 461-6681
- 27** 8pm. RTH. \$32-98. Masterworks Series. **TSO Berlioz Roméo.** 598-3375 (←25)
- 27** 8pm. SLCA JMT. \$35-55. Opera in Concert. **Jane Archibald, Barbara Hannigan, sopranos; Kimberly Barber, mezzo; Sean Watson, bass; Aradia Ensemble, Kevin Mallon, dir.** Handel:

- Rinaldo. 366-7723, 800-708-6754, 922-2147 (→28)
- 27** 8pm. TrinStP. \$20-59. **Tafelmusik Baroque Orchestra, Jeanne Lamon, dir.** Handel: Music for the Royal Fireworks; Bach: Orchestral Suite #4; various composers: The Folia Project. 964-6337 (→28 31/3, 1 2 3 4/4)
- 28** 1pm. Harbourfront Centre, Brigantine Room, 235 Queen's Quay West. \$8. Music with Bite (JMC). **Canadian Children's Opera Chorus.** Dean Burry: The Hobbit. 973-4000
- 28** 2pm. GGS. \$28. Toronto Latvian Concert Association. **Juris Kalnciems, piano.** 205-5555
- 28** 2:30pm. SLCA JMT. \$35-55. Opera in Concert. **Oinc Rinaldo.** 366-7723, 800-708-6754, 922-2147 (←27)
- 28** 3pm. Lawrence Park Community Church, 2180 Bayview Ave. \$10-20. Young People's Concert. **Music and Dance. Sinfonia Toronto; Nurhan Arman, cond.** Elgar: Serenade; Rosenbergs: Swedish Folk Melodies; Bartok: Rumanian Dances; Respighi: Ancient Airs and Dances Suite #3; Dvorak: Serenade. 499-0403 (→3/4)
- 28** 7:30pm. Christ Church Deer Park Anglican, 1570 Yonge St. FA, VC. Organ Music and Compline. **Organ Recital and Evening Hymn. Jan Overduin, organ.** (8pm office of Compline, with church choir). 920-5211
- 28** 8pm. TrinStP. \$20-59. **Tafelmusik Folia.** 964-6337 (←27)
- 30** 8pm. GGS. \$35. OnStage at GGS. **Shauna Rolston, cello; 12-member cello ensemble; Lydia Wong, piano; Kerri-Lynn Wilson, cond.; Peggy Baker, dancer.** Chan Ka Nir: Words Fall; Pärt: Spiegel im Spiegel; Rachmaninoff: Cello Sonata, op.19; Mahler: Symphony #5, Adagietto; Elgar: Salut d'Amour. 205-5555
- 31** 12:30pm. YJBC. FA, VC. **Christopher Dawes, organ.** Julius Reubke: Sonata on the 94th Psalm. 364-7865
- 31** 7pm. TrinStP. \$20-59. **Tafelmusik Folia.** 964-6337 (←27)
- 31** 8pm. RTH. \$32-98. Masterworks Series. **Toronto S.O., Sir Andrew Davis, cond., piano; Isabel Bayrakdarian, soprano.** Mozart: Il re pastore (le); Ch'io mi scordi di te, KV 505; Concerto Rondo, K.382; Rossini: Le Comte Ory (le); Beethoven: Symphony #8; Stravinsky: Symphonies of Wind Instruments. 598-3375 (→1 3 4/4)

APRIL

- 1** 8pm. GGS. \$10-15. **French Connection. Royal Conservatory Orchestra, Colin Metters, cond.; Miriam Khalil, soprano.** Prokofiev: Classical Symphony; Mussorgsky: Pictures at an Exhibition; Ravel: Shéhérazade. 205-5555
- 1** 8pm. RTH. \$32-98. Masterworks Series. **TSO Bayrakdarian.** 598-3375 (←31/3)
- 1** 8pm. SLCA JMT. \$5-43. Music Toronto. **Petersen String Quartet (Berlin).** Stravinsky: Concertino; Mozart: Quartet K.590; Grieg: Quartet, op.27. 366-7723, 800-708-6754
- 1** 8pm. TrinStP. \$20-59. **Tafelmusik Folia.** 964-6337 (←27/3)
- 2** 7pm. LansingUC. \$25. Toronto Early Music Players workshops. **Annual Spring Weekend Workshop. Valerie Horst, president of Early Music America.** From early notation to modern music. (Open to early instrument players. Until 10pm). 877-9261 (→3 4)
- 2** 8pm. St. Andrew's Presbyterian Church, 73 Simcoe St. \$20. **Exultate Chamber Singers; John Tuttle, cond.; Aradia Ensemble; Michiel Schrey, tenor; choir soloists.** Bach: St. John Passion. 971-9229
- 2** 8pm. TrinStP. \$20-59. **Tafelmusik Folia.** 964-6337 (←27/3)
- 3** 9am. LansingUC. \$45. Toronto Early Music Players workshops. **TEMPO workshop.** (Open to early instrument players. Until 4pm). 487-9261 (←2)
- 3** 2pm. RTH. \$50-100. International Vocal Recital Series. **Renée Fleming, soprano; Richard Bado, piano.** 598-3375
- 3** 2pm. TrinStP. \$20-59. **Tafelmusik Folia.** 964-6337 (←27/3)
- 3** 7:30pm. RTH. \$31-61. Casual Concert Series. **TSO Bayrakdarian.** (no Stravinsky) 598-3375 (←31/3)
- 3** 7:30pm. St. Matthew's United Church, 729 St. Clair Ave West (near Christie). \$15. **The Way of the Cross. Counterpoint Community Orchestra; St. Matthew's United Church Choir, Paul Jessen,**

- cond.; Counterpoint Chorale, William Woloschuk, cond.** Tunder: Hosianna dem Sohne David; Dupré: La Crucifixion (Symphonie Passion); Bortniansky: Lord Make Me to Know My End; Faure: Requiem. 419-6904
- 3** 7:30pm. YJBC. \$30-35. **Amadeus Choir; Lydia Adams, cond.; Rebecca Whelan, soprano; Eleanor Daley, organ.** Palestrina: Stabat Mater; John Rutter: Requiem; Eleanor Daley: Requiem. 446-0188
- 3** 8pm. GGS. \$18-32. **Sinfonia Toronto Music & Dance.** 205-5555 (←28/3)
- 3** 8pm. Massey Hall, 178 Victoria St. \$35-65. **Les Violons du Roy; Bernard Labadie, dir.; La Chapelle de Québec; David Daniels, Benjamin Butterfield, Alan Bennett, Stephen Varcoe, Curtis Streetman.** Bach: Johannes-Passion, BWV 245. 872-4255
- 4** 1:30pm. LansingUC. \$25. Toronto Early Music Players workshops. **TEMPO workshop.** (Open to early instrument players. Until 4pm). 487-9261 (←2)
- 4** 2pm. HCPA. \$35-145. **Canadian Opera Company, Richard Bradshaw, cond.; Frances Ginzer, Petris Eglitis, Adrienne Pieczonka, Clifton Forbis, Judit Németh.** Wagner: Die Walküre. 872-2262 (→8 14 17 23)
- 4** 3pm. Heliconian Hall, 35 Hazelton Ave, Yorkville. \$15. Chrylark Arts and Music Series. **Lorna MacDonald, soprano; Walter Buczynski, piano.** Handel: Ottone, aria; Finzi: Dies Natalis (le); Walter Buczynski: Part of Seven; Rodgers, Loewe, Gershwin, Kern: Broadway love songs. 651-9380, 654-0877
- 4** 3pm. SGMC Musical. \$0-5. Fresh Ears Family Series. **Ros Dunlop, clarinet.** Stockhausen: Der kleine Harlekin; Martin Wesley-Smith: Teke Teke Tomak; Merry-Go-Round; Bruce Mahin, Michael Lowmestern: King Friday. 204-1080
- 4** 3pm. TCA GWRH. \$31-73. Three at the Weston Series. **TSO Bayrakdarian.** 872-1111, 598-3375 (←31/3)
- 4** 3:30pm. TrinStP. \$20-59. **Tafelmusik Folia.** 964-6337 (←27/3)
- 4** 7:30pm. Christ Church Deer Park Anglican, 1570 Yonge St. FA, VC. Organ Music and Compline. **CCDP Choir.** Vittoria: Tenebrae Responsories; Kenneth Leighton: Crucifixus pro nobis. (8pm office of Compline, with church choir). 920-5211
- 6** 8pm. GGS. \$35. OnStage at GGS. **André Laplante, piano.** Schubert: Piano Sonata, D.960. 205-5555
- 7** 7:30pm. HCPA. \$40-160. **Canadian Opera Company, Julian Kovatchev, cond.; Alan Opie, Laura Claycomb, Ayk Martirosian, Robert Pomakov.** Verdi: Rigoletto. 872-2262 (→13 16 18 20 22 24)
- 8** 8pm. RTH. \$32-98. Masterworks Series. **Toronto S.O., Peter Oundjian, cond.; Gil Shaham, violin.** Brahms: Violin Concerto; John Estacio: Solaris; Beethoven: Symphony #6 «Pastoral». 598-3375 (→8)
- 7** 8pm. YJBC. \$30-50. **Life and Death. Toronto Mendelssohn Choir; Noel Edison, cond.; Karina Gauvin, soprano; James Westman, baritone; TMC Orchestra.** Ruth Watson Henderson: From Darkness to Light; Brahms: Ein deutsches Requiem. (7pm pre-concert discussion, Rick Phillips). 598-0422
- 8** 2pm. RTH. \$31-62. Matinee Masterworks Series. **TSO Shaham.** 598-3375 (←7)
- 8** 7pm. HCPA. \$35-145. **COC Walküre.** 872-2262 (←4)
- 8** 7pm. Toronto Waldorf School, 9100 Bathurst St., Thornhill. \$10-20. Symphony in the Barn. **Michael Schmidt, cond.; Rachel Cleland, soprano.** Haydn: Seven Last Words; Bach: Cantata #5 for Oboe and Soprano. (→9 10 Ontario)
- 8** 8pm. RTH. \$32-98. Masterworks Series. **TSO Shaham.** 598-3375 (←7)
- 10** 7:30pm. HCPA. \$40-160. **COC Rigoletto.** 872-2262 (←7)
- 10** 10:30am-1:30pm. Royal Conservatory of Music, Mazzoleni Concert Hall, 273 Bloor St. W. \$15-20. Masterclass. **Oxana Yablonskaya, piano** (quilliard school of Music, NY). (Registration at the door). 408-2824 ext. 719
- 13** 7:30pm. HCPA. \$40-160. **COC Rigoletto.** 872-2262 (←7)
- 13** 8pm. GGS. \$35. OnStage at GGS. **A Dvorák Celebration. Canadian Chamber Ensemble; Martin Fischer-Dieskau, cond.; Frédérique Vézina, soprano; Gryphon Trio.** 205-5555

- 13** 8pm. RTH. \$31-84. Pops Series. **MGM Those Glorious Hollywood Musicals. Toronto S.O., Jack Everly, cond.; Anne Runolfsson, Heide Holcomb, Mark Martino, Morgan Smith, Scott Tucker, vocalists; Mississauga Choral Society.** Meet Me in St. Louis, Easter Parade, The Wizard of Oz, Singin' in the Rain, etc. 598-3375 (→14)
- 13** 8pm. TCA GWRH. \$25-75. **James Ehnes, violin; Louis Lortie, piano.** Beethoven: Sonatas «Spring», «Les Adieux», «Kreutzer». 872-1111, 250-3708
- 14** 2pm. RTH. \$29-58. Pops Series. **TSO Hollywood.** 598-3375 (←13)
- 14** 7pm. HCPA. \$35-145. **COC Walküre.** 872-2262 (←4)
- 14** 8pm. RTH. \$31-84. Pops Series. **TSO Hollywood.** 598-3375 (←13)
- 15** 8pm. RTH. \$50-90. **Helmut Lotti, international superstar.** 598-3375
- 15** 8pm. SGMC Musical. \$5-15. The Composer Now Series. **Talisker Players.** Andrew Ager: Ellis Portal. 204-1080
- 15** 8pm. SLCA JMT. \$5-43. Music Toronto. **Tokyo String Quartet.** Mozart: Quartet K.428; Zemlinsky: Quartet #4; Beethoven: Quartet, op.59 #2 «Razumovsky». 366-7723, 800-708-6754
- 15** 8pm. TCA GWRH. \$38-52. Beethoven/Bach. **Toronto Philharmonia; Kerry Stratton, cond.; Julius Kim, piano.** Beethoven: Piano Concerto #5 «Emperor»; Bach: Brandenburg Concerto #6; Christus Hatzis: Farewell to Bach. 870-8000, 499-2204
- 16** 7:30pm. HCPA. \$40-160. **COC Rigoletto.** 872-2262 (←7)
- 17** 9:30am. University of Toronto Faculty of Music, Walter Hall, 80 Queen's Park. \$0-15 RSVP. The Opera Exchange: Multidisciplinary Approaches to Opera (COC). **Die Walküre: Why Wagner? (Symposium). Lectures by Cori Ellison, NYCO dramaturge; Barry Millington, writer, etc.; panel discussion with Atom Egoyan, filmmaker, stage dir.; Richard Bradshaw, cond., etc.** (until 4pm). 363-8231
- 17** 7pm. HCPA. \$35-145. **COC Walküre.** 872-2262 (←4)
- 17** 7:30pm. RTH. \$31-61. Light Classics Series. **Toronto S.O., Rumon Gamba, cond.; Karen Gomyo, violin.** Chabrier: España; Lalo: Symphonie espagnole; Villa-Lobos: Bachianas Brasileiras #2, «Little Train of Caipiras»; Walton: Siesta; Gianster: Estancia, Ballet Suite; Falla: The Three-Cornered Hat, Suite #2. 598-3375 (→18)
- 17** 8pm. Massey Hall, 178 Victoria St. \$39-66. **Herbie Hancock Trio (Herbie Hancock, piano; Dave Holland, bass; Jack DeJohnette, percussion).** 872-4255
- 18** 2pm. HCPA. \$40-160. **COC Rigoletto.** 872-2262 (←7)
- 18** 3pm. RTH. \$31-61. Light Classics Series. **TSO Gomyo.** 598-3375 (←17)
- 18** 7:30pm. GGS. \$25-30. **Amati Trio. Gil Sharon, Moshe Hammer, violins; Romi Ephrat, viola; Alex Hulshoff, Hector Vasquez, cellos.** Schubert: Quintet in C Major; Handel: Duo for violin and cello; Beethoven: Trio, op.9 #3. 205-5555 (→16 Ontario)
- 20** 7:30pm. HCPA. \$40-160. **COC Rigoletto.** 872-2262 (←7)
- 21** 8pm. RTH. \$32-98. Masterworks. **Toronto S.O., Gianandrea Noseda, cond.; Hilary Hahn, violin.** Haydn: Symphony #95; Spohr: Violin Concerto #8 «Gesangsschnee»; Chausson: Poème for Violin and Orchestra; Shostakovich: Symphony #9. 598-3375 (→22)
- 22** 7:30pm. HCPA. \$40-160. **COC Rigoletto.** 872-2262 (←7)
- 22** 8pm. GGS. \$15-25. Soundstreams Canada. **Freddy's Tune. Gryphon Trio (Annalee Patipatanakorn, violin; Roman Borys, cello; Jamie Parker, piano).** Bach, Omar Daniel, Harry Freedman, Melissa Hui, James Rofe, Paul Steenhuisen. 205-5555
- 22** 8pm. RTH. \$32-98. Masterworks Series (Universal Music Artists). **TSO Hahn.** 598-3375 (←21)
- 23** 7pm. HCPA. \$35-145. **COC Walküre.** 872-2262 (←4)
- 23** 7:30pm. Elgint. \$25-99. Opera Atelier. **Tafelmusik Baroque Orchestra and Chamber Choir, Hervé Niquet, cond.; Cyril Auvity, Marie Lenormand, Stephanie Novacek, Kristzina Szabo, Monica Whicher, Olivier Laquerre, Alain Coulombe.** Lully: Persée. 872-5555 (→24 28 30/4, 1 2/5)

SOUTHERN ONTARIO HIGHLIGHTS

By Anna Sampson

NEW MUSIC WEEKEND

The Ontario chapter of the Canadian Music Centre will present the third session of its Professional Reading Project on April 4. The program includes works by Deirdre Piper, Tony K.T. Leung and Kee Yong Kam, all fellows of the Centre. This performance by the Esprit Orchestra takes place at The Jane Mallett Theatre of the St Lawrence Centre for the Arts. Admission is free. (416) 961-6601 x207

The Professional Reading Project is part of the Esprit Orchestra's New Wave Composer's Festival on the weekend of the 3rd and 4th. The festival includes performances, debates, screenings and celebrations of Canada's composers. (416) 815-7887

ANNETTE-BARBARA VOGEL VIOLIN RECITAL

The end of the concert season at the Faculty of Music of the University of Western Ontario will feature an afternoon recital by new faculty member violinist **Annette-Barbara Vogel** in Kuster Hall on Sunday, April 4, with pianist Ronald Turini. Vogel records for the Harmonia Mundi and Cybele labels. www.music.uwo.ca (519) 661-3767



"LIFE AND DEATH"

WITH THE TORONTO MENDELSSOHN CHOIR

Attending Toronto Mendelssohn Choir's concert on April 7 is a matter of "Life and Death." The choir will present a program that features Canadian composer Ruth Watson Henderson's *From Darkness to Light* and Brahms' *Ein Deutsches Requiem*. **Noel Edison** will direct the choir and orchestra as well as the two soloists, baritone James Westman and the very busy soprano Karina Gauvin. (416) 598-0422 x 24



EHNES AND LORTIE PLAY BEETHOVEN

The recital by Canadian super duo **James Ehnes** and Louis Lortie at the George Weston Recital Hall on April 13 should not be missed.



They will present an all-Beethoven evening of sonata and solo repertoire. This isn't the first time Ehnes and

Lortie have collaborated; for a preview of their musicianship check out their recordings of Faure quintets. 872-1111, 250-3708

DVŮRÁK "ONSTAGE"

AT GLENN GOULD STUDIO

The Gryphon Trio will perform on April 13 as part of a Dvůřák Celebration at the Glenn Gould Studio. The concert, an installment of the On Stage series, features the Canadian Chamber Ensemble, soprano Frédérique Vézina and conductor Martin Fischer-Dieskau. www.glenngouldstudio.cbc.ca (416) 205-5555

TOKYO STRING QUARTET VISITS MUSIC TORONTO

The Tokyo String Quartet will play a program of Mozart, Zemlinsky and Beethoven in the Music Toronto Series on April 15. "Not merely in balance, but in intimacy, in phrasing, and that kind of breathing together that the best quartets achieve, their playing had all the marks of greatness," says the *Washington Post*. First violinist Martin Beaver isn't a stranger to Toronto audiences—before joining the quartet in 2002, he was a member of the Toronto String Quartet and the artistic advisor for strings at Toronto Music. The concert will be held in the Jane Mallett Theatre of the St Lawrence Centre for the Arts. See www.music-toronto.com (416) 366-7723



VIOLIN APRIL AND THE TSO

The Toronto Symphony Orchestra will feature two extremely talented young violinists at the end of April. Canadian Violinist **Karen Gomyo** joins conductor Rumon Gamba for an evening of Spanish music on the 17th. Gomyo was the youngest artist ever to win the Young Artists International Auditions in New York. Since then she has performed widely and received rave reviews. On the 21st Hilary Hahn will perform Spohr's *Violin Concerto* and Chausson's *Poème* in a mixed program featuring Haydn and Shostakovich symphonies. Hahn's recordings of the Stravinsky and Brahms violin concertos won her a Grammy in 2001. She keeps regular journal entries about her adventures on tour at www.hilaryhahn.com (418) 598-3375



SOUNDSTREAMS...

MUSIC BEYOND BOUNDARIES

Soundstreams Canada, a series devoted to con-

temporary Canadian creation in music and music theatre, will present a concert on April 22 at the Glenn Gould Studio. The title of the program, "Freddy's Tune," is an affectionate tribute to Frederick the Great of Prussia, who was a great musical patron. In the footsteps of JS Bach, who presented the king with "The Musical Offering," Canadian composers will create new works based on aspects of this piece. Also coming up as a part of Soundstreams' 21st season are revivals of Harry Somer's *Death of Enkidu* and *The Merman of Orford* from May 26-29, and "The Fool" paired with Viktor Ullman's *The Emperor of Atlantis* from June 2-4. These pieces are presented in collaboration with Dance Theatre David Earl and the Pierrot Ensemble at the St Lawrence Centre for the Arts. www.soundstreams.ca (416) 366-7723, 1-800-708-6754

ORCHESTRA LONDON PLAYS ROMANTIC FAVORITES

Orchestra London will present two programs of romantic favourites in the coming months. On April 21 and 22, soloist Marcy Rosen will embody the "Spirit of the Cello," playing Dvůřák's *Concerto* under conductor Simon Streatfeild. Vancouver's **John Kimura Parker** teams up with conductor Timothy Vernon for a concert of "Russian Masters" on May 19 and 20. On the program are Rachmaninoff's *Variations on a Theme of Paganini* and Shostakovich's *Symphony No. 5*. www.orchestralondon.ca (519) 679-8778



OPERA ATELIER

Opera Atelier will be joined by the Tafelmusik Chamber Choir and orchestra in Lully's *Opera Persée*, April 23-May 2. "Returning due to overwhelming demand, this brilliant extravaganza of baroque opera and ballet from the court of the Sun King was heralded by the Toronto Star as 'the Canadian operatic event of the year 2000,'" gasps the Tafelmusik Web site. 416-872-5555

OPERA ONTARIO PRESENTS OTELLO

For what promises to be a dramatic evening check out Opera Ontario's production of Verdi's *Otello*. The company will be performing with the Hamilton Symphony in Hamilton on April 24, 29, May 1 and in Kitchener – Waterloo on May 7. www.operaontario.com (905) 527-7627

GUELPH SPRINGS FESTIVAL

Between April 30 and May 16, Guelph will be taken over by the 37th annual Guelph Spring Festival. Canadian pianist Angela Hewitt will perform in the opening night gala at the River Run Centre, one of seven venues hosting

- 23 8pm. Kipling Collegiate, The Westway between Kipling and Martingrove. \$15-20. *Rivers of Dreams. Etobicoke P.O., Tak-Ng Lai, cond.* Barnes: Maid of the Mist; Smetana: The Moldau; Strauss: The Blue Danube; Beethoven: Symphony #6. 239-5665
- 23 8pm. RTH. \$31-61. Casual Concert Series. *Italianissimo. Toronto S.O., Gianandrea Noseda, cond.; Quartetto Gelato.* Tango, Chitarra Romana, Cinema italiano, O Sole Mio, etc. 598-3375
- 23 8pm. SLCA JMT. \$35-75. Toronto Operetta Theatre. *Jane Archibald, Laura Whelan, Mark DuBois, Ross Neill, Keith Savage; TT orchestra and chorus ensemble; Derek Bate, cond.* Strauss: Die Fledermaus. 366-7723, 800-708-6754 (+24 27 28 30/4, 1/2/5)
- 24 7:30pm. GGS. \$10-20. *Canadian Music Competitions Annual Gala Concert. Cissy Zhou, Vicki Ning Wang, Sheng Cai, Roger Yuen, piano; Amy Park, violin; Yunji Moon, flute; Melanie Conly, soprano (CMC winners 2003).* 205-5555
- 24 7:30pm. ElginT. \$25-99. Opera Atelier. *Lully.* 872-5555 (+23)
- 24 7:30pm. HCPA. \$40-160. *COC Rigoletto.* 872-2262 (+7)
- 24 8pm. SLCA JMT. \$35-75. Toronto Operetta Theatre. *Fledermaus.* 366-7723, 800-708-6754 (+23)
- 24 8pm. YPCB. \$25. *Pax Christi Chorale, Stephanie Martin, cond.; Menno Singers, Peter Nikiforuk, cond.* Vaughan Williams: Dona nobis pacem; Durufle: Requiem. 494-7889
- 25 1pm. Harbourfront Centre, Brigantine Room, 235 Queen's Quay West. \$8. Music with Bite (JMC). *Students of the Camp Musical des Laurentides; Olivier Godin, piano.* Humperdinck: Hansel and Gretel (in English). 973-4000
- 25 2pm. GGS. \$25-35. Off Centre Music Salon. *Russian Eclipse. Mirela Tafaj, soprano; Robert Pomakow, bass; Inna Perkis, Boris Zaranakin, piano 4 hands.* Mussorgsky: Sunless; Song of the Flea; Pictures at an Exhibition. 466-1870, 205-5555
- 25 2pm. TCA GWRH. Three at the Weston Series. *Toronto Youth S.O., Victor Fedbrill, cond.* John Weinzweig: Suite from Red Ear of Corn; Tchaikovsky: Symphony #5, etc. 593-7769 ext. 372
- 25 3pm. SLCA JMT. \$15-28. *Celtic in Brass. Hannaford Street Silver Band; Michael Reason, cond.; Ian MacKinnon.* Kelly Marie Murphy: new work for brass band; Vaughan Williams: Prelude on Three Welsh Hymn Tunes; Malcolm Arnold: Four Cornish Dances; Scott MacMillan: MacKinnon's Brook Suite (el. 425-2874, 800-708-6754)
- 27 8pm. SLCA JMT. \$35-75. Toronto Operetta Theatre. *Fledermaus.* 366-7723, 800-708-6754 (+23)
- 28 2pm. SLCA JMT. \$35-75. Toronto Operetta Theatre. *Fledermaus.* 366-7723, 800-708-6754 (+23)
- 28 7:30pm. ElginT. \$25-99. Opera Atelier. *Lully.* 872-5555 (+23)
- 29 8pm. GGS. \$29-43. Via Salzburg Chamber Music. *Hammers and Strings. Mayumi Seiler, violin; Aleksandar Madzar, piano; Hariolf Schlichtig, viola; Yegor Dyachkov, cello.* Suk: Piano Trio, op.2; Mozart: Duo for Violin and Viola; Janacek: Sonata for Violin and Piano; Dvorak: Piano Quartet, op.87. 205-5555, 972-9193 (+30)
- 29 8pm. RTH. \$32-98. Masterworks Series. *Toronto S.O., Stéphane Denève, cond.; Jean-Yves Thibaudat, piano.* Ravel: Mother Goose Suite; Piano Concerto in D Major «Left Hand»; Mendelssohn: Symphony #5 «Reformation». 598-3375 (+1/5)
- 29 8pm. SGMC MusicGal. \$5-15. The Composer Now Series. *Claud Walking. Diana McIntosh, piano; Beverley Johnston, percussion.* Diana McIntosh: That Damned Illusive Muse Of Mine; From Wapta Ice. 204-1080 (+29)
- 30 7:30pm. ElginT. \$25-99. Opera Atelier. *Lully.* 872-5555 (+23)
- 30 8pm. GGS. \$29-43. Via Salzburg Chamber Music. *Via Salzburg Hammers.* 205-5555, 972-9193 (+29)
- 30 8pm. SLCA JMT. \$35-75. Toronto Operetta Theatre. *Fledermaus.* 366-7723, 800-708-6754 (+23)

MAY

- 1 7:30pm. ElginT. \$25-99. Opera Atelier. *Lully.* 872-5555 (+23/4)
- 1 8pm. RTH. \$32-98. Masterworks Series (Universal Music Artists). *TSO Thibaudat.* 598-3375 (+29/4)
- 1 8pm. SLCA JMT. \$35-75. Toronto Operetta Theatre. *Fledermaus.* 366-7723, 800-708-6754 (+23/4)
- 1 1:30pm. LansingUC. \$20. Toronto Early Music Players workshops. *Elin Soderstrom, viola da gamba performer and teacher (Montreal).* Celtic, featuring Irish and Scottish instrumental music and songs by Robert Burns. (Open to early instrument players. Until 4pm). 487-9261
- 2 2pm. SLCA JMT. \$35-75. Toronto Operetta Theatre. *Fledermaus.* 366-7723, 800-708-6754 (+23/4)
- 2 3:30pm. University of Toronto Faculty of Music, Walter Hall, 80 Queen's Park. \$40. Aldeburgh Connection. *A Schubertian in May. Jennie Such, soprano; Lawrence Wilford, tenor; Peter McGillivray, baritone; Stephen Ralls, Bruce Ubukata, piano.* Schubert: lieder. 905-707-3185
- 2 3pm. ElginT. \$25-99. Opera Atelier. *Lully.* 872-5555 (+23/4)
- 2 3pm. Heliconian Hall, 35 Hazelton Ave, Yorkville. \$15. Chrylark Arts and Music Series. *Marie Bérard Quartet (string).* Mozart: Quartet, K.428; Buczyński: String Quartet #5 (premiere); Brahms: Quartet, op.51 #1. 651-9380, 654-0877

- 2 3pm. Living Arts Centre, Hammerson Hall, 4141 Living Arts Drive, Mississauga. \$15-35. *The Very Best of Gilbert & Sullivan. Mississauga Choral Society.* H.M.S. Pinafore, Iolanthe, The Mikado, The Pirates of Penzance, The Gondoliers, etc. (el. 905-306-6000)
- 8 8pm. RTH. \$32-98. Masterworks Series. *Music for Kings. Toronto S.O., Michael Lankester, cond.; Toronto Children's Chorus; Toronto Mendelssohn Choir; Christopher Plummer, narrator.* Handel: The King Shall Rejoice; Zadok the Priest; Water Music Suite #2; Walton: Henry V. 598-3375, 872-4255 (+6)
- 6 8pm. RTH. \$32-98. Masterworks Series. *TSO TCC TMC Plummer.* 598-3375, 872-4255 (+5)
- 6 8pm. TCA GWRH. \$38-52. *Toronto Philharmonia; Kerry Stratton, cond.; Vytautas Sondeckis, cello.* Dvorak: Czech Suite «Furiant»; Cello Concerto; Symphony #6. 870-8000, 499-2204
- 7 8pm. GGS. \$10-40. *Latin Fantasy. Amici Chamber Ensemble.* Turina: Trio in b minor, op.76; Tres Sonetos, op.54; Rauml: Fantasy for solo violin; Falla: Suite populaire espagnole; Montsalvatge: Self-Parafraisis; Cinco canciones negras; Marquez: Zarabandeo. 205-5555
- 10am. St. Matthew's United Church, 729 St. Clair Ave West (near Christie). FA. *MusicCraft. Clear band; Toronto music students.* (variety concert, arts and crafts sale, restaurant). 419-6904
- 8 1:30pm. RTH. \$22. Kids' Klassics. *Italian Treas. Toronto S.O., Joaquin Valdepeñas, cond.; Quartetto Gelato.* Rossini: The Barber of Seville, William Tell (el); and 598-3375 (+3:30pm)
- 8 3:30pm. RTH. \$22. Kids' Klassics. *TSO Gelato.* 598-3375 (+1:30pm)
- 8 8pm. GGS. \$18-33. *Sinfonia Toronto; Nurhan Arman, cond.; Etsuko Kimura, violin; Eric Paetkau, viola.* Mozart: Cassation #1; Sinfonia Concertante for Violin and Viola; Symphony #29. 205-5555
- 8 8pm. Grace Church on the Hill, 300 Lonsdale Rd. \$10-20. *Children's Voices. Oriana Singers, William Brown, dir.* Stephen Chatman, Eleanor Daley, Ruth Watson Henderson, Donald Patriquin, Imant Raminis, Mark Sirett (premieres); poems from «Urban Voices» 2003 (Toronto District School Board). 923-3123
- 1 1pm. Harbourfront Centre, Brigantine Room, 235 Queen's Quay West. \$8. Music with Bite (JMC). *Kiran Ahluwalia, singer.* Punjabi folk songs and ghazals. 973-4000
- 2 2pm. RTH. \$35-85. International Vocal Recital Series. *Sumi Jo, soprano.* 598-3375
- 3 3pm. Living Arts Centre, Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. \$18-20. *For My Mother. Mississauga Festival Choir; Lori-Anne Dolloff, cond.; Andrea Grant, piano.* Mozart: Regina Coeli; songs from around the world honouring mothers and motherhood. 905-306-6000
- 3 3pm. SGMC MusicGal. \$5-15. Master Musicians from the East Series. *Ashki's Divan. Aydin Sencan, saz; Agah Ecavit, ney; Gurani Koc, bender; Janis Orenstein, voice.* Traditional Sufi music from Turkey. 204-1080
- 12 8pm. GGS. \$40. Aldeburgh Connection. *Brett Polegato, baritone; Stephen Ralls, piano.* Schumann, Zemlinsky, Vaughan Williams, Offenbach: songs. 205-5555
- 14 8pm. St. Christopher's Anglican Church, 662 Guelph Line, Burlington. *Sounds of a Summer Night. Members and friends of Symphony Hamilton.* Chamber works. 905-526-6690 (+15 Ontario)
- 14 8pm. St. Thomas's Anglican Church, 383 Huron St. \$20. *Texts from the Song of Solomon. Exultate Chamber Singers; John Tuttle, cond.* Palestrina, Casals, Willan, Purcell, Walton, etc. 971-9229
- 15 2pm. SLCA JMT. \$30. Legends in Our Time. *You Must Remember Swing. Buddy DeFranco, clarinet; Toronto All-Star Big Band (16-22 y.o.); The Srenaders; The Tabb Four.* 366-7723, 231-5695 (+7pm)
- 15 7pm. SLCA JMT. \$30. Legends in Our Time. *Toronto All-Star Big Band.* 366-7723, 231-5695 (+2pm)
- 15 7:30pm. TCA GWRH. \$30-40. *Proud Music of the Storm. Amadeus Choir; Lydia Adams, cond.; Sue Doran, soprano; Wendy Hatala Foley, mezzo; orchestra.* Stravinsky: Symphony of Psalms; Chatman: Proud Music of the Storm; Imant Raminis: Symphony of Psalms; Brahms: Alto Rhapsody. 870-8000
- 16 8pm. GGS. \$5-25. New Music Concerts. *New Music Concerts Ensemble; Robert Aitken, cond.* Ronald Bruce Smith: Echo (Ecco) (Eco); Paul Steenhuisen, Howard Bashaw, Brian Current: new works. (7:15pm pre-concert introduction: Robert Aitken and other composers). 205-5555; 961-9594
- 17 2pm. TrinStP. \$20-59. *Tafelmusik Baroque Orchestra and Chamber Choir, Ivars Taurins, dir.; Karina Gauvin, soprano; Laura Pudwell, mezzo.* Mozart: Mass in C Minor; Haydn: Saint Nicholas Mass. 964-6337 (+20 21 22 23 25)
- 19 8pm. RTH. \$32-98. Masterworks Series. *Toronto S.O., Gunther Herbig, cond.* Wagner: Siegfried Idyll; Bruckner: Symphony #4 «Romantic». 598-3375 (+20)
- 20 2pm. RTH. \$31-62. Matinee Masterworks Series.

- TSO Herbig.** 598-3375 (+19)
- 20 7pm. TrinStP. \$20-59. *Tafelmusik masses.* 964-6337 (+19)
- 21 7pm. TrinStP. \$20-59. *Tafelmusik masses.* 964-6337 (+19)
- 21 8pm. SGMC MusicGal. \$5-15. The Composer Now Series. *Trio Fibonacci (Julie-Anne Derome, violin; Gabriel Prynne, cello; André Ristic, piano).* Yannick Plamondon: La fenêtre; Cléo Palacio-Quintin; Laurie Radford: Voulez-vous être le couteau dans ma vie?; Serge Provost: La pietra che canta. 204-1080
- 27 7pm. TrinStP. \$20-59. *Tafelmusik masses.* 964-6337 (+19)
- 23 3:30pm. TrinStP. \$20-59. *Tafelmusik masses.* 964-6337 (+19)
- 25 12:30pm. St. James' Cathedral, 65 Church St. FA, VC. *Christopher Dawes, organ.* Julius Reubke: Sonata on the 94th Psalm. 364-7865
- 25 7pm. TrinStP. \$20-59. *Tafelmusik masses.* 964-6337 (+19)
- 26 7:30pm. SLCA JMT. \$35-45. Somersfest. *Pierrot Ensemble; David Earle.* Harry Somers: Death of Enkidu; The Merman of Orford. 366-7723 (+27 28 29)
- 26 8pm. RTH. \$32-98. Masterworks Series. *Toronto S.O., Gennady Rozhdvensky, cond.; Viktoria Postnikova, piano.* Mozart: Piano Concerto #9, K.271 «jeunehomme»; Shostakovich: Symphony #8. 598-3375 (+27)
- 27 7:30pm. SLCA JMT. \$35-45. Somersfest. *Somers Enkidu Merman.* 366-7723 (+26)
- 28 8pm. RTH. \$32-98. Masterworks Series. *TSO Postnikova.* 598-3375 (+26)
- 28 7:30pm. SLCA JMT. \$35-45. Somersfest. *Somers Enkidu Merman.* 366-7723 (+26)
- 29 7:30pm. Grace Church on the Hill, 300 Lonsdale Rd. \$10-20. *Nuva. Orpheus Choir of Toronto, Robert Cooper, cond.* Tavener: Svyati; Carriere: Songs of the Auvergne; Eespere: Glorification. 530-4428
- 29 7:30pm. SLCA JMT. \$35-45. Somersfest. *Somers Enkidu Merman.* 366-7723 (+26)
- 29 8pm. Christ Church Deer Park Anglican, 1570 Yonge St. \$15-25. *An Evening with Stephen Hatfield.* Bell'Arte Singers, Lee Willingham, dir.; Stephen Hatfield, cond., speaker. Hatfield: Missa Brevis; Hard Shoulder; Living in a Holy City; Odi Odi; Jesus met the Woman at the Well. 699-5879
- 29 8pm. SGMC MusicGal. \$5-20. Earshot Concerts. *Ars Supremova: New Music for Percussion Quartet. Blair Mackay, Ryan Scott, Rick Sacks, Trevor Tureski, percussion; Kristin Mueller, soprano.* John Cage: Construction #3; Keith Denning: Careenium (premiere); Gareth Farr: Pagan Prayer; Scott Good (premiere); Rick Sacks: Sample of Drums (premiere); Ann Southam: Alternating Currents. 204-1080
- 30 3pm. SLCA JMT. \$15-28. *Virtuoso Brass. Hannaford Street Silver Band; Nicholas Childs, cond.; Roger Webster, cornet.* 425-2874, 800-708-6754
- 30 8pm. SGMC MusicGal. \$8-10. *Future Lab: 4 Young Composers' Workshop Final Performance. Arraymusic Ensemble.* 204-1080

JUNE

- 2 7:30pm. SLCA JMT. \$35-45. Somersfest. *Sandra Graham, mezzo; Tibor Egervari, David Currie, Pascal Charbonneau, Darryl Edwards, tenors; Gary Relyea, bass-baritone.* Harry Somers: The Fool; Ullmann: The Emperor of Atlantis. 366-7723 (+3 4)
- 2 8pm. RTH. \$32-98. Masterworks Series. *Toronto S.O., Peter Oundjian, cond.; Nikolaj Znaider, violin.* Tchaikovsky: Violin Concerto; Vaughan Williams: Fantasia on «Greensleeves» (arr. Greaves); Symphony #6; Glinka: Russian and Ludmila, overture. 598-3375 (+3 5)
- 2 8pm. TrinStP. \$10-25. Chamber Music. *Jennie Such, soprano; Vicki St. Pierre, mezzo; members of Talisker Players.* William Bolcom: Let Evening Come; Craig Galbraith: The Fenian Cycle (commissioned work); Chester Duncan: Sayings; Respighi: Il Tramonto. 466-1800
- 7 7:30pm. SLCA JMT. \$35-45. Somersfest. *Somers Ullmann.* 366-7723 (+2)
- 8 8pm. GGS. \$29-43. Via Salzburg Chamber Music. *Music in Motion. Mayumi Seiler, violin; Seiler Strings Chamber Orchestra.* Beethoven: Quartet, op.131; Schubert: Rondo for Violin and String Orchestra, D. 438; Veress: Four Transylvanian Dances (D.A. Hoskins, choreographer). 205-5555, 972-9193 (+4)
- 8 8pm. RTH. \$32-98. Masterworks Series. *TSO Znaider.* 598-3375 (+2)
- 7 7:30pm. SLCA JMT. \$35-45. Somersfest. *Somers Ullmann.* 366-7723 (+2)
- 4 8pm. GGS. \$29-43. Via Salzburg Chamber Music. *Via Salzburg Motion.* 205-5555, 972-9193 (+3)
- 5 7:30pm. RTH. \$31-61. Casual Concert Series. *TSO Znaider.* (no Glinka). 598-3375 (+2)
- 6 1:30pm. LansingUC. \$20. Toronto Early Music Players workshops. *Alison Melville, recorder and baroque flute player of Toronto Consort.* Early Northern European music. (Open to early instrument players. Until 4pm). 487-9261



ONTARIO

- HamPI** Hamilton Place, 1 Summer's Lane, Hamilton, 800-575-1381
- Guelph S.F.** Guelph Spring Festival: Love and Lighter K-W. Kitchener-Waterloo
- KWCMS** Kitchener-Waterloo Chamber Music Society, 57 Young St. W, Waterloo, 519-886-1673: **MUSRm** Music Room
- RGT-Nia** Royal George Theatre, 85 Queen St. near Victoria St., Niagara-on-the-Lake
- TBCA** Thunder Bay Community Auditorium, 1 Paul Schaffer Drive, Thunder Bay, 807-343-2308
- UWIND-MUS** University of Windsor, School of Music, Windsor, 519-253-4232: **Assuch** Assumption University Chapel
- YouthMFC** Youth Music Centre, 75 Cardigan St., Guelph

MARCH

- 22 1-5pm (every day until April 20). Guelph Civic Museum, 6 Dublin St. S., Guelph. \$0-4/\$10 families. Exhibition: *Edward Johnson: A Star is Born* (collab. Edward Johnson Music Foundation). Photos, audio-visuals and costumes, highlighting the life of **Edward Johnson (1878-1959)**, from his early years in Guelph, his international singing career and his tenure as **manager of the Metropolitan Opera (1935-50)**, 519-836-1221
- 24 8pm. First United Church, 16 William St., Waterloo. \$10-24. **KWCMS. Canadian Chamber Ensemble.** Gesualdo: Brass Quintet; Albinoni: Oboe Concerto; Vivaldi: Violin Concerto «La Tempesta»; Concerto for flute, oboe and bassoon; Scarlatti: Sonata (arr. for brass quintet); Brahms: Trio, op.114. 519-886-1673
- 25 3pm. Ste-Anne-des-Pins Church, 14 Beech, Sudbury. \$10-12. **Huntington Concert Series. Huntington University Choir; Robert Hall, cond.; Pamela Teed, Jo-Anne Bentley, Lenard Whiting, Martin Elliott. Handel: Messiah. (+26)**
- 26 3pm. Ste-Anne-des-Pins Church, 14 Beech, Sudbury. \$10-12. **Huntington Concert Series. Messiah.** (+25)
- 26 8pm. McMaster University, School of the Arts, Convocation Hall, 1280 Main St. W., TSH 414, Hamilton. \$12-17. *The Tale of Robin and Marion. Ensemble Anonymus.* Early music. Celebrity Concerts
- 27 7:30pm. St. John The Evangelist Anglican Church, 23 Water St. N., Kitchener. \$5-20. *Songs of the People. K.-W. Philharmonic Chamber Singers; Howard Dyck, cond.* Folksongs from Canada and Abroad. 519-743-0228
- 27 8pm. KWCMS MusRm. \$10-20. **KWCMS. Borealis Quartet (strings).** Beethoven: Quartet #2 in G; Kelly-Marie Murphy: Another Little Piece of My Heart; Schubert: Quartet #14 «Death and the Maiden». 519-886-1673
- 27 8pm. St. Paul's United Church, Peter St. North, Orillia. \$12-25. *The Cellar Singers, Albert Greer, cond.; Kathryn Domoney, Christina Stelmacovitch, Geoffrey Butler, Ross Darlington.* Dvorak: Stabat Mater. 703-262-2619
- 27 8pm. TBCA. \$10-28. *Pops Series. Oscar Night. Thunder Bay S.O.; Geoffrey Moull, cond.* Movie music. 807-684-4444
- 31 8pm. KWCMS MusRm. \$20-30. **KWCMS. Janina Fialkowska, piano.** Grieg: 7 Lyric Pieces; Schubert: 4 Impromptus, op.142; Szymanowski: 2 Mazurkas, op.62; Chopin: Sonata #3 in b. 519-886-1673 RSVP

APRIL

- 1 8pm. TBCA. \$10-28. Masterworks Series. **Thunder Bay S.O.; Geoffrey Moull, cond.; Thunder Bay Symphony Chorus; Laura Whalen, Allyson McHardy, Michael Colvin, George Holborn.** Handel: Messiah. 807-684-4444
- 2 3pm. Church of Our Lady, Guelph. \$25. *Love and Lighter. Elora Festival Singers; Noel Edifen, cond.* Brahms: Liebeslieder Waltzes; Tieferbach, Horowitz. 800-265-8977, 519-846-0331
- 2 8pm. Capitol Theatre, 14 Queen St. Port Hope. *Concerts Desjardins (JMC). Atelier d'Opera du Camp musical des Laurentides.* Humperdinck: Hansel und Gretel. 514-845-4108 (+27 29)
- 3 8pm. Capitol Theatre, 14 Queen St., Port Hope. *Les Violons du monde. Angèle Dubeau et La Pietà.* Chopin, David Popper, François Dompierre, George Weiss/Bob Thiele, Glick, Holst, Kreisler, Morriconne, Sarasate, Wren. 905-885-1071, 800-434-5092
- 3 8pm. Wilfrid Laurier University, Maureen Forrester Recital Hall, Waterloo. \$10-15. *Showcase (Winners of our Student Concerto Competition). K.-W. Chamber Orchestra, Graham Coles, cond.; Wallace Wu, Amy Park, violin; Anna Kosolowski, Diana Lam, Diana Morgan, flutes.* Seidl, Saint-Saëns, Massenet, Cimarosa, Mozart, Kalinnikov, Spohr. 519-744-3828
- 4 2pm. Thunder Bay Art Gallery, 1080 Kewatin St., Thunder Bay. \$5-10. *Children's Cushion Concert. Thunder Bay S.O.; Geoffrey Moull,*

events. Other artists on the program include the young cellist Denise Djokic, the Gryphon Trio, the renaissance vocal ensemble Cantus Firmus and the Canadian Wind Soloists. The festival's music competition from the 5th to the 9th includes a series of master classes for cello, piano, organ and voice. The theme of this year's festival "Love and Laughter" is brought to the fore in the one-act comic operas *The Telephone* and *Three's Company* by Gian Carlo Menotti, scheduled for the last weekend. Tickets cost between \$5 and \$35. For info see www.guelphspringfestival.org (519) 821-3210

HRH PLUMMER AND TSO

Who better to narrate a program titled "Music for Kings" than renowned Shakespearian actor Christopher Plummer? A career spanning more than 50 years in classical theatre, including stints as Henry the 5th and Richard the 3rd, have certainly prepared him for performances on May 5 and 6 with the TSO, Toronto Children's Choir and the Toronto Mendelssohn Choir led by conductor Michael Lankester. On the program are "regal" works by Handel and Walton. www.tso.ca 598-3375, 872-4255

POEMS BY KIDS

A program of new music can be heard at the Oriana Singers' concert dedicated to choral settings of poems written by children. The poems were drawn from an anthology put together by the Toronto District School board in 2003 entitled "Urban Voices" and will feature 13 world premieres including settings by Ruth Watson Henderson, Donald Patriquin and Imant Raminsh. The Women's choir, conducted by William Brown, is in its 32nd year and has won numerous prizes in Canada and abroad. "Children's Voices" will be held on May 8 at Grace Church on-the-Hill. For information see www.orianasingers.on.ca (416) 9230-3123

THE WINNIPEG SCENE

By Andrew Thompson

The 2003-2004 musical season in Winnipeg has been characterized by quiet successes and some careful planning for the future. Despite the standard financial worries that always dog classical organizations, Winnipeggers have seen some bright spots in their long winter.

The flagship Winnipeg Symphony Orchestra has finally managed to hire an Executive Director. Paul Inksetter, former director of the Thunder Bay Symphony Orchestra, will take the reins on May 1, and it is hoped that his past successes will continue with this larger organization.

Of course, the WSO's Centara New Music Festival was another highlight of the year, with

Augusta Read Thomas making an appearance as the festival's Composer-in-Residence. Audiences for this celebration have been remarkably constant over the years, considering that other concerts of new music over the rest of the season rarely manage such impressive attendance numbers.

The Manitoba Chamber Orchestra's special concert for the season brought soprano Measha Brueggergosman back to Winnipeg. Her Gershwin and Copland were breathtaking, but it was, as always, her astonishing take on spirituals that brought the house down. While she was in Manitoba, she recorded a compact disc for CBC and we have it on good authority that purchasers of this upcoming recording who are looking for a spiritual or two will not be disappointed. This show was a little detour in her career; she is currently concentrating on her studies and it appears on the concert stage.

The recital that everyone was talking about came courtesy of Virtuosi Concerts last September. Violinist Yi-Jia Susanne Hou's performance of Ravel, Chausson and Debussy was nothing short of brilliant, and her pairing with James Parker was ideal. Impresario Harry Strub, the man behind the Virtuosi series, continues to do a fine job in seeking out artists who are on the brink of meteoric international careers. Based on Hou's Winnipeg concert, she should soon be taking the world by storm.

WSO AND MAHLER

The Winnipeg Symphony Orchestra (204-949-3999) is going big on April 16. In conductor **Andrey Boreyko's** final concert of the season, he is leading his forces in Mahler's 3rd symphony. Along with acclaimed mezzo soprano **Susan Platts**, 140 choristers will be joining the orchestra on stage. So far in Boreyko's tenure with the WSO, he has proved to be an incredibly original voice. Not only do the musicians and audiences love him, but his musical vision has begun to change the sound of the orchestra. His illuminating performances reveal a mature artist who is sure to burst on the international scene.

JANINA FIALKOWSKA RETURNS

The recital series put on by Virtuosi Concerts (204-786-9000) will have a seasonal highpoint on April 3, with the arrival of pianist **Janina Fialkowska**. As has been extensively reported, Fialkowska has been through a debilitating battle to regain the use of her left arm after the

removal of a tumour that had wrapped itself around one of her arm muscles. In the past few months, she has resumed her two-handed concert career (after some acclaimed right-hand performances of left-hand piano literature) and for this recital she is bringing Grieg, Schubert, Szymanowski, and her beloved Chopin to the table.

MILLICENT SCARLETT

The venerable Women's Musical Club of Winnipeg (204-989-6030), which was incorporated 93 years ago, is bringing back its 1990 scholarship winner, soprano **Millicent Scarlett**, on April 25 for a solo recital. Since receiving the WMC's highest honour 14 years ago, Scarlett has gone on to win the Luciano Pavarotti International Competition and continues to have a successful and active singing career.

CAV AND PAG

Also on the operatic front, on April 24, 27 and 30, Manitoba Opera (204-957-7842) will present its final show of the season. It will be the genre's most famous double bill; *Cavalleria Rusticana* and *I Pagliacci*, directed by Michael Cavanagh, with Ward Holmquist, artistic director of the Lyric Opera of Kansas City, conducting. Tenor **Jeffrey Springer** is pulling double duty as Mascagni's Turiddu and Leoncavallo's Canio, while baritone Gordon Hawkins handles the roles of both Alfio and Tonio. Mezzo Jean Stilwell, justifiably famous for her remarkable Carmen, returns to Winnipeg as Santuzza, and Christiane Riel, whose Cio Cio San brought the house down several years ago, is poised to portray Nedda.

MANITOBA CHAMBER ORCHESTRA

Finally, the Manitoba Chamber Orchestra (204-783-7377) will continue its tradition of innovative programming on April 28. Music Director **Roy Goodman** will be joined by mezzo-soprano Rosemarie van der Hooff in Bach's *Cantata BWV 54* for alto and strings. The innovation becomes apparent with the remainder of the repertoire: Britten, Bridge, Vasks, and Canadian James Rolfe com-



cond.; **Susan Sutherland, narrator.** Burge: The Birds Beyond. 807-684-4444

- 4 8pm. KWCMs MusRm. \$15-40. KWCMs. **Penderdick Quartet.** Bartok: Complete Quartets. (part 1). 519-886-1673 RSVP (→7)
- 7 8pm. KWCMs MusRm. \$15-40. KWCMs. **Penderdick Quartet.** (part 2). 519-886-1673 RSVP (←4)
- 9 7:30pm. Centre in the Square, 101 Queen St. N, Kitchener. \$5-33. **K-W. Philharmonic Choir; K-W. Symphony; Howard Dyck, cond.; Heidi Klassen, Maria Soulis, Paul Frey, Gary Reylea.** Dvorak: Requiem. 519-578-5660
- 9 8pm. Knox United Church, 236 Garrafxa North, Durham. \$15-20. Symphony in the Barn. (←8 Toronto)
- 10 8pm. Annesley United Church, 82 Toronto St. Markdale. \$15-20. Symphony in the Barn. (←8 Toronto)
- 10 8pm. KWCMs MusRm. \$8-15. KWCMs. **Leslie Ting, violin; Elena Klyucharova, piano.** Debussy: Sonata in G; Stravinsky: Divertimento; Elgar: Sonata, op.82. 519-886-1673
- 12 8pm. KWCMs MusRm. \$10-20. KWCMs. **Nina Sapiejewski, piano.** Chopin: Sonata #2; Nocturnes, op.27 #1-2, op.62 #1-2; Scherzo in B flat; Ballade in G; Scherzo in C sharp; Grand Waltz in A flat; Polonaise in A flat, op.53. 519-886-1673
- 16 11am. UWind-MUS AssUCh. \$12-29. Dieppe Insurance Bach and Beyond Series. **Heaven and Earth. Windsor S.O.; John Morris Russell, cond.; James Ormston, clarinet.** Corelli: Concerto Grosso, op.6 #6; Bach: Cantata #82 «Ich habe genug»; Molter: Concerto for clarinet in D major; Respighi: Ancient Airs and Dances Suite #3. 519-252-6579, 800-387-9181 (→7:30pm)
- 16 7:30pm. UWind-MUS AssUCh. \$12-29. Dieppe Insurance Bach and Beyond Series. **WSO Ormston.** 519-252-6579, 800-387-9181 (←11am)
- 16 8pm. Italian Cultural Centre, 132 Algoma St. S., Thunder Bay. \$10-25. Cabaret Series. **Rhapsody Junction. Thunder Bay S.O.; Geoffrey Moull, cond.; Mary Ann Sasso, Jennifer Tung, Jason Hales, Philip Carmichael.** Songs from folk to rock. (Wine, savory treats, informal atmosphere). 807-684-4444
- 16 8pm. KWCMs MusRm. \$15-25. KWCMs. **Amati Trio. Gil Sharon, Moshe Hammer, violins; Rom Ephrat, viola; Alex Hulshoff, Hector Vasquez, cellos.** Schubert: Quintet in C Major; Handel: Duo for violin and cello; Beethoven: Trio, op.9 #3. 519-886-1673 (←18 Toronto)
- 20 8pm. Hilldale Lutheran Church, 321 Hilldale Rd, Thunder Bay. \$10-20. Classical Plus Series. **A la française. Thunder Bay S.O.; Geoffrey Moull, cond.; Marc Palmquist, cello.** Stravinsky: Danses concertantes; Ibert: Concerto pour violoncelle et vents; Mather: Musique pour Rouen; Poulenc: Sinfonietta. 807-684-4444
- 23 11am. UWind-MUS AssUCh. \$12-29. HSBC Mozart & More Series. **Windsor S.O.; John Morris Russell, cond.** Mozart: 3 Marches; Stravinsky: L'histoire du soldat. 519-252-6579, 800-387-9181 (→7:30pm)
- 23 7:30pm. UWind-MUS AssUCh. \$12-29. HSBC Mozart & More Series. **WSO Soldat.** 519-252-6579, 800-387-9181 (←11am)
- 24 8pm. HamPl. \$30-89. Opera Ontario. **Antonio Barasorda, Simona Bertini, John Fanning, Kurt Lehmann, Sarkis Barsameian, Joseph Rouleau; Daniel Lipton, cond.** Verdi: Otello. 905-526-6556 (→29/4, 1 7/5)
- 24 8pm. KWCMs MusRm. \$8-15. KWCMs. **Wellington Winds Chamber Ensembles.** 519-886-1673
- 24 8pm. TBCA. \$10-28. Pops Series. **Last Night of the Proms. Thunder Bay S.O.; Brian Jackson, cond.** 807-684-4444
- 25 7:30pm. Sanderson Centre, 88 Dalhousie St., Brantford. \$5-33. **Springtime in Vienna. Brantford S.O.; David Bowser, cond.; local dancers.** Schubert, Schumann, Lehár, von Suppé, Strauss family; ballroom dancing. (Post-concert reception). 800-265-0710, 519-759-8781
- 27 8pm. St. Joseph's Church, 135 Livingston Ave. Grimsby. Concerts Desjardins (JMC). **AOCLM Humperdinck.** 514-845-4108 (←2)
- 28 8pm. KWCMs MusRm. \$10-20. KWCMs. **Grzegorz Krawiec, guitar.** Bach: Prelude, Fugue and Allegro BWV 998; Johan Kaspar Mertz: Elegie; Barrios: Un Sueño en la Floresta; Tarrega: Theme with variations «Carnival in Venice»; S. Laskowski: Reminiscence; A. Jose: Sonata. 519-886-1673
- 29 7:30pm. Empire Theatre and Centre for the Performing Arts, 321 Front St., Belleville. Concerts Desjardins (JMC). **AOCLM Humperdinck.** 514-845-4108 (←2)
- 29 8pm. HamPl. \$30-89. Opera Ontario. **Otello.** 905-526-6556 (←24)
- 29 8pm. TBCA. \$10-28. Masterworks Series. **Heralds of Spring. Thunder Bay S.O.; Geoffrey Moull, cond.; Marc-André Hamelin, piano.** Mendelssohn: A Midsummer Night's Dream, op.21 (←); Shostakovich: Concerto for Piano #1, op.35; Beethoven: Symphony #7, op.92. 807-684-4444
- 30 8pm. River Run Centre, 35 Woolwich St., Guelph. \$35. Guelph S.F. **Angela Hewitt, piano.** Chopin: Sonata, op.35; Bach: Goldberg Variations; Couperin Sixième Ordre. 519-763-3000, 877-520-2408

MAY

- 1 7:30pm. Benton Street Baptist Church, 90 Benton St., Kitchener. \$5-12. **Spring Concert. K-W. Philharmonic children's choir; Carol Giesbrecht, cond.** 519-745-3792

- 1 7:30pm. Calvary Church, 89 Scott St., St. Catharines. \$12-25. **Chorus Niagara, Robert Cooper, cond.; Paul Halley, keyboards, and his jazz ensemble.** Missa Gaia (Earth Mass). 905-688-5550 ext. 3257
- 1 7:30pm. George Street United Church, 534 George St. N, Peterborough. \$10-20. **Peterborough Singers; Kawartha Treble Troupe; Sydney Birrell, cond.; Ian Sadler, organ; Curtis Sullivan, Leslie Fagan, Marianne Bindig, Stephen Hartland.** Haydn: Nelson Mass; Mozart: Great Mass in C Minor. 705-740-9018
- 1 8pm. Chrysler Theatre, 201 Riverside Drive W., Windsor. \$12-45. Pops Celebration Series. **Jazz Hot. Windsor S.O.; Guido Basso, cond.; Carol Welsman, vocalist.** 519-252-6579, 800-387-9181 (→2)
- 1 8pm. HamPl. \$30-89. Opera Ontario. **Otello.** 905-526-6556 (←24/4)
- 1 8pm. University of Guelph School of Fine Arts and Music, War Memorial Hall, MacKinnon Bldg, Guelph. \$10-25. Guelph S.F. **Canadian Chamber Ensemble, Glenn Buhr, cond.; Margaret Sweatman, narrator; Brandon Leis; Robert Longo; Reid Spencer; Jennifer Villaverde; Melanie Whyte.** Flux (comic opera). 519-763-3000, 877-520-2408
- 2 2pm. St. George's Anglican Church, 99 Woolwich St., Guelph. FA. Guelph S.F. **Gerald Manning, carillon.** 519-763-3000, 877-520-2408
- 2 2:30pm. Chrysler Theatre, 201 Riverside Drive W., Windsor. \$12-45. Pops Celebration Series. **WSO Welsman.** 519-252-6579, 800-387-9181 (←1)
- 2 2:30pm. St. George's Anglican Church, 99 Woolwich St., Guelph. FA. Guelph S.F. **Jan Overduin,**

Alexander Tselyakov piano



May 1, 2004, 8 p.m.
The CBC Concert
Lorne Watson Recital Hall,
Brandon University
Manitoba
(204) 728-8212



- 1 7:30pm. Calvary Church, 89 Scott St., St. Catharines. \$12-25. **Chorus Niagara, Robert Cooper, cond.; Paul Halley, keyboards, and his jazz ensemble.** Missa Gaia (Earth Mass). 905-688-5550 ext. 3257
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- 2 2:30pm. St. George's Anglican Church, 99 Woolwich St., Guelph. FA. Guelph S.F. **Jan Overduin,**

- Series. **Windsor S.O.; John Morris Russell, cond.; WSO Women's Chorus; Moshe Hammer, violin.** Bruch: Violin Concerto in G minor; Mendelssohn: A Midsummer Night's Dream. 519-252-6579, 800-387-9181
- 8 8pm. Harcourt Memorial United Church, 87 Dean Ave., Guelph. \$10-25. Guelph S.F. **David Jalbert, piano; Denise Djokic, cello.** Schumann: Five Pieces in Folk Style; Vaughan Williams: Six Studies in English Folksong; Stravinsky: Suite Italienne; Brahms: Sonata for Violin and Piano #1, op.78 «Regen» (transcribed for cello and piano). 519-763-3000, 877-520-2408
- 9 3pm. YouthMC. \$10-25. Guelph S.F. **Ben Smith, Katie Gleiser, Todd Yaniv, piano.** Handel: Suite #3 in D minor; György Ligeti: Cordes à vide; Arc-en-ciel; Brahms: Sonata #3 (e), op.5; Chopin: Préludes, op.28; Ravel: Miroirs, Une Barque sur l'océan; Scarlatti: Sonata; Scriabin: Sonata #1, op.6. 519-763-3000, 877-520-2408
- 11 2pm. RGT-Nia. \$20-77. Shaw Festival. **Laurie Paton, Adam Brazier, Neil Barclay, Patty Jamieson, Lorne Kennedy, Jenny L. Wright, actors; Alisa Palmer, dir.; Paul Sportelli, musical dir.** Rodgers, Hart, O'Hara: Pal Joey. 905-468-2172, 800-511-7429 (→14 15 16 18 19 21 22 26 28 30/5, 4 5 6/6)
- 14 8pm. YouthMC. \$10-25. Guelph S.F. **Leslie De'Ath, piano; Lesley Andrew, soprano; Brian Duyn, tenor; Daniel Licht, baritone.** Menotti: The Telephone; Hopkins: Three's Company (one-act comic operas). 519-763-3000, 877-520-2408 (→15)
- 15 3pm. YouthMC. \$10-25. Guelph S.F. **Menotti**

- Hopkins. 519-763-3000, 877-520-2408 (←14)
- 15 8pm. Harcourt Memorial United Church, 87 Dean Ave., Guelph. \$10-25. Guelph S.F. **Gryphon Trio.** Mozart: Piano Trio #4, K. 542; Brahms: Piano Trio #3, op.101; Ravel: Piano Trio in A minor. 519-763-3000, 877-520-2408
- 15 8pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11)
- 15 8pm. St. Paul Anglican Church, 1140 King St. West, Hamilton. **Sounds of a Summer Night. Members and friends of Symphony Hamilton.** Chamber works. 905-526-6690 (←14 Toronto)
- 15 8pm. St. Paul's United Church, Peter St. North, Orillia. \$12-25. **A May Musical. The Cellar Singers, Albert Greer, cond.** Gilbert and Sullivan: Trial by Jury, etc. 705-326-2619
- 16 2pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11)
- 16 8pm. Old Québec Street, Guelph. \$10-25. Guelph S.F. **Canadian Wind Soloists.** Beethoven: Quintet for Oboe, Bassoon and 3 Horns; Mozart: Serenade «Gran Partita»; K. 361; James Rolfe. 519-763-3000, 877-520-2408
- 18 2pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11)
- 19 8pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11)
- 21 2pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11)
- 22 8pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11)
- 23 11am. Shaw Festival Theatre, Lobby, 10 Queen's Parade, Niagara-on-the-Lake, FA. Shaw Festival. Sunday Coffee Concerts. **String quartet in Residence.** 905-468-2172, 800-511-7429
- 26 8pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11)
- 28 8pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11)
- 29 7:30pm. St. John the Evangelist Anglican Church, 23 Water St. N, Kitchener. \$5-15. **Spring Concert. K-W. Philharmonic Youth Choir; Nancy Tanguay, cond.** 519-743-0228
- 30 2pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11)

JUNE

- 4 2pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11/5)
- 5 8pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11/5)
- 6 2pm. RGT-Nia. \$20-77. Shaw Festival. **Pal Joey.** 905-468-2172, 800-511-7429 (←11/5)



Unless stated otherwise, events take place in Winnipeg, and the area code is 204.
MCCH Manitoba Centennial Concert Hall, 555 Main Street, Winnipeg, 957-0835
UBRAN-MUS Brandon University, School of Music, QE II Music Building, Brandon: **LWRH** Lorne Watson Recital Hall

MARCH

- 22 8pm. University of Manitoba, The CAST Building. \$0-10. Groundswell New Music Series. **Electrochocs. Quasar (Julien Roy, Marique Jean, Michel Frigon, Louis Dufort), 943-5770**
- 26 2pm. MCCH. \$14-36. City Classics. **Hamburg. Winnipeg S.O.; Victor Feldbrill, cond.; Scott St. John, violin.** Weinzeugg: Symphonie Ode; Bruch: Violin Concerto #1; Brahms: Symphony #2. (1:15pm pre-concert talk). 949-3999 (→27 28)
- 27 8pm. MCCH. \$16-44. City Classics. **WSO St. John.** (7:15pm pre-concert talk). 949-3999 (←26)
- 28 3pm. Western Manitoba Centennial Auditorium, 205-20th Street, Brandon. \$22-36. WSO in Brandon. **WSO St. John.** 728-9510 (←26)

APRIL

- 2 8pm. Crescent Fort Rouge United Church, NE Wardlaw at Nassau N. \$8-17. Groundswell New Music Series. **Apparition. Valdine Anderson, Judith Kehler-Siebert, Rob Gardner.** Serge Arcuri, George Crumb, Henryk Gorecki, György Kurtág, David R. Scott. (David R. Scott, curator). 943-5770
- 4 7pm. Bethel Mennonite Church, 870 Carter. \$10-25. **Canzona Ensemble, Henry Engbrecht, cond.; MusikBarock Ensemble.** Bach: St. John Passion (sung in English). 942-1917, 955-5708
- 10 8pm. MCCH. \$14-36. City Classics. **Czech Republic. Winnipeg S.O.; Andrey Boreyko, cond.; Yana Ivanilova, Susan Platts, Michael Colvin, Randall Jakobsh; Mennonite Festival Chorus (William Baerg, dir.).** Dvorák: Stabat Mater, op.58. (7:15pm pre-concert talk). 949-3999
- 16 8pm. MCCH. \$16-44. Masterworks. **The Mind of Mahler. Winnipeg S.O.; Andrey Boreyko, cond.; Susan Platts, mezzo; University of Manitoba Women's Choir (Henry Engbrecht, dir.); Steinbach Youth Chorus (Miffie Hilbrand, dir.).** Mahler: Symphony #3. (7:15pm Piano Nobile: pre-concert talk). 949-3999 (→17)
- 17 8pm. MCCH. \$16-44. Masterworks. **WSO Mahler #3.** (7:15pm Piano Nobile: pre-concert talk). 949-3999 (←16)
- 24 8pm. MCCH. \$24-70. Manitoba Opera. **Ward Leistikow, cond.; Christiane Riel, Jean Stilwell, Marcia Whitehead, Lois Watson, Jeffrey Springer, Michel Corbeil, Gordon Hawkins, Gregory Dahl.** Mascagni: Cavalleria rusticana; Leoncavallo: I Pagliacci. 780-3333, 942-7479 (→27 30)
- 27 7pm. MCCH. \$24-70. Manitoba Opera. **Mascagni Leoncavallo.** 780-3333, 942-7479 (←24)
- 10am. UBRAN-MUS. \$5-35. Eckhardt-Gramatté Music Competition (piano). **2 semi-finalists.** David L. McIntyre: Butterflies and Bobcats; music of the 20-21st centuries. 728-8212 (→2pm 7:30pm + 1/5)
- 20 2pm. UBRAN-MUS. \$5-35. Eckhardt-Gramatté Music Competition (piano). **EGMC semi-finals.** 728-8212 (←10am)
- 30 7:30pm. UBRAN-MUS. \$5-35. Eckhardt-Gramatté Music Competition (piano). **EGMC semi-finals.** 728-8212 (←10am)
- 30 8pm. MCCH. \$24-70. Manitoba Opera. **Mascagni Leoncavallo.** 780-3333, 942-7479 (←24)

MAY

- 1 10am. UBRAN-MUS. \$5-35. Eckhardt-Gramatté Music Competition (piano). **EGMC semi-finals.** 728-8212 (←30/4)
- 1 8pm. UBRAN-MUS. \$12. Eckhardt-Gramatté Music Competition (piano). **CBC Gala Concert. Alexander Tselyakov, piano.** Sir Irving Glick: Sonata; T. Patrick Carrabré: Funerailles; Eckhardt-Gramatté: Caprice #6; Gary Kulesha: Fantastic Landscape #1-2; Francis Pott: Toccata; Messiaen: Vingt regards sur l'Enfant Jésus, #11 #13; Shchedrin: Poem; Humoresque; À la Albéniz; Sonata #1. 728-8212
- 2 1:30pm. UBRAN-MUS. \$10-35. Eckhardt-Gramatté Music Competition (piano). **3 finalists.** David L. McIntyre: Butterflies and Bobcats; music of the 20-21st centuries. 728-8212
- 2 2pm. MCCH. \$16-22. Sundays with the Family. **The Gift of Music. Winnipeg S.O.; Michelle Moure, cond.; Jamie Oliviero, storyteller; Tracy Dahl, soprano; Jake Chénier, entertainer.** (1pm pre-concert activities). 949-3999
- 13 7:30pm. MCCH. \$18-36. Musically Speaking. **Shakespeare à la mode. Winnipeg S.O.; Michelle Moure, cond.; T. Patrick Carrabré, host;**

plete the evening's music. The MCO's audience has become accustomed to the peaceful coexistence of the traditional and the modern through the organization's determined focus and its consistently high standards, and the concert is a testament to this faith.

THE EDMONTON SCENE

By Gordon Morash

In 2003, the Edmonton classical season was marked by both an ending and a beginning. March saw beloved mezzo-soprano Catherine Robbin conclude her Edmonton performing career with Berlioz' *Romeo et Juliette*. Later that same month, Isabel Bayrakdarian, a soprano with her future assuredly ahead of her, held a highly regarded recital at the Francis Winspear Centre for Music.

The months that followed would mark several anniversaries (I Coristi's 10th, the Wednesday at Noon downtown music series' 25th, and Edmonton Opera's 40th) and premieres. Among the latter was a well-received performance at the end of November of the German-text Bach *Weihnachtsoratorium*, in itself the beginning and ending as it represented The Richard Eaton Singers' first move away from its festive-season tradition of Handel's *Messiah* in 27 years.

Many of the year's successes, in fact, were wrapped inside the Winspear in 2004. Christopher Herrick recorded the 10th disc in his *Organ Fireworks* series on the Davis Concert Organ, and returned in January to launch it in grand fashion with the Edmonton Symphony Orchestra and performances of organ symphonies by Alexandre Guilmant and Joseph Jongen. Another keyboard-with-ESO performance in January was also a top-drawer concert, as Edmonton-raised pianist Angela Cheng performed Mozart's *Piano Concerto No. 25 in E-flat Major*.

Winspear is home to Pro Coro Canada, which at the end of January gave audiences a sneak preview of a tour program that would wow listeners in Toronto in February, not just for its skill of execution, but for its sense of humour as well. On that January program were a trio of Alberta cowboy songs penned by the choir's Trent Worthington entitled *The Alberta Homestead*, *Flunky Jim*, and the quintessential choral Western, *Blood on the Saddle*.

The Winspear is one among several locations in which Edmonton Opera will perform for the 2004/05 season, as its home stage, the Northern Alberta Jubilee Auditorium, undergoes a refit to celebrate the province's centenary in 2005. Much attention was drawn to *Madama Butterfly*, a chestnut that nevertheless had a resonance for opera goers as it was the first professional opera performed in Edmonton back in 1963.

For a quintet of notable concerts on the immediate horizon, there remain yet more anniversaries and premieres.

BACH'S ST JOHN PASSION

University of Alberta choral conducting doctoral candidate John Brough offers perhaps the most intriguing of upcoming concerts with Bach's *St John Passion* on Palm Sunday (or Passion Sunday in the Anglican calendar), with soprano Jolaine Kerley, bass Paul Grindlay, tenors Timothy Shantz and Robb King, and countertenor Andrew Pickett. In the past 15 years, the *St John Passion* has been performed in Edmonton only twice. Also unusual are the forces combining to perform the work; the 24-voice Scona Chamber Choir contains members of the University of Alberta Madrigal Singers, Pro Coro Canada and Ensemble de la Rue. Members of the Edmonton Symphony Orchestra, Alberta Baroque Ensemble and the University Symphony Orchestra comprise the 18-piece Scona Chamber Orchestra. **April 4, Holy Trinity Anglican Church, 780-436-3452**

PASSION & RESURRECTION

As an intriguing counterpoint to the *St John Passion*, Pro Coro Canada will present its traditional Good Friday concert featuring a performance of Ivan Moody's *Passion & Resurrection*, marking the first Edmonton performance of the work. A student of John Tavener, Moody employs Orthodox traditions in his choral music. There is some crossover with personnel here, with soprano Jolaine Kerley as The Mother of God, tenor Timothy Shantz as The Evangelist, and bass **Paul Grindlay** as Jesus.



April 9, Francis Winspear Centre for Music, 780-429-1414

VAUGHAN WILLIAMS' A SEA SYMPHONY

On April 17, The Richard Eaton Singers perform the Edmonton premiere of Ralph Vaughan Williams' *A Sea Symphony*, and the second of four Canadian premieres of Christos Hatzis' *Sepulcher of Life* with English, Latin and Greek texts from the Greek Orthodox liturgy and by the composer. The piece, commissioned by RES, the Vancouver Bach Choir, the Ottawa Choral Society and the St Lawrence Choir, will have its first performance on March 28 in Vancouver in a joint concert with RES and VBC. In April, VBC travels to Edmonton to share the Winspear stage with RES. **April 17, Francis Winspear Centre for Music, 780-428-1414**

EDMONTON OPERA'S SOUTH PACIFIC

Also in April, Edmonton Opera continues the

celebration of its 40th anniversary with the first Edmonton performance in 23 years of Rodgers & Hammerstein's *South Pacific*, starring **Tracy Dahl** as Nellie Forbush. Theodore Baerg plays Émile De Becque, and Edmonton actor John Ulyatt makes his opera debut as Lt. Cable. Tickets were in such demand that a Sunday matinee performance was added in March. **April 24, 25, 27 and 29, Northern Alberta Jubilee Auditorium, 780-429-1000**



EDGAR MEYER

With appearances at city clubs and folk festivals over the years, master double-bassist **Edgar Meyer** is getting to be an old hand in Edmonton. Meyer is equally adept at bluegrass (having recorded *Appalachian Journey* and *Appalachia Waltz* with cellist Yo-Yo Ma and fiddler Mark O'Connor) and jazz as he is at classical (his ensemble work with the Chamber Music Society of Lincoln Center). In May, he makes his second appearance with the Edmonton Symphony Orchestra as a classical player in a program that features the soloist's *Concerto in D for Double-Bass*. **May 14 and 15, Francis Winspear Centre for Music, 780-429-1414**



THE CALGARY SPRING MUSIC SCENE

By Kenna Burima

As Calgarians awaken from their winter hibernation, they will be greeted by with an eclectic spring season of classical music. With a new season, a new look and a new attitude, the Calgary Philharmonic Orchestra offers a wide array of classics, pops and special events this spring. April 2 and 3 bring "The Star, the Strad and Scheherazade," an evening of Estacio, Barber and Rimsky-Korsakov with guest conductor Christoph Campestrini and cellist **Denise Djokic**. In May, the Carthy Organ makes its annual grand appearance with the Calgary Philharmonic Chorus and organist



members of Shakespeare in the Ruins, theatre group. Tchaikovsky: Romeo and Juliet, Overture; Sibelius: The Tempest Suite; Mendelssohn: Incidental Music to a Midsummer Night's Dream. 949-3999

14 8pm. MCCH. \$20-\$56. WSO Pops. **Bravo Broadway. Winnipeg S.O., Jeff Tyzik, cond., Jan Horvath, soprano; Michael Maguire, tenor; Doug Labrecque, baritone.** Chicago; All that Jazz; Phantom of the Opera; Evita; Les Misérables (e). 949-3999 (→15 16)

15 8pm. MCCH. \$20-\$56. WSO Pops. **WSO Broadway.** 949-3999 (←14)

16 2pm. MCCH. \$20-\$56. WSO Pops. **WSO Broadway.** 949-3999 (←14)

16 2pm. Manitoba Conservatory of Music and Arts, Recital Hall, 105-211 Bannatyne Ave (at Main St.). VC. **Spring Concert. 2003-2004 Conservatory Scholarship winners; CanWest Global Jazz Scholarship winners.** 943-6090

29 10am. Manitoba Conservatory of Music and Arts, 105-211 Bannatyne Ave. (at Main St.). FA. **Spring Open House.** Facility tours, student performances, demonstrations; ensemble performances. 943-6090



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

Ticketmaster 403-299-8888, 780-451-8000

UofAB University of Alberta, 90th Avenue & 114th Street, Edmonton, 780-492-0601. **ConvHall** Convocation Hall

UofCal University of Calgary, 2500 University Drive NW, Calgary, 403-220-4907, 403-220-4906. **EGH** Eckhardt-Gramatté Hall

Wingspear Francis Wingspear Centre for Music, #4 Sir Winston Churchill Square, Edmonton, 780-428-1414, 800-563-5081

MARCH

22 8pm. UofAB ConvHall. FA. **Master's Recital. Junelle Rayne, saxophone.** 780-492-0601

22 8pm. UofCal University Theatre. 405. **Viолons d'enfer. Angèle Dubeau et la Pietà (avec le comédien Romano Orzari).** Saint-Saëns: Danse macabre; François Dompierre: Les Beautés du diable; Tartini: Zigeunerweisen, op.20 #1; Rolling Stones: Sympathy for the Devil, Paint in Black; Liszt: Valse Mephisto; Morricone: Il était une fois... Le diable; Boccherini: Sinfonia, op.12 #4; de Falla: El amor brujo; Binder/Offenbach: Orphée aux enfers. 403-244-8277

23 8pm. UofAB ConvHall. \$5-10. **Indian Music Ensemble, Wasantic Paranjani, dir.; University of Alberta West African Music Ensemble, Robert Kpogo, dir.** 780-492-0601

24 8pm. UofAB ConvHall. \$5-10. World Music Concert. **Le Fuze.** 780-492-8211

25 8pm. UofCal EGH. \$5-8. Ensemble Series. **U. of C. World Music Ensemble.** 403-220-4999, 403-220-7202

26 8pm. FWCM. \$15-55. Opus 1 Series, The Masters. Allan Gilliland: Above the Fold (premiere); Mozart: Violin Concerto #5 «Turkish»; Schumann, Symphony #2. **Edmonton S.O., Marco Parisotto, cond.; Martin Riseley, violin.** 780-428-1414, 800-563-5081 (→27)

27 7pm. UofAB ConvHall. FA. **Symphonic Wind Ensemble, Northern Alberta Honor Band, William H. Street, dir.** 780-492-0601

27 8pm. FWCM. \$15-55. **ESO Riseley** 780-428-1414, 800-563-5081 (←26)

27 8pm. UofCal EGH. \$15-20. Alberta in Concert Series. **Daniel Moran, piano.** Haydn: Sonata in A-flat Major; Debussy: Images; Prokofiev: Five Sarcasms. 403-220-7202

28 2pm. FWCM. \$15-45. Davis Sunday Showcase. Martinu: Oboe Concerto; Mozart: Piano Concerto #23; Schumann: Symphony #2. **Edmonton S.O., Marco Parisotto, cond.; Ryo Yanagitani, piano; Lidia Khaner, oboe.** 780-428-1414, 800-563-5081

28 2pm. UofAB Studio 27. FA. **Master's Lecture-Recital. Shelagh Scott, piano.** 780-492-0601

28 8pm. Wingspear. \$10-15. **University S.O., Tanya Prochazka, cond.; Bianca Baciu, piano; University of Alberta Madrigal Singers; University of Alberta Concert Choirs.** Brahms: Schicksalslied, op.54; Beethoven: Piano Concerto #4, op.58; Elgar: Enigma Variations, op.36; Bruckner: Psalm 150. 780-428-1414

28 8pm. UofCal EGH. \$10-15. Ensemble Series. **U. of C. Orchestra.** 403-220-4999, 403-220-7202

29 2pm. UofAB ConvHall. FA. Noon-Hour Organ Recital. 780-492-0601

29 8pm. UofCal EGH. \$5-8. Ensemble Series. **U. of C. New Music Ensemble.** 403-220-4999, 403-220-7202

30 5pm. UofAB Bernard Snell Hall Foyer. FA. Hear's to your Health Concert Series. **Martin Riseley, vio-**

lin; Tanya Prochazka, cello; Patricia Tao, piano. Schnittke, Rachmaninoff: piano trios. 780-492-0601

APRIL

1 8pm. St. Timothy's Anglican Church, 8420, 145th Street, Edmonton. FA. **Choral Conducting Master's Recital. Curtis Dueck, cond.** 780-492-0601

1 8pm. UofAB ConvHall. FA. **Master's Recital. Po-Yuan Ku, saxophone.** 780-492-0601

1 8pm. UofCal EGH. \$5-8. Ensemble Series. **U. of C. Symphonic Band.** 403-220-4999, 403-220-7202

2 5pm. UofAB ConvHall. FA. **Master's Recital. Rachel Stefan, piano.** 780-492-0601

2 8pm. EpCPA JSCH. \$17-65. Classics Horizons. **The**

4 3pm. UofAB ConvHall. \$5-10. **University of Alberta Concert Band, Raymond Baril, dir.** 780-492-0601

4 3pm. UofCal Great Hall. \$5-8. Ensemble Series. **U. of C. String Quartet.** 403-220-4999, 403-220-7202

4 8pm. Holy Trinity Anglican Church, 10037 - 84th Ave. Edmonton. \$10-15. **Choral Conducting Doctoral Recital. John Brough, cond.** Bach: St. John Passion. 780-619-3452

4 8pm. UofCal EGH. \$5-8. Ensemble Series. **U. of C. Wind Ensemble.** 403-220-4999, 403-220-7202

5 2pm. UofAB ConvHall. FA. Music at Noon. **Music department students.** 780-492-0601

5 6:30pm. Grant MacEwan College, L Haar Theatre, Edmonton. FA. **Salute to the Bands. Grant MacEwan College and University of Alberta**

15 8pm. FWCM. \$15-55. Robbins Lighter Classics. **Spring Serenades.** R. Strauss: Serenade, op.7; Mendelssohn: Violin Concerto; Tchaikovsky: Serenade for Strings; Estacio: A Farmer's Symphony. **Edmonton S.O., Yannick Nézet-Séguin, cond.; Sergey Khachatryan, violin.** 780-428-1414, 800-563-5081

15 8pm. UofCal EGH. \$5-8. Ensemble Series. **U. of C. Vocal Jazz Ensemble.** 403-220-4999, 403-220-7202

16 8pm. EpCPA JSCH. \$18-65. Pops. **Calgary P.O., Rosemary Thomson, cond.; John McDermott, vocalist; Brigrman Phillips, keyboard; Jason Fowler, guitar.** 403-571-0849

17 8pm. Alberta College Conservatory of Music, Muttart Hall, 10050 Macdonald Drive (Grant MacEwan College), Edmonton. \$10-15. Conservatory Resonance. **Opera hors-d'oeuvres. Alexandra Munni, Joachim Segger, piano; Judy Lynn Sawchuk, Jocelyn Ahif, sopranos; Elizabeth Raycroft, mezzo; Ron Long, baritone.** Menotti: The Telephone (complete); The Consul; Harrison Birtwistle: Punch and Judy; Mozart: Don Giovanni; Così fan tutte; Le nozze di Figaro; Puccini: La Bohème; Delibes: Lakmé; Strauss: Die Fledermaus (e); Flanders and Swann. 780-423-6230, 780-420-1757

17 8pm. Cathedral Church of the Redeemer, 218 - 7th Ave. SE, Calgary. \$10-15. VoiceScapes Concert Series, Classical Guitar Society of Calgary. **Resonanza. Ralph Maier, guitar; Julie Harris, Julie Freedman Smith, Gerald Fast, Paul Grindlay.** Castelnuovo-Tedesco, Schubert, Argento, David Morgan, Weber. 403-208-6094, 403-239-3784

17 8pm. UofCal EGH. \$15-20. Celebrity Series. **Antonin Kubalek, piano. Winner of the 2003 Honens International Piano Competition.** 403-220-4999, 403-220-7202

18 2:30pm. UofCal EGH. \$10. **Calgary Civic Symphony, Rosemary Thomson, cond.; Craig Hutchenreuther, violin.** Dvorak: Symphony #6; Glick: Suite Hébraïque; Mozart: Violin Concerto #3. 403-670-5430, 403-266-5398

18 3pm. Wingspear. \$20. Sundays at 3 Around the World Series. **French Flair. Veronique Le Guen, organ.** 780-428-1414, 800-563-5081

18 7:30pm. UofCal EGH. \$15-20. Mountain View Connection. **An Evening of Commedia dell'arte. Allison Bent, soprano; Charles Foreman, Kathleen van Mourik, pianos.** Debussy, Fauré, Joseph Marx, Schumann, Strauss. 403-240-4174, 403-220-7202, 403-220-5089

21 8pm. EpCPA JSCH. \$17-65. Baroque Plus. **Choir of Angels. Calgary P.O., Rosemary Thomson, cond.; Calgary Girls Choir, Elaine Quilichini, dir.; John Thompson, viola.** Respighi: Ancient Airs and Dances, Suite #3; Albinoni/Giazotto: Adagio; Telemann: Viola Concerto in G Major; Pergolesi: Stabat Mater. 403-571-0849

24 8pm. Northern Alberta Jubilee Auditorium, 11455 - 87 Avenue, Edmonton. 780-429-1000. Edmonton Opera. **Peter Dala, cond.; Tracy Dahl, Theodore Baerg, John Ulliyatt.** Rodgers and Hammerstein: South Pacific. (→27 29)

27 7pm. Northern Alberta Jubilee Auditorium, 11455 - 87 Avenue, Edmonton. 780-429-1000. Edmonton Opera. **South Pacific.** (←24)

28 5pm. UofAB Bernard Snell Hall Foyer. FA. Hear's to your Health Concert Series. **Martin Riseley, violin; Marina Hoover, cello; Patricia Tao, piano.** Barber: Sonata for cello and piano, op.6; Beethoven: «Archduke» Trio. 780-492-0601

29 7pm. Northern Alberta Jubilee Auditorium, 11455 - 87 Avenue, Edmonton. 780-429-1000. Edmonton Opera. **South Pacific.** (←24)

30 8pm. FWCM. \$15-65. Robbins Pops. Gershwin: Someone to Watch Over Me; Duke Ellington: Sentimental Mood; J. Strauss: Die Fledermaus (e). **Edmonton S.O., David Hoyt, cond.; Doc Severinsen, trumpet, cond.** 780-428-1414, 800-563-5081 (→1/5)

MAY

1 11am. EpCPA JSCH. \$12-20. Light Classics Dress Rehearsal, Smats. **Calgary P.O., Douglas Bostock, cond.; CPO Chorus; Desmond Hoebig, cello; Cenek vrba, violin.** Dvorak. (10am demonstration in the lobby). 403-571-0849 (→8pm +2)

1 8pm. EpCPA JSCH. \$17-65. Light Classics. **CPO Dvorak.** 403-571-0849 (←11am)

1 8pm. FWCM. \$15-65. **ESO Severinsen.** 780-428-1414, 800-563-5081 (←30/4)

1 8pm. UofCal EGH. \$15-20. Alberta in Concert Series. **Jacqui Lynn Fidler, mezzo-soprano; Kathleen van Mourik, piano.** 403-220-7202

2 2pm. UofCal Rozsa Centre. \$15-35. Sunday Matinee. **CPO Dvorak.** 403-571-0849 (←1)

3 8pm. Yates Memorial Centre, 1002 4th Avenue South, Lethbridge. \$15-24. **Maestro's Choice. Lethbridge S.O., Glenn Klassen, cond.** 403-329-7328, 403-328-6808

8pm. Alberta College Conservatory of Music, Muttart Hall, 10050 Macdonald Drive (Grant MacEwan College), Edmonton. \$10-15. Conservatory Resonance. **Ian Parker, piano.** Clementi; Alexina Louie; Schubert-Liszt, Liszt, Chopin. 780-423-6230, 780-420-1757

7 8pm. EpCPA JSCH. \$17-65. Classics Horizons. **Shake the Rattles. Calgary P.O., Mario Bernardi, cond.; Corey Cerovsek, violin; Calgary Youth Orchestra.** Eckhardt-Gramatté; Brahms: Violin

Star, the Strad and Sheherazade. Calgary P.O., Christoph Cappestrini, cond.; Denise Djokic, cello. Estacio (premiere); Barber: Cello Concerto, op.22; Rimsky-Korsakov: Sheherazade, op.35. 403-571-0849

2 8pm. UofCal EGH. \$5-8. Ensemble Series. **University Chorus.** 403-220-4999, 403-220-7202

3 8pm. UofCal EGH. \$15-20. Celebrity Series. **Beethoven Sonata Cycle 6. Charles Foreman, piano.** Beethoven: Sonata #9, op.14 #1; Sonata #18, op.31 #3; Sonata #5, op.10 #1; Sonata #26 «Les adieux», op.81a. 403-220-4999, 403-220-7202

Jazz Bands, Raymond Baril, Ken Klause, dir. Count Basie, Charlie Barnet, Duke Ellington, Woody Herman, Glenn Miller, Benny Goodman. 780-497-4436

9 7:30pm. Wingspear. \$24-34. **Good Friday. Pro Coro Canada, Richard Sparks, cond.; Joleine Kerley, soprano; Timothy Shantz, tenor; Paul Grindlay, bass; string quintet; tubular bells.** Ivan Moody: Passion and Resurrection. 800-563-5081, 780-420-1247

13 8pm. UofAB ConvHall. FA. **Master's Recital. Beatriz Boizan, piano.** 780-492-0601

Wayne Marshall for an evening of "Pipes and Bellows." The hugely successful "Mozart on the Mountain" launched the CPO's 2003/2004 season on September 14, so "Beethoven in the Badlands" at the Canadian Badlands Passion Play Site in Drumheller should be a hit when it closes the season on Saturday, May 29. Under the big Alberta sky, patrons will enjoy an afternoon of Beethoven and music, fittingly, from the movie *Jurassic Park*.



Beethoven is big this spring with piano and piano trio cycles continuing to exert their presence on Calgary's concert stages. The University of Calgary Music Department presents pianist Charles Foreman as he continues his formidable Beethoven Sonata Cycle concert series Saturday, April 3, with a program including *Sonata No. 26 in E-flat Major (Les adieux)*, Op. 81a. Audiences are sure to be astounded by the sheer epic proportions of performing all 32 piano sonatas.

Beginning April 24 and running through

April 26, the Calgary Promusica Society presents the **Kalichstein-Laredo-Robinson Trio** continuing their Beethoven Piano Trio cycle including *the Piano Trio in E-flat Major, Op. 1, No. 1* and *Piano Trio in B-flat Major, Op. 97, the Archduke*. Since making their debut as the Kalichstein-Laredo-Robinson Trio at the White House for President Carter's Inauguration in January 1977, pianist Joseph Kalichstein, violinist Jaime Laredo and cellist Sharon Robinson have set the standard for performance of the piano trio literature for 25 consecutive seasons. Their concert cycle is sure to raise that standard once again.



Calgary Opera finishes their successful 2003/2004 season April 24, 28 and 30 with Jacques Offenbach's *The Tales of Hoffmann*. Offenbach had begun setting to music three stories by the 19th-century German poet and writer, E.T.A. Hoffmann, but died before they were completed. The sketches nevertheless provided the substance for an opera full of Offenbach's zest for life. Conductor Brent McMunn, tenor William Joyner as Hoffman, prima donna Maureen O'Flynn and Eduardo Chama will join the Calgary Opera.

Smaller music series also are offering a delightful assortment of classical music this spring. A new chamber music series has made an appearance on Edmonton and Calgary

stages. Sempre La Musica includes musicians from the Calgary Philharmonic and the Edmonton Symphony Orchestra who are dedicated to presenting string and piano chamber music, from duo sonatas through piano trios and piano quartets to a string sextet. On Monday, April 12, violinists John Lowry and Debra Belmonte, violists Stefan Jungkind and Liza Scriggins, cellists Tom Megee and Olena Kilchyk, and pianist John Robertson will perform a rousing program that will include Tchaikovsky's *Souvenir de Florence*.

The Mountain View Connection is a fabulous concert series dedicated to providing opportunities for young musicians from across Canada and around the world to gain valuable experience performing and perfecting the song and chamber music repertoire. Sunday, April 18, they will finish their concert season with a multi-media presentation, "An Evening of *Commedia dell'Arte*," based on the classic Italian comedy. It will feature the music of Debussy, Fauré, Joseph Marx, and the poetry of Verlaine, Gautier, Banville and Mallarmé. Young Canadian soprano Allison Bent returns to perform an evening of music and poetry inspired by the *Commedia dell'Arte* with Charles Foreman and Kathleen van Mourik.

The Millennium Music Foundation offers high quality chamber and solo performances from local and international musicians and they continue this tradition with Georgian pianist **Alexander Korsantia** Thursday, April 29, playing a program including Mussorgsky and Chopin.



Mezzo-soprano Jacqui Lynn Fidler will be joined by pianist Kathleen van Mourik on Saturday, May 1 for an evening of Brahms, Poulenc, Chaminade, and Korngold in finishing the "Alberta in Concert" series. The series has brought many talented young soloists to the Eckhardt-Gramatté Recital Hall, such as cellist Tanya Prochazka, pianist Daniel Moran and violinist Kai Gluesteen.

New music group, the Land's End Chamber Ensemble, will hold their season finale concert, "Artists Around Us," May 9, featuring works by past and present winners of the Land's End Chamber Society Composers Competition, and the world premiere of a duo for two pianos by Calgary composer Allan Bell.

In all, this spring season promises to offer something for everyone as Calgary classical music organizations continue to program fresh and exciting concerts for audiences from all walks of life.

VANCOUVER MUSIC SCENE

"MID-SEASON REPORT"

By Robert Jordan

If nothing else, Vancouver's 2003-2004 classical music season to date shows that generally conservative repertoire choices do not mean less than stratospheric performance standards. It also is gratifying that a substantial amount of Canadian talent is involved in those scintillating performances.

There were sublime moments, too, such as when music director Bramwell Tovey conducted the Vancouver Symphony Orchestra and Bach Choir in Verdi's *Requiem* last November. The performance was well attended, warmly applauded and, above all, nourished many souls.

Vancouver Opera began its season with *La Fanciulla del West* in October, followed a month later by a highly kinetic *Barber of Seville*. Although neither is cutting-edge repertoire, it was Vancouver Opera's first production of *Fanciulla* in over 35 years, and **Tracy Dahl** as Rosina was a sheer delight in *Barber*.



These were big productions, excellently done and well received. But bigger has never meant better and there have been accounts of marvelous experiences in local recital halls. Two piano recitals in the Vancouver Recital Society's series were particularly memorable: Marc-André Hamelin (November 30) and his limpid, insightful rendition of Schumann's *Fantasiestücke*, Op. 12, and Radu Lupu (February 16) who, according to one enthusiast, had a virtual *séance* with the same composer's *Kreisleriana*. The similarities ended there; for the second part of his recital, Lupu backtracked to Schubert's monumental *Sonata in B-flat Major*, D. 960, whereas Hamelin led his willing audience down a much less traveled path with a technically spectacular yet musically profound traversal of Alkan's rarely heard *Symphony for Solo Piano*.

Soprano Measha Brueggergosman was the epitome of charm, wit and fun on her November recital and, in January, Swedish songstress Ann-Sophie von Otter's recital was as much a revelation for her clear, expressive mezzo-soprano as the remarkable interpretive insights of her astounding accompanist Bengt Forsberg. Her repertoire may have been lightweight but von Otter's delivery was pure artistry.

From the Modern Baroque Opera's production of Baldassare Galuppi's *The Garden* (1754) to the St Lawrence String Quartet playing Osvaldo Golijob's *Yiddishbbuk*, a veritable

Concerto, op.77; Saint-Saëns: Symphony #3 «Organ Symphony». 403-571-0849

8 2pm. F.W.C.M. \$10-24. Symphony for Kids. Jacobus Kloppers: Jack and the Beanstalk. **Edmonton S.O.; Tammy-Jo Mortensen, organ; Timothy Anderson, narrator.** 780-428-1414, 800-563-5081

8 8pm. McDougall United Church, 10025 - 101 St, Edmonton. \$10-15. *Celebrations. I Coristi Chamber Choir, Debra Cairns, dir.* Allan Bevan, Marco Burak, Ingvar Lidholm, Schütz, Ernani Aguiar, Bernstein, Luca Marenzio, Sven-Eric Johanson, Robert Pearsall, Saint-Saëns, Henk Badings. 780-401-5485

8 8pm. UofCal EGH. \$15-20. *Celebrity Series. Donald Bell, baritone; viadimir Levto, piano.* Schubert, etc: German lieder. 403-220-4999, 403-220-7202

9 2pm. F.W.C.M. \$15-65. Mother's Day Holiday Special. **Edmonton S.O.; John McDermott, vocalist.** 780-428-1414, 800-563-5081

12 8pm. EpCPA JSCH. \$18-65. *Pipes and Bellows. Calgary P.O., David Lockington, cond.; Wayne Marshall, organ; CPO Chorus.* 403-571-0849

12 8pm. Winspear. \$10-15. *Conservatory Resonance. Students of the conservatory.* 780-423-6230, 780-420-1757

14 8pm. F.W.C.M. \$15-55. Opus 2 Series, The Masters. Stravinsky: Jeu de cartes; Bottesini: Concerto for Double-Bass #2; Meyer: Concerto in D for Double-Bass; Beethoven: Symphony #8. **Edmonton S.O., William Eddins, cond.; Edgar Meyer, double-bass.** 780-428-1414, 800-563-5081 (→15)

15 8pm. F.W.C.M. \$15-55. **ESO Meyer.** 780-428-1414, 800-563-5081 (→14)

15 8pm. Christ Church Elbow Park, 3602 8th St. SW, Calgary. \$10-15. *Early Music Voices Concert Series. Viva Italia. Voicescapes Music collective.* Monteverdi, Gesualdo; Italian madrigals. 403-208-6094, 403-243-2332 (→16)

16 2pm. F.W.C.M. \$15-45. *Davis Sunday Showcase.* Handel: Organ Concerto #13 «The Cuckoo and the Nightingale»; R. Strauss: Serenade, op.7; Barber: Toccata festiva, op.34; Rachmaninoff: Piano Concerto #3. **Edmonton S.O., William Eddins, cond.; Katherine Chi, piano; Jeremy Spurgeon, organ.** 780-428-1414, 800-563-5081

16 3pm. Holy Trinity Anglican Church, 10037 - 84th Ave. Edmonton. \$0-5. *Voicescapes Concert Series, Holy Trinity Concert Series. Voicescapes Italia.* 780-436-3452, 403-208-6094 (→15)

18 8pm. EpCPA Engineered Air Theatre. \$12-18. *Calgary Classical Guitar Society. Montreal Guitar Quartet.* 403-239-3784

19 7:30pm. McDougall United Church, 10025 - 101 St, Edmonton. \$10-15. *Conservatory Resonance. Simple Gifts, A Spring Concert. Conservatory Ensembles; Schola Cantorum Choirs.* Févin, Telemann, Donald Patriquin (arr.), Phyllis Tate (arr.), Fauré. 780-423-6230, 780-420-1757

20 8pm. EpCPA JSCH. \$18-65. *Pops. Calgary P.O., Rosemary Thomson, cond.; quartetto Gelato.* 403-571-0849 (→21 22)

20 8pm. F.W.C.M. \$15-55. *Robbins Lighter Classics. Showcase.* Fucik, Gounod, Schubert, Gigout, Spohr, Daniel Pinkham, Wagner, Enesco, Weber, Paganini, Villa-Lobos. **Edmonton S.O., Franz-Paul Decker, cond.** 780-428-1414, 800-563-5081

21 8pm. EpCPA JSCH. \$18-65. *Pops. CPO Gelato.* 403-571-0849 (→20)

22 2pm. EpCPA JSCH. \$12-20. *Discovery. Once Upon a Time.* **Calgary P.O., Rosemary Thomson, cond.; Dave Kelly, narrator.** (1pm Discovery Hour, in the lobby). 403-571-0849

22 8pm. EpCPA JSCH. \$18-65. *Pops. CPO Gelato.* 403-571-0849 (→20)

22 8pm. UofAB ConvHall. \$10-15. **Alexandra Munn, piano; Frank Ho, violin.** 780-433-4010

28 7:30pm. Heritage Park Celebration Tent, Calgary. \$15-45. *Pops in the Park. Calgary P.O.* (6:30pm BBQ). 403-571-0849

28 8pm. F.W.C.M. \$15-55. *Opus 1 Series, The Masters.* Wagner: Lohengrin, Act 3, scenes 1-2; Parsifal: Act 1, choral scene; Die Walküre, Act 1, scene 3. **Edmonton S.O., Franz-Paul Decker, cond.; The Richard Eaton Singers; Nadine Secunde, soprano; Paul Frey, tenor.** 780-428-1414, 800-563-5081 (→29)

29 8pm. F.W.C.M. \$15-55. **ESO Wagner** 780-428-1414, 800-563-5081 (→28)

30 2:30pm. EpCPA JSCH. \$12. *Winners of the 2003 Calgary Concerto Competition. Calgary Civic Symphony, Rosemary Thomson, cond.* Ernest McMillan: Overture; Walton: Crown Imperial; various composers: 4 concertos (el). 403-670-5430, 403-266-5398

JUNE

4 8pm. F.W.C.M. \$15-65. *Robbins Pops. Club Swing.* Big band jazz. **Edmonton S.O., David Hoy, cond.; Fiv by Design; Alton Acola (as Joe Sullivan).** 780-428-1414, 800-563-5081 (→5)

5 8pm. F.W.C.M. \$15-65. *Robbins Pops. ESO Swing.* 780-428-1414, 800-563-5081 (→4)



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

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

OrphTh Orpheum Theatre, 603 Smith St. (between Granville & Seymour St.)

QET Queen Elizabeth Theatre, Hamilton & Georgia Streets

RoyalT Royal Theatre, 805 Broughton St., Victoria, 250-386-6121

VECC Vancouver East Cultural Centre, 1895 Venables St., 215-0377

VicMultic Victoria Multicultural Centre, 1417 Broad St., Victoria



Sunday, August 1st, 2004

Watch www.victoriasymphony.ca for details and program information.

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MARCH

22 7pm. Vancouver Playhouse, Hamilton St. & Dunsmuir St. Vancouver. FA, VC. Vancouver Opera, Berlin in the 20s, Art & Politics. *Reading.* Brecht: A Respectable Wedding (one-act play)

23 8pm. QET. \$25-110. *Vancouver Opera. John Mann, Patricia O'Callaghan, Jean Stiivell, Thomas Goetz, Babz Chula, Vilma Vitols; Leslie Dala, cond.* Weill/Brecht: The Threepenny Opera. 280-3311, 683-0222 (→25 27)

24 2pm. OrphTh. \$25-32. *Tea and Trumpets. Strangers in Paradise.* Berlioz: Harold in Italy; Borodin: Prince Igor, Polovetsian Dances; In the Steppes of Central Asia; Dvorák: Symphony #9 (1st movement); Wieniawski: Legend for violin and orchestra, op.17; Gershwin: American in Paris; Chabrier: España. **Vancouver S.O., Tania Miller, cond.; Brent Akins, violin; Christopher Gaze, host.** 604-876-3434, 604-280-3311

25 8pm. QET. \$25-110. **Vancouver Opera. Threepenny.** 280-3311, 683-0222 (→23)

26 7:30pm. CBC Studio One, 700 Hamilton St. at Georgia. Début Young Concert Artists Series. **Lucas Wong, piano / John Bacon, tenor piano; Michael Onwood.** 740-9982

27 8pm. QET. \$25-110. **Vancouver Opera. Threepenny.** 280-3311, 683-0222 (→23)

27 8pm. University of Victoria School of Music Centre

Auditorium, Ring Road, Victoria. \$19-56. **Victoria Symphony, Timothy Vernon, cond.; Elmer Iseler Singers; Victoria Choral Society; Capriccio Vocal Ensemble; Barbara Livingston, Marcia Swanston, Philip Webb, Gary Relyea.** Verdi: Requiem. 250-385-6515, 250-386-6121 (→28)

28 2pm. OrphTh. \$19-26. *Kids' Concerts.* **Vancouver S.O., Tania Miller, cond.; Jack Grunsky, entertainer.** 604-876-3434, 604-280-3311

28 8pm. University of Victoria School of Music, Centre Auditorium, Ring Road, Victoria. \$19-56. **VicSO Verdi Requiem.** 250-385-6515, 250-386-6121 (→27)

28 8pm. VECC. \$12-21. *Vancouver Opera, Berlin in the 20s, Art & Politics. Little Chamber Music Series That Could. Beyond Brecht & Way Past Weill. The Little Chamber Collective; Talking Pictures (Ron Samworth, guitar; Bill Clark, trumpet; Peggy Lee, cello; Dylan van der Schryff, drums); Leslie Dala, cond.* Works inspired by Weill and Brecht. 280-3311

APRIL

1 2pm. RoyalT. \$19-56. *Pops. The Best of Gilbert and*

op.69, op.102 #2; Variations on a theme by Handel, W00 45. 822-2697, 822-9197

13 8pm. OrphTh. \$26-56. **Vancouver S.O., Bobby McFerrin.** 604-876-3434, 604-280-3311

13 8:30pm. Havana Theatre, 1212 Commercial Drive. \$7. *Vancouver New Music. Mixophonics. Chasing The Dragon.* **Tony Wilson, electric guitar, composer.** 633-0861

14 7:30pm. First United Church, Kelowna. *The intima collection. musica intima.* Bach; Velloj Thomas; Ivan Moody: Canticum Canticorum; Steven Charnin: You have ravished my heart. 280-3311 (→15 16 18)

15 8pm. Vernon and District Performing Arts Centre, Vernon. *intima collection.* 280-3311 (→14)

16 2pm. Vernon and District Performing Arts Centre, Vernon. *intima collection.* 280-3311 (→14)

16 8pm. ChanC. \$28-51. *Bach & Beyond. Telemann: Don Quichotte Suite; Bach: Cantata #202: «Weichet nur, betrübte Schatten»; Mozart: Concerto aria «Non tener amato bene»; K.490; Symphony #41 «Jupiter».* K.551. **Vancouver S.O., Bramwell Tovey, cond.; Kathleen Brett, soprano.** 604-876-3434, 604-280-3311 (→17)

16 8pm. Roundhouse Community Centre, 181 Roundhouse Mews (Pacific & Davie St), Vancouver, BC. \$18-24. *Symphony at the Roundhouse. Work the Room.* Ives: The Unanswered Question; Osvaldo Golijov: Last Round; Alice Ho: Inflorescence; Henry Brant: On the Nature of Things; John Oliver: Chase the Money; Jeffrey Ryan: Two-by-Four. **Vancouver S.O., Tania Miller, cond.; Vern Griffiths, marimba.** 604-876-3434, 604-280-3311 (→16)

17 8pm. ChanC. \$28-51. *Bach & Beyond. VSO Brett.* 604-876-3434, 604-280-3311 (→16)

17 8pm. Ridge Theatre, 3131 Arbutus St. (at 16th). \$20-30. *Vancouver New Music. Drift. Lee Ranaldo, guitars, loops, tapes, texts; Leah Singer, images, projections, sounds, texts.* Treated guitar, spoken word, manipulated film projections. 633-0861

17 8pm. St. Andrew's Presbyterian Church, Douglas at Broughton, Victoria. \$12-20. *Early Music Society of the Islands. Easter at the Court of Louis XIV. Consortium Carissimi (male voices, flutes, continuo).* Charpentier: Easter music. 250-882-5058, 250-386-6121

18 2pm. Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam. *intima collection.* 927-6555 (→14)

19 6:30pm. OrphTh. \$23-154. *Celebration For Peace. Vancouver S.O., Bramwell Tovey, cond.; Vancouver Inter-Cultural Orchestra; Peace Choir; Raffi, Ann Mortifee, entertainers; Goldie Hawn, host; His Holiness the XIV Dalai Lama, special guest.* 604-876-3434, 604-280-3311

19 8pm. VECC. \$16-21. *Little Chamber Music Series That Could. Joe Trio (Cameron Wilson, violin; Allen Stiles, piano; Laura McPheeters, cello); Gerald Isaac, tenor.* Greg Robic: The Tokyo Affair

22 8pm. RoyalT. \$28-80. *Pacific Opera Victoria. Timothy Vernon, cond.; Francois Racine, dir.; Julie Nesrallah, David Pomeroy, Aaron Nicholson, Cheryl Hickman.* Bizet: Carmen. 250-385-0222 (→24 27 29/4, 1/5)

24 8pm. OrphTh. \$22-74. *Masterworks Diamond. Barber: Adagio for Strings; Violin Concerto; Mahler: Symphony #5.* **Vancouver S.O., Bramwell Tovey, cond.; Kyoko Takezawa, violin.** 604-876-3434, 604-280-3311 (→25 26)

24 8pm. RoyalT. \$28-80. *Pacific Opera Victoria. Carmen.* 250-385-0222 (→22)

25 2pm. Old CPR Station, Cordova Street entrance, Cordova and Granville. FA. *Vancouver New Music, Soundwalks.* Soundwalks (open to the public). **Hildegard Westerkamp, guide, sound ecologist.** Guided listening experience of the ambient soundscape. 633-0861 RSVP. (→28)

25 2pm. OrphTh. \$22-74. *Symphony Sundays. VSO Takezawa.* 604-876-3434, 604-280-3311 (→24)

25 2:30pm. University of Victoria School of Music, Centre Auditorium, Ring Road, Victoria. \$19-56. *Classics. Victoria Symphony, Tania Miller, cond.; Jasper Wood, violin.* Mozart: Rondo K.373; Adagio K.261; Rondo K.269; Schittke: Moz-Art à la Haydn; Schubert: Symphony #5. 250-385-6515, 250-386-6121

26 8pm. OrphTh. \$22-74. *Masterworks Diamond. VSO Takezawa.* 604-876-3434, 604-280-3311 (→24)

27 8pm. RoyalT. \$28-80. *Pacific Opera Victoria. Carmen.* 250-385-0222 (→22)

28 7pm. Vancouver Museum, Planetarium entrance, 1100 Chestnut St. FA. *Vancouver New Music, Soundwalks. VNM Soundwalks.* 633-0861 RSVP. (→25)

29 8pm. RoyalT. \$28-80. *Pacific Opera Victoria. Carmen.* 250-385-0222 (→22)

30 8pm. Ryerson United Church, 2195 West 45th Ave. \$16-23. *Poetry of the Bible. Vancouver Chamber Choir; Jon Washburn, cond.* Palestrina; Victoria; Monteverdi; des Prés; Schütz; Brumel; Festa; Mantegoni; Lobo; Clemens non Papa: motets from the Song of Songs. 280-3311, 738-6822 (→2/5)

MAY

1 8pm. OrphTh. \$22-31. *Musically Speaking.* Strauss: Waltz Music of the Spheres; O'Leary: new work; Rachmaninoff: Rhapsody on a Theme of Paganini, op.43; Holst: The Planets. **Vancouver S.O., Bramwell Tovey, cond.; Elektra Women's Choir; Avan Yu, piano.** 604-876-3434, 604-280-3311 (→3)

1 8pm. QET. \$25-115. *Vancouver Opera.*

- Madeline Bender, Roger Honeywell, John Avey, Jonathan Darlington, cond.** Verdi: *La Traviata*. 280-3311, 683-0222 (→4 6 8 10 12)
- 1 8pm. Royalt. \$28-80. Pacific Opera Victoria. **Carmen**. 250-385-0222 (←22/4)
- 2 2:30pm. Royalt. \$19-56. Signature. **Victoria Symphony, Timothy Vernon, cond.; Jonathan Crow, violin**. Barber: *Adagio*; Bernstein: *Serenade*; West Side Story, *Symphonic Dances*; Ives: *Symphony #4*, *Fugue*; Adams: *The Chairman Dances*. 250-385-6515, 250-386-6121 (→3)
- 2 3pm. Ryerson United Church, 2195 West 45th Ave. \$16-23. **VCC Bible**. 280-3311, 738-6822 (←30/4)
- 2 7:30pm. ChanC. \$25-48. Music at the Chan Series. **Chanticleer (a cappella male ensemble)**. Dufay, Daniel-Lesure, Purcell, Weelkes, Tomkins, Hawley, Schumann, Debussy, Musto, Tormis, Hopkins, McGlynn; Smith; spirituals, folksongs and popular songs from around the world. 822-2697, 822-9197
- 3 8pm. Centennial Theatre, 2300 Lonsdale Ave, North Vancouver, BC. \$22-31. North Shore Classics. **VSO Elektra Yu**. 604-876-3434, 604-280-3311 (←1)
- 3 8pm. Royalt. \$19-56. Signature. **Vicso Crow**. 250-385-6515, 250-386-6121 (←2)
- 4 8pm. ChanC. \$20-46. **musica intima; Steven Isserlis, cello**. Bach: *Cello Suite in C minor*; Jocelyn Morlock. 280-3311
- 4 8pm. QET. \$25-115. Vancouver Opera. **Traviata**. 280-3311, 683-0222 (←1)
- 6 8pm. QET. \$25-115. Vancouver Opera. **Traviata**. 280-3311, 683-0222 (←1)
- 6 8pm. VicMultiC. \$20. Out of the Box Productions. **Opéra Érotique. Panthea, soprano; Melissa Schiel, mezzo; Matthew Leigh, baritone; Jung-Ah Chung, dancer; Susu Robin, piano; Silvana Samuel, cello**. Puccini, Dvorak, Saint-Saëns, Mozart, Monteverdi, Offenbach: opera excerpts (as part of an original play). 250-386-6121, 888-717-6121 (→8 9 11 12 13 15 16)
- 7 8pm. Vancouver Playhouse, Hamilton St. & Dunsmuir St. Vancouver. \$25-35. Vancouver New Music. **Théâtre Vidy-Lausanne (Switzerland)**. Heiner Goebbels: *Max Black* (music theatre). 633-0861 (→8)
- 7 8pm. Victoria Conservatory of Music, Alix Gooden Performance Hall, 907 Pandora Ave, Victoria. \$15-25. Early Music Society of the Islands. *La Lira D'Esperia: The Medieval Fiddle 1100-1400*. **Jordi Savall, lira, rebab, vielles; Pedro Estavan, percussion; Arianna Savall, harp, voice**. Music from medieval Spain, Galicia, Algeria, Italy, Sarajevo. 250-882-5058, 250-386-6121
- 8 8pm. OrphTh. \$22-74. Masterworks Diamond. Oliver: new work; Grieg: *Piano Concerto*; Dvorak: *Symphony #7*. **Vancouver S.O., Christian Arming, cond.; Alon Goldstein, piano**. 604-876-3434, 604-280-3311 (→10)
- 8 8pm. QET. \$25-115. Vancouver Opera. **Traviata**. 280-3311, 683-0222 (←1)
- 8 8pm. Vancouver Playhouse, Hamilton St. & Dunsmuir St. Vancouver. \$25-35. Vancouver New Music. **Vidy-Lausanne**. 633-0861 (←7)
- 8 8pm. VicMultiC. \$20. **Opéra Érotique**. 250-386-6121, 888-717-6121 (←6)
- 9 2pm. OrphTh. \$18-26. *Cirque Symphonique*. **Vancouver S.O., Tania Miller, cond.; Tesseract, entertainers**. 604-876-3434, 604-280-3311
- 9 8pm. VicMultiC. \$20. **Opéra Érotique**. 250-386-6121, 888-717-6121 (←6)
- 10 8pm. OrphTh. \$22-74. Masterworks Diamond. **VSO Goldstein**. 604-876-3434, 604-280-3311 (←8)
- 10 8pm. QET. \$25-115. Vancouver Opera. **Traviata**. 280-3311, 683-0222 (←1)
- 11 8pm. VicMultiC. \$20. **Opéra Érotique**. 250-386-6121, 888-717-6121 (←6)
- 11 8:30pm. Havana Theatre, 1212 Commercial Drive. \$7. Vancouver New Music: *Mixtophonics*. 633-0861
- 12 8pm. QET. \$25-115. Vancouver Opera. **Traviata**. 280-3311, 683-0222 (←1)
- 12 8pm. VicMultiC. \$20. **Opéra Érotique**. 250-386-6121, 888-717-6121 (←6)
- 13 8pm. VicMultiC. \$20. **Opéra Érotique**. 250-386-6121, 888-717-6121 (←6)
- 15 8pm. United Church, Queen Ave, New Westminster. \$15-20. *Lost in the Stars*. **Phoenix Chamber Choir; Ramona Luengen, dir.; Roberta Bondar, astronaut, speaker**. Ligeti: *Lux Aeterna*; Barber, Mahler, Moran, Weill. 437-9200
- 15 8pm. VicMultiC. \$20. **Opéra Érotique**. 250-386-6121, 888-717-6121 (←6)
- 16 8pm. VicMultiC. \$20. **Opéra Érotique**. 250-386-6121, 888-717-6121 (←6)
- 23 8pm. VECC. \$16-21. Little Chamber Music Series That Could. **Helikon Ensemble; Jean Stillwell, mezzo**. Berio: *Folk Songs*; Donald Martino: *From the Other Side*; Cameron Wilson; Bill Richardson
- 28 7:30pm. CBC Studio One, 700 Hamilton St. at Georgia. Début Young Concert Artists Series. **Kunal Moorjani, piano / Chad Louwerse, bass-baritone**. 740-9982
- 29 8pm. St. Augustine's Catholic Church, 2028

cornucopia of fine performances by both local and imported musicians was eloquent testimony to the wealth of activity on Vancouver's classical music scene.

And there's still more. In purely chronological order, here are five recommended events that occur before the season peters out in June.

THE THREEPENNY OPERA

By the time this issue of *The Music Scene* hits the streets, Vancouver Opera's new production of *The Threepenny Opera* (March 20-27) will have begun its four-performance run. It will be worth seeing; along with innovative direction and set design by Morris Panych and Ken MacDonald (of *The Overcoat* fame), there will be the diverse vocal talents of John Mann (singer/founder of the folk/rock band Spirit of the West) as Macheath, cabaret chanteuse **Patricia O'Callaghan** as Polly Peachum, and the infinitely versatile mezzo-soprano Jean Stilwell as Jenny. It's Vancouver Opera's first staging of *Threepenny Opera* and likely will be a classic (604-683-0222; www.vanopera.bc.ca).



VAUGHAN WILLIAMS' SEA SYMPHONY

Ralph Vaughan Williams' *Sea Symphony* (1909), with Walt Whitman's surging sea poetry set to wildly evocative music, rears its glorious old head about once a decade in Vancouver. On March 27, Bruce Pullan conducts the Vancouver Symphony Orchestra and Bach Choir (beefed up by Edmonton's Richard Eaton Singers to give extra heft to the choral sections). Soprano Valdine Anderson and baritone **Nathan Berg** are persuasive soloists and Christos Hatzis' newly-composed *Sepulcher of Life* is also on the program. Tickets from Ticketmaster, 604-280-3311.



GRYPHON TRIO

Music by Hatzis appears again when the **Gryphon Trio** performs his "Old Photographs" along with music by Haydn and Mendelssohn (March 30-April 2) for the popular Music in the Morning series (604-873-4612; www.musicinthemorning.org). Vancouver native Jamie Parker is the pianist in the Toronto-based group along with Annalee Patipatanakoon, violin, and Roman Broys, cello. *Canadian Premieres*, the group's latest CD, already has won the 2004 "Indies" Award for Favorite Classical Artist/Group and has been nominated for a Juno. It's a great recording, but hearing this electrifying threesome live is something else again.



ALFRED BRENDEL

If there were a dean of living pianists, **Alfred Brendel** would be a strong contender. Brendel, based in London, England, rarely ventures over to this side of North America these days so this opportunity to hear him and his accomplished cellist son in an all-Beethoven recital is just too good to pass up. The Vancouver Recital Society had the smarts to bring them to the Chan Centre (April 13) so be smart: go and hear them. Single tickets from Ticketmaster.



CHANTICLEER

Last but not least, Vancouver appearances by **Chanticleer** are few and far between, so keep the evening of May 2 clear. That's when the renowned San Francisco-based men's choir brings its immaculate blend, pure intonation and stylistic diversity to the last Music at the Chan concert at UBC. Tickets from the ubiquitous Ticketmaster, or in person at the Chan Centre, noon-5:00 PM, Monday to Saturday.



VICTORIA PICKS

By Anna Sampson

JUST CALL ME TANIA

Victoria Symphony's recently acquired conductor Tania Miller leads the orchestra in a program of Russian music on April 11 and 12. The equally talented Alain Lefèvre is the piano soloist in Rachmaninoff's *Third Piano Concerto*. Violinists Jonathan Crow and Jasper Wood round out the Canadian cast as the soloists of the two last concerts of the season. Crow and conductor Timothy Vernon play American music by Ives, Bernstein and Barber on the 2nd and 3rd of May while Wood performs Mozart on April 25. www.victoriasymphony.bc.ca 250-385-6515

OPÉRA ÉROTIQUE

BENEFITS AIDS VANCOUVER ISLAND

Out of the Box Productions has recently teamed up with AIDS Vancouver Island, to which they will be donating half of their profits. The company will stage a mixed media production called "Opéra Érotique" from May 6 to 16 at the Victoria Multi-Cultural Centre. Excerpts from operas by Puccini, Dvorák, Saint-Saëns, Mozart, Monteverdi, and Offenbach will be part of an original play. www.outoftheboxproductions.ca 250-386-6121, 888-717-6121

CARMEN IN VICTORIA

Timothy Vernon conducts Pacific Opera Victoria with soloists Julie Nesrallah (*Carmen*), David Pomeroy (Don Jose), Aaron Nicholson (*Escamillo*) and Cheryl Hickman (Micaela) in Bizet's *Carmen* from April 22 to May 1. www.pov.bc.ca 250-385-0222

West 7th. \$10-29. **Mozart and His Influences. Pacific Baroque Orchestra; Marc Desfrubé, leader; Sonja Boon, flute.** Mozart: Eine kleine Nachtmusik; Abel; J.C. Bach; C.P.E. Bach. 215-0406 (→30)

30 2:30pm. West Vancouver United Church, 2062 Esquimalt, West Vancouver. \$10-29. **PBO Boon.** 215-0406 (←29)

30 7pm. Holy Rosary Cathedral, 646 Richards St./Dunsmuir. FA. **Robert Batt, organ.** Bach, Buxtehude, David Cherwien, Karg-Elert, Peeters. 682-6774

JUNE

5 7:30pm. Christ Church Cathedral, 912 Vancouver St. (Quadra at Burdett or Rockland), Victoria. \$15-18. **Capriccio Vocal Ensemble, Michael Gormley, cond.** Arvo Pärt: 6 Magnificat Antiphonen; Berliner Messe; Schubert: Mass in G. 250-383-6639



RADIO

CBC R2 Canadian Broadcasting Corporation, Radio Two. Also live on the web <http://cbc.ca/audio.html>

Classical 96.3 FM Toronto

SRC CC Société Radio-Canada, Chaîne Culturelle. Also live on the web <http://radio-canada.ca/web/indirect/culturelle.ram>

MARCH

22 1:30pm. SRC CC. Concerts sans mesure. **Berlin P.O.; Nikolaus Harnoncourt, dir.; Luba Orgonasova, soprano.** Schubert: Symphonie #3, D. 200; Salve Regina, D. 676; Salve Regina, D. 223; Totus in corde languido, D. 136; Symphonie #4, D. 417

23 1:30pm. SRC CC. Concerts sans mesure. **Martin Beaver, Hibiki Kobayashi, violon; Douglas McNabney, Yuri Cousineau, alto; Elizabeth Dolin, Guy Fouquet, violoncelle.** Schubert: Quintette à cordes, op.163; Dvorak: Sextuor à cordes, op.48

24 1:30pm. SRC CC. Concerts sans mesure. **Les Violons du Roy; Nicholas McGegan, dir.** Rameau: Naïs, suite; Rebel: Les Caractères de la danse; Leclair: Scylla et Glaucus, suite

25 1:30pm. SRC CC. Concerts sans mesure. **André Moisan, clarinette; Yegor Dyachkov, violoncelle; Jean Saulnier, piano.** Farenç: Trio en mi majeur, op.44; Zemlinski: Trio en ré mineur, op.3; Brahms: Trio en la mineur, op.114

27 1:30pm. CBC R2, SRC CC. Saturday Afternoon at the Opera, Chevron Texaco Metropolitan Opera broadcasts. **Valery Gergiev, cond.; Karita Mattila, Larissa Diadkova, Siegfried Jerusalem, Matthew Polenzani, Albert Dohmen.** Richard Strauss: Salome

28 8am. CBC R2. Choral Concert. **Ténèbres et Lumière. Studio de Musique ancienne de Montréal; Christopher Jackson, cond.** Thomas Tallis: Lamentations of Jeremiah; Lassus: Penitential Psalms for 5 voices; Guerrero: motets

29 1:30pm. SRC CC. Concerts sans mesure. **Nicholas Angelich, piano.** Liszt: Les Années de Pèlerinage (e)

30 1:30pm. SRC CC. Concerts sans mesure. **Gérald Finley, baryton; Stephen Ralls, piano.** Beethoven: Lieder; Sibelius: cycles de mélodies, op.36 37 57 (e); Barber: Mélodies passagères, op.27 (e)

31 1:30pm. SRC CC. Concerts sans mesure. **Orchestre symphonique de Montréal; Jacques Lacombe, dir.; André Watts, piano.** Corigliano: Symphonie #1; Beethoven: Concerto pour piano #4 en sol majeur, op.58

APRIL

1 1:30pm. SRC CC. Concerts sans mesure. **Quatuor de guitares du Canada.** Patrick Roux: Les Scènes de Cartier; Tango Contretemps go; Aux rythmes des quartiers latins; Brouwer: Canciones remotas; Borodine: Danses polovtsiennes

3 12:30pm. CBC R2, SRC CC. Saturday Afternoon at the Opera, Chevron Texaco Metropolitan Opera broadcasts. **James Levine, cond.; Jane Eaglen, Deborah Voigt, Yvonne Naef, Plácido Domingo, James Morris, Sergei Koptchak.** Wagner: Die Walküre

4 8am. CBC R2. Choral Concert. **Brno Czech Philharmonic Choir; Prague Radio S.O.; Vladimir Valek, cond.** Massenet: Marie-Magdeleine (oratorio)

5 1:30pm. SRC CC. Concerts sans mesure. **Une semaine à Dresde. Dresden P.O.; Marek Janowski, dir.; Angela Denoke, soprano.** Wagner: Tannhäuser (e); Rienzi, ouverture; Richard Strauss: Salomé (e); Der Rosenkavalier, suite

6 1:30pm. SRC CC. Concerts sans mesure. **Une semaine à Dresde. Europa Galante; Fabio Biondi, violon, dir.; Sara Mingardo, mezzo.** Vivaldi: Concertos pour cordes RV 157; RV 319; op.3 #11, RV 565; op.3 #9, RV 230; aria «Cor mio che prigion sei»; Hasse: Spesson tra vaghe rose; Giacomelli: In si torbida procolla; Geminiani: Concerto grosso #12

7 1:30pm. SRC CC. Concerts sans mesure. **Une semaine à Dresde. Ensemble de musique ancienne de Dresde; Norbert Schuster, dir.** Stoltzer, Köler, Schutz, Nauwach, Viadana, Colander, Weber, Praetorius

8 1:30pm. SRC CC. Concerts sans mesure. **Ton Koopman, orgue.** Pachelbel, Bach

10 1:30pm. CBC R2, SRC CC. Saturday Afternoon at the Opera, Chevron Texaco Metropolitan Opera broadcasts. **Carlo Rizzi, cond.; Andrea Gruber, Marina Domashenko, Gwyn Hughes Jones, Leo Nocci, Samuel Ramey.** Verdi: Nabucco

11 8am. CBC R2. Choral Concert. **Sunrise Chorale, Diane Loomer, Bruce Pullan, Jon Washburn, cond. / Berlin Radio Chorus; German S.O.; Kent Nagano, cond.** Easter Sunrise Celebration live from Vancouver / Bach: Mass in B Minor. (→11 TV)

17 12noon. CBC R2, SRC CC. Saturday Afternoon at the Opera, Chevron Texaco Metropolitan Opera broadcasts. **James Levine, cond.; Jane Eaglen, Joyce Guyer, Elena Zarembo, Jon Fredric West, Gerhard Siegel, James Morris, Richard Paul Fink, Matti Salminen.** Wagner: Siegfried. (→12h)

18 8am. CBC R2. Choral Concert. **CBC Choral Competition; Semi-finals highlights Part 1. Children's Choirs; Mixed Voice Choirs; Equal Voice Choirs; Cultural Traditions**

24 12noon. CBC R2, SRC CC. Saturday Afternoon at the Opera, Chevron Texaco Metropolitan Opera broadcasts. **James Levine, cond.; Jane Eaglen, Margaret Jane Wray, Yvonne Naef, Jon Fredric West, Alan Held, Richard Paul Fink, Matti Salminen.** Wagner: Götterdämmerung. (→12h)

25 8am. CBC R2. Choral Concert. **CBC Choral Competition; Semi-finals highlights Part 2. Youth**

Choirs; Church Choirs; Chamber Choirs; Seniors Chorus; Contemporary Music

27 7:30pm. CBC R2. Choral Concert. **CBC Choral Competition Finals (live). Choirs from across Canada.** (→28)

28 7:30pm. CBC R2. Choral Concert. **CBC Choral Competition.** (←27)



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MARCH

23 22h. ARTV. La Fête de la musique (Angèle Dubeau, animatrice). **Sao, chanteuse; Richard Raymond, piano; Ensemble Romulo Larrea.** (→24)

24 18h30. ARTV. **La Fête de la musique.** (←23)

25 21h. ARTV. Portraits. **Alfred Brendel, pianiste.** Alfred Brendel (documentaire, BBC, 2003, à l'occasion de son 70e anniversaire)

27 20h. Bravo. **Carry Me Home: The Story and Music of the Nathaniel Dett Chorale (Brainerd Blyden-Taylor, cond.),** dedicated to the performance of works by Nathaniel Dett and other Afrocentric composers (documentary, 2003, Canada)

30 20h. Bravo. Music For A New World (documentary, about the Vancouver World Music Collective, 2000)

APRIL

1 19h. CBC. Opening Night. **Glyndebourne Festival.** Strauss: Die Fledermaus

11 8h. CBC. **Easter Sunrise Celebration live from Vancouver** (←11 Radio)



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