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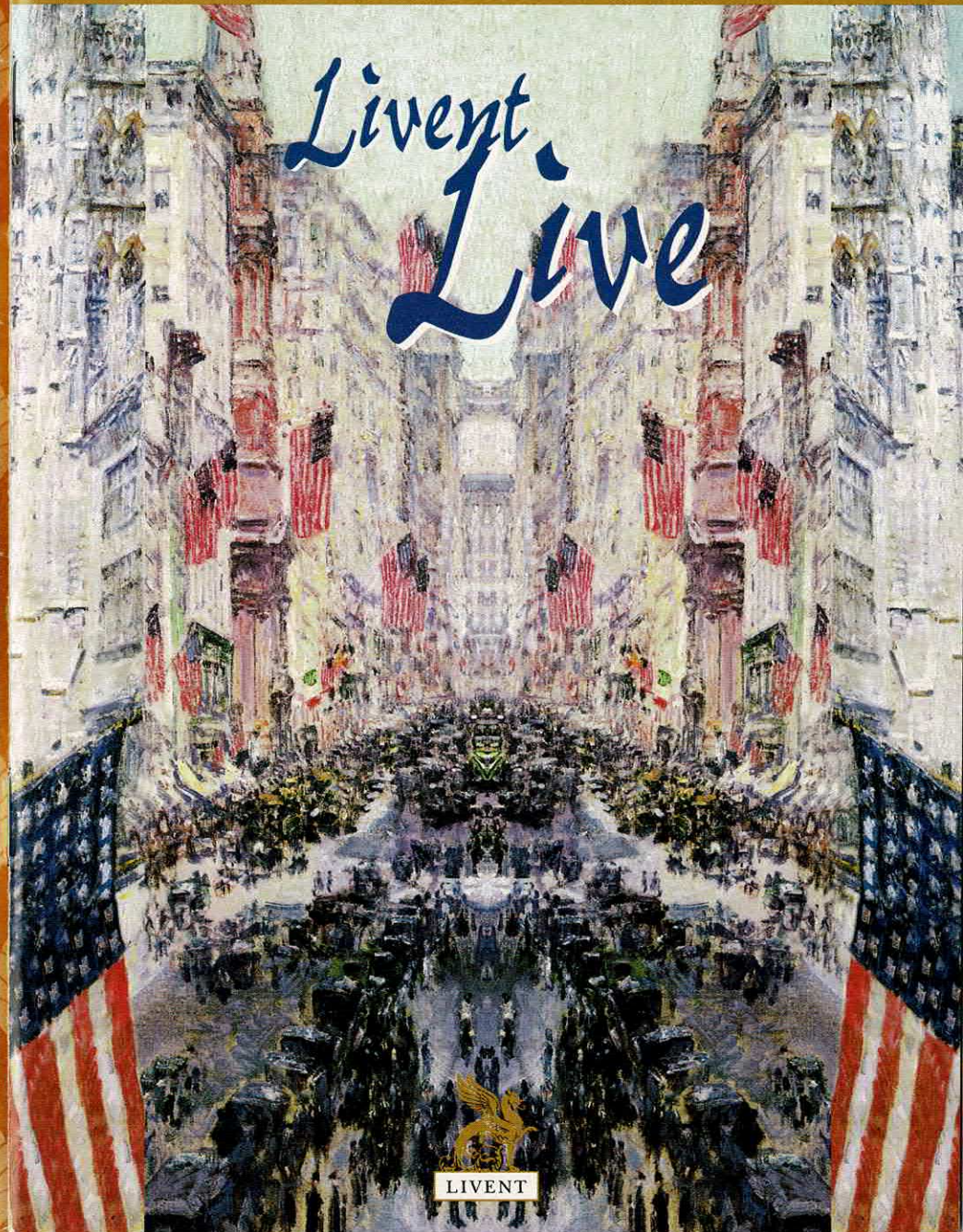


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Livent Live
Volume 2 Number 3

Spring 1998

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The Real Characters in Ragtime2

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beginning at GWRH 1

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Cover Illustration: a triptych collage composed by computer using American Impressionist Childe Hassam's 1918 painting "Avenue of the Allies."

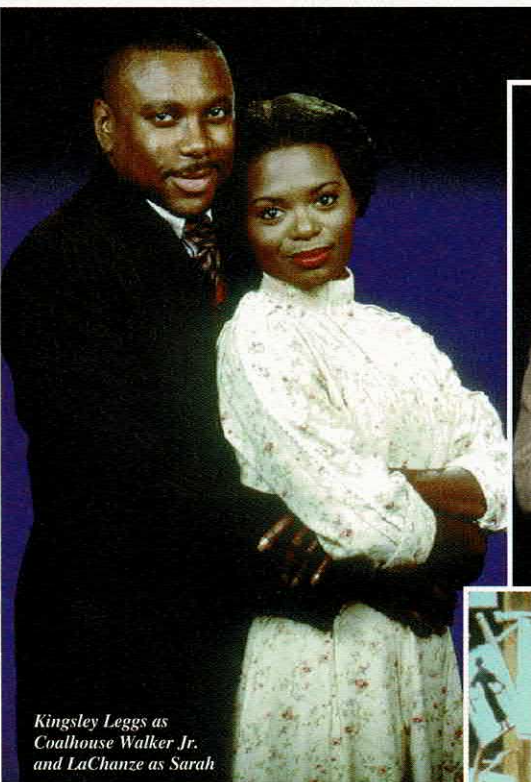
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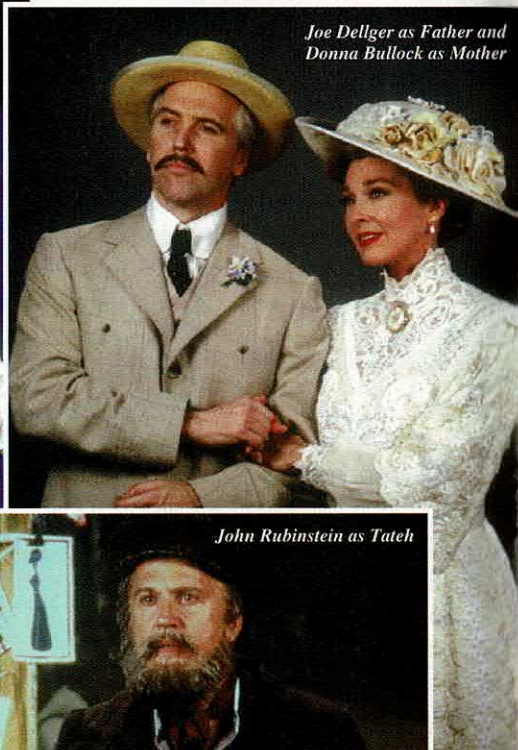


TORONTO

THE REAL CHARACTERS IN RAGTIME



Kingsley Leggs as Coalhouse Walker Jr. and LaChanze as Sarah



Joe Dellger as Father and Donna Bullock as Mother

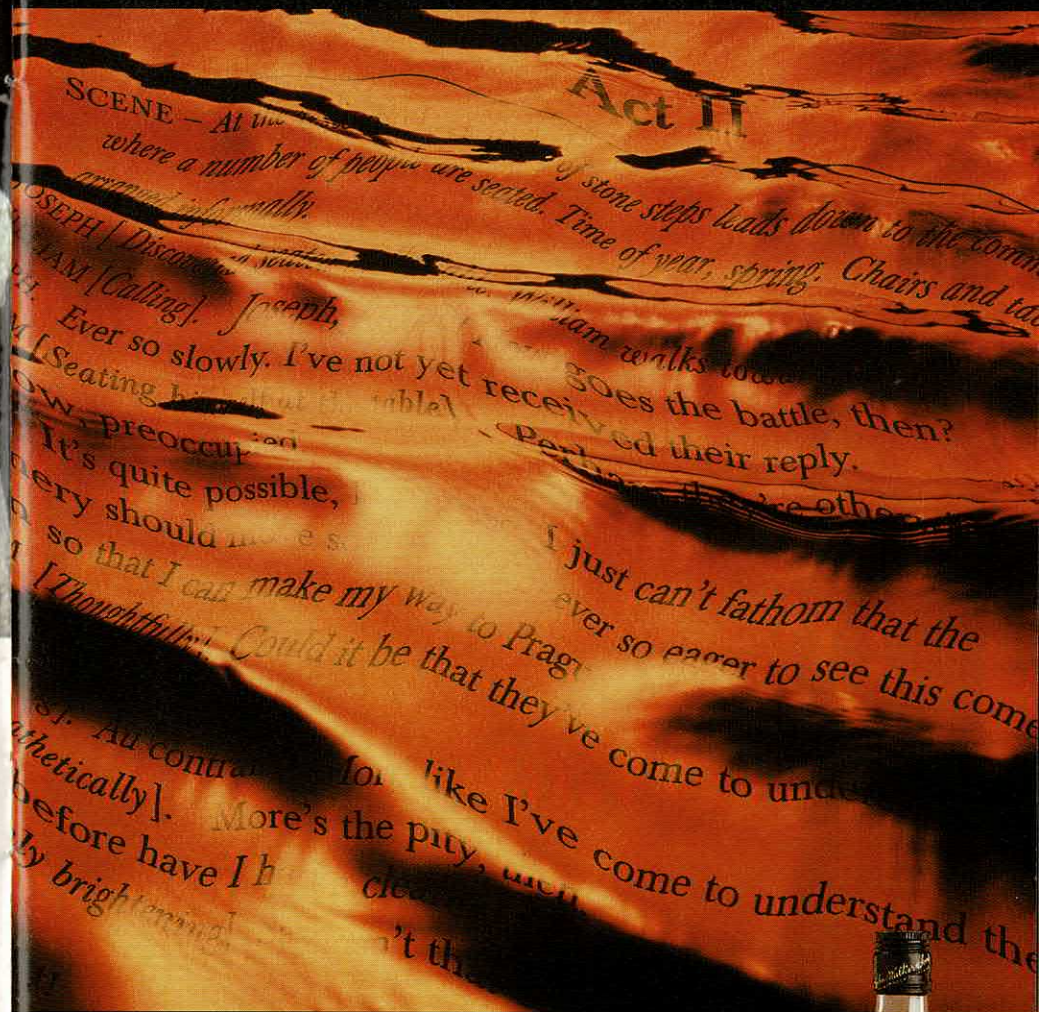


John Rubinstein as Tateh

The E. L. Doctorow novel on which *Ragtime* is based describes the early years of this century in America in terms of a fascinating cat's cradle of interlocking relationships. Like the novel, the musical uses famous historical figures—illusionist Harry Houdini, anarchist Emma Goldman, automobile magnate Henry Ford and others—to represent forces at work in society then and now: the drive to escape, the drive to revolt, the drive to organize and industrialize. However, Doctorow has said that these historical characters are really the fictitious ones, and that the real people are the ones he himself has invented.

All this amounts to a succession of rich challenges for actors—challenges enthusiastically embraced by all the performers who have played these roles in Toronto and New York, in Los Angeles and now in Vancouver.

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PHOTOS: CRAIG SCHWARTZ



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“It’s a joy to play this kind of role every night” says Kingsley Leggs, who covered the role of Coalhouse Walker, Jr. in the original Toronto production and went on to play it in L.A. and now in Vancouver.

addressed by Booker T. Washington, who breaks through his anger, rage and disgust. Beneath it all Coalhouse is an intelligent, caring man. He knows the difference between right and wrong.



A scene from Ragtime: “Atlantic City”

Coalhouse is the ragtime pianist whose faith in a bright new future, free of colour prejudice, is destroyed when white racists vandalize his car; he is cast further into despair when he loses Sarah, the mother of his child.

“I identify with this man and his story” says Leggs. “He starts off happy, then goes bravely through struggle and hardships. I’ve tried to live my life like his.”

Not quite all the way; Coalhouse’s quest for justice and revenge leads him to arson and murder. But Leggs tries “to make the audience understand why he’s been pushed. At the end, Coalhouse is

“As an actor and as an African-American, particularly in the United States, I’ve encountered racism and injustice all my life, and the feelings that stir up are

pretty much the same as Coalhouse’s, but I still have a very optimistic view. The message of *Ragtime*, the coming together of all the cultures in

the last number, where these people we’ve watched for three hours are all connected—if we can see that, if we can make that happen in real life, it can be wonderful.”

The connection that Coalhouse and his family make is forged early in the show, when Sarah and her child are taken into a

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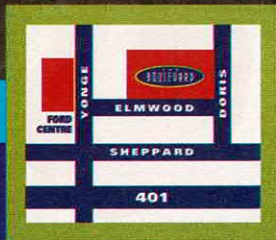
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LETTERS OF GREETING

TORONTO

Toronto is one of the world's great theatre capitals for many reasons and you're sitting in one of them. Our Ford Centre for the Performing Arts provides a superb and elegant venue for top entertainment in music and dramatic arts. Add our Canadian art gallery into the mix and you have a complete package of artistic pleasures to enjoy under one roof.

As Mayor of Toronto, I welcome you to our George Weston Recital Hall, part of our Ford Complex that's drawing rave reviews from audiences and media alike. The excellence of acoustics, the comfort of the surroundings, the quality of performances and the proximity of great dining and shopping nearby combine to ensure a memorable musical experience and a great time out.

Our George Weston Recital Hall stands as a glowing example of everything a world-class concert hall should be. The look, the sound and the roster of magnificent artists capture the essence of the promise we made when we built our theatre: to deliver the best entertainment in the world. By all accounts, we have succeeded. So, please, settle back, relax and enjoy the music.

Cordially,

MEL LASTMAN
Mayor

Welcome once again to our glorious George Weston Recital Hall!

Who would have dreamed, some five years ago, when this Hall opened, that it would almost immediately become internationally famous as one of the great concert halls of the world. Its acoustics are unmatched. The spare elegance of the room itself comes without in any way detracting from the glories presented on our stage. It is indeed the jewel in our jewel-like theatrical complex.

This is a theatre built by the people of our great city. It's their continuing gift to themselves and to the many thousands of others who wish to enjoy music performed by the greatest artists of the day.

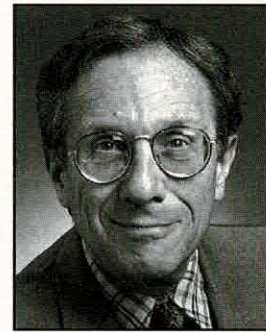
In this, our fifth season, that intention continues to be wonderfully fulfilled. Beginning with Frederica von Stade, the sensational mezzo-soprano, Livent Inc. has once again produced a series of subscription concerts that are simply unmatched in Canada.

If you are not familiar with the performances for the remainder of the season, don't hesitate to pick up a program listing while you are here. It is an astounding selection right through to the Spring of 1998.

Just now, however, your only delightful obligation is to sit back and await, in a very few moments, another wonder of the musical world.

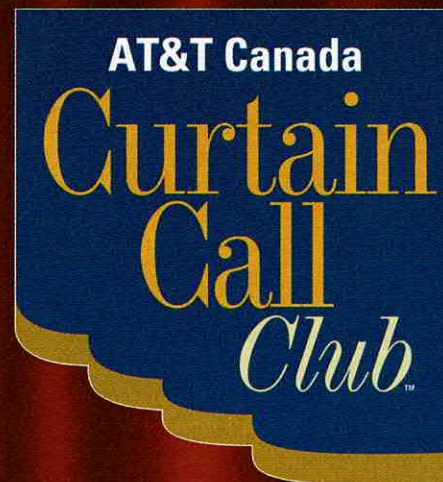
So, again, on behalf of our Board and all those who brought this theatre in to being, welcome to our Hall.

MURRAY H. CHUSID, O.C.
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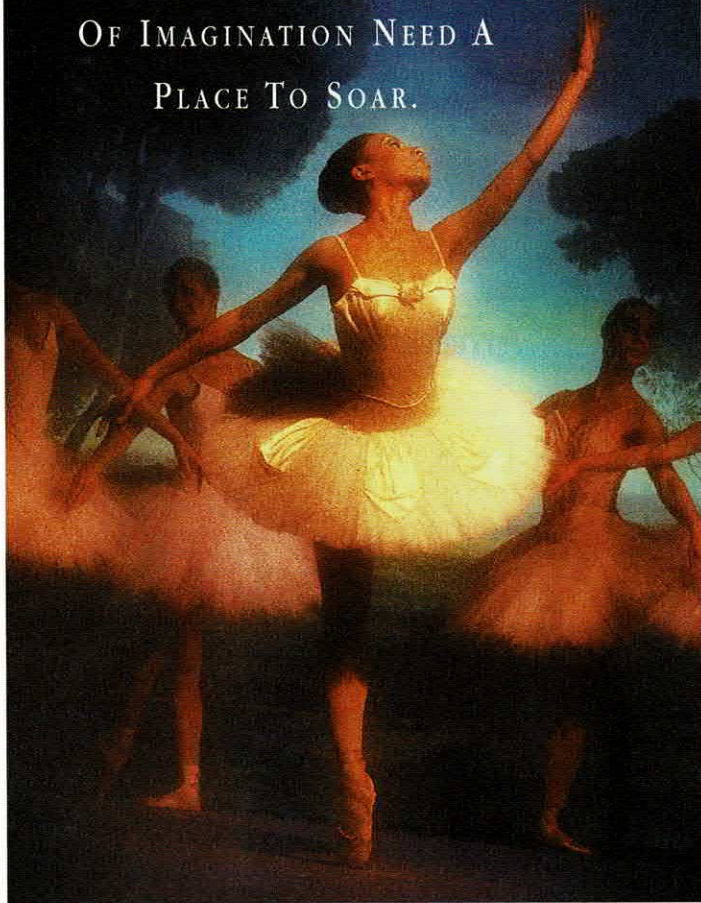
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"*Fugitive Pieces* is a breathtaking work of art – a first novel that catapults Anne Michaels into the front rank of Canadian writers... Beyond the grief of history, [it] is a book of love: a book to love."
Saturday Night magazine

ANNE MICHAELS

Anne Michaels' two collections of poetry are *The Weight of Oranges* (1996), which won the Commonwealth Prize for the Americas, and *Miner's Pond* (1991), winner of the Canadian Authors Association Award and shortlisted for both the Governor General's Award and the Trillium Award. The collections have recently been released in one paperback volume entitled *The Weight of Oranges/Miner's Pond*, published by McClelland & Stewart. With her first novel, *Fugitive Pieces*, Anne Michaels was shortlisted for the Giller Prize and the Canadian Booksellers Association Author of the Year Award, and won the Trillium Prize, the Chapters/Books in Canada First Novel Award, The Beatrice and Martin Fischer Award (the main prize in the Jewish Book Awards) and England's prestigious Orange Prize. *Fugitive Pieces* has caused an international stir, with rights sold to more than 20 countries so far. In Canada, it has been on bestseller lists since its publication.

About *Fugitive Pieces*

Anne Michaels' startlingly beautiful novel tells the interlocking stories of two men from different generations whose lives have been transformed by war.

A young boy, Jakob Beer, is rescued from the mud of a buried Polish city during the Second World War and taken to an island in Greece by an unlikely saviour, the scientist and humanist Athos Roussos. There, precarious refuge is made lavish with poetry and cartography, botany and art.

At war's end, Athos accepts an invitation to the University of Toronto's new geography department, headed by a former member of Captain Scott's Antarctic expedition. Jakob learns the terrain of this city, built in the bowl of a prehistoric lake, just as he discovers the insistent nature of the layered past. His loss surfaces in all its complexity as does the haunting question of his sister's fate. It is here that Jakob will meet his first wife – the animated, exhilarating Alex – and begin his career as translator and poet.

In the novel's second part, Ben, a young professor and an expert in the drama of weather and biography, meets the now sixty-year-old Jakob and his ardent and glorious Michaela at the home of a mutual friend. The quiet elation Ben senses in the elder man, and Ben's own connection to the wounding legacies of the war, kindle a fascination with Jakob and his writing, disturbing the safety of his carefully ordered world.

Lyrical, sensual, vivid, *Fugitive Pieces* is infused with a keen intelligence and a profound understanding of the human heart and the way historical events can shape us. Anne Michaels' characters are luminously created and alive with humanity, and we are drawn into their unforgettable lives with compassion and recognition.





NOTES ON THE PROGRAM

LEO SMIT (1900-1943)

Leo Smit was born in Amsterdam on May 14, 1900, and studied at the Amsterdam Conservatory with Bernard Zweers in piano and Sem Dresden in composition. After receiving his diplomas in 1924 he remained at the Conservatory, teaching analysis and harmony. In 1927 he went to Paris and lived there for ten years, composing music that was influenced by the impressionists and by Milhaud. His surviving works include the Quintet for Flute, String Trio, and Harp (1928) and the Sextet for Wind Quintet and Piano (1928). He also wrote the ballet *Schemselnihar* (1929), a Harp Concertino (1933), a Symphony (1934-6), a Concerto for Piano and Wind Orchestra (1937) and a Cello Concertino (1937). In 1937 he returned to Amsterdam as a music teacher and composed a Trio for Clarinet, Viola, and Piano (1938). He completed a Viola Concerto in 1940, the year the German Army invaded Holland, trapping 140,000 Jews, including several thousand refugees from pre-war Germany, Austria, and Czechoslovakia. The deportations of Jews from Holland began in February of 1941 and gathered momentum in 1942. In 1943 Smit completed a Sonata for Flute and Piano, his last work. The details of his deportation later that year and the date of his death at Auschwitz are not known. Leo Smit was well-known as a composer during his lifetime, and many of his scores were published by Donemus, the leading Dutch publisher of new music.

ERWIN SCHULHOFF (1894-1942)

Erwin (later known as Ervín) Schulhoff was born in Prague on June 8th, 1894. The offspring of a German-Jewish merchant father, his paternal grandfather

was the pianist Julius Schulhoff (1825-98); his mother's family included the concertmaster of a theatre orchestra in Frankfurt-am-Main. It was through these family connections that the talented young pianist was brought to the attention of Antonín Dvořák. The encouragement he received from Dvořák inspired him to pursue an interest in composition that led to many years of study in Vienna, Leipzig, Cologne and Paris. Among his teachers were prominent piano pedagogues (Kaan, Willy Thern, Teichmüller, Friedberg), musical theoreticians (Krehl, Steinbach, Schiedemayr) and famous composers (Reger, Debussy).

At the age of nineteen his abilities as a pianist were recognized in Berlin through the awarding of the prestigious Felix Mendelssohn Prize. The Wüllner Prize, bestowed upon him in the same year, afforded him the opportunity to pursue graduate studies, an activity that was foreshortened by the outbreak of war. He served in the Austrian Army and saw action at both the Russian and Italian fronts. Twice wounded in battle, his experience of war nurtured in him a growing sense of irony and cynicism which led him to espouse a pacifist, even anarchist philosophy.

Far from fostering a spirit of internationalism and understanding, the bitter devastation of the First World War did little to quell the xenophobia that continued to flourish in the post-war Weimar Republic. Consider, for example, the language used to describe French culture by the still powerfully influential musicologist Heinrich Schenker (1868-1935) in the introduction to his 1918 edition of Beethoven's Op. 111 sonata: "The German nation will have to expose, in their full poverty and incompetence, these trumped up



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Reading by Anne Michaels (from *Fugitive Pieces*)

LASZLO WEINER Concerto for flute, viola, piano
(Hungary, 1916-1944) and string orchestra
Robert Aitken, flute; Douglas Perry, viola; Marc Widner, piano
New Music Concerts Ensemble

Reading by Anne Michaels (from *Fugitive Pieces*)

LEO SMIT Sextet (1928) for flute, oboe, clarinet,
(Netherlands, 1900-1943) horn, bassoon and piano
Allegro vivace

Reading by Anne Michaels (from *Fugitive Pieces*)
Lento

Reading by Anne Michaels (from *Fugitive Pieces*)
Vivace

— *Intermission* —

Reading by Anne Michaels (from *Fugitive Pieces*)

ERWIN SCHULHOFF Double Concerto for flute and piano
(Czech Republic, 1894-1942) (1927)
Allegro moderato
Andante
Rondo, allegro con spirito –
Tempo di Blues

Robert Aitken, flute; Marc Widner, piano
New Music Concerts Ensemble

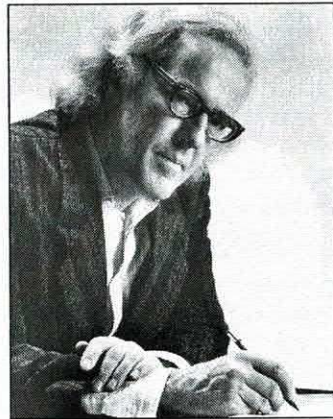
ROBERT AITKEN, FLUTE & ARTISTIC DIRECTOR

Noted for his outstanding interpretations of classical repertoire and extraordinary insight into contemporary music, Robert Aitken is one of the most vital and respected musicians in the world today. Continually in demand as a performer, conductor and composer, he has toured more than 30 countries with performances in most of the world's major music centres and is highly regarded as a consummate master of the flute.

With an international reputation as a composer, Robert Aitken believes that a commitment to contemporary music is essential for a soloist today. This commitment led to the founding of New Music Concerts and to some fifty new works being composed for him by noted personalities including John Cage, Elliott Carter, George Crumb, Toru Takemitsu, Thorkell Sigurbjornsson, Roger Reynolds, Arne Nordheim, Manuel Enriquez, Gilles Tremblay, R. Murray Schafer, John Beckwith, John Weinzweig, Norma Beecroft and Bruce Mather.

Born in Nova Scotia, Mr. Aitken began his flute studies at the age of nine in Pennsylvania and later continued with Nicholas Fiore at the Royal Conservatory of Music in Toronto. Following shorter periods of study with Frederick Wilkins and Julius Baker in New York, he met the eminent French flutist and pedagogue Marcel Moyse, whom he considers his major teacher. He then received a Canada Council grant, which enabled him to study in Europe with Jean-Pierre Rampal, Severino Gazzelloni, André Jaunet and Hubert Barwahser.

Robert Aitken became principal flutist of the Vancouver Symphony at



nineteen years of age, and co-principal flutist of the Toronto Symphony (under the direction of Seiji Ozawa) at twenty-four. Five years later, he left the orchestra to focus on his solo career. In addition to the Order of Canada, Mr. Aitken has received the Chalmers National Music Award, won prizes at the Concours International de Flûte de Paris and The Concours International de Flûte pour la Musique Contemporaine at Royan, and was awarded the Canada Music Citation, the Wm. Harold Moon Award, the Canadian Music Medal and the Roy Thomson Hall Award, all for dedication to Canadian music at home and abroad. In 1996, he was honoured with the Chevalier de l'ordre des Arts et Lettres by the government of France. His more than forty recordings and videos on such prominent labels as BIS, Koch International, CBC, CBS-Sony, Denon, FSM and Simax, are distributed world-wide.

Among his many career highlights are five summers at Rudolf Serkin's Marlboro Music Festival, three at the Stratford Music Festival under the leadership of Glenn Gould, Leonard Rose and Oscar Shumsky, and five

years in the CBC Symphony with such eminent conductors as Karl Böhm, Hermann Scherchen, Heitor Villa-Lobos, Aaron Copland and Igor Stravinsky. In addition, he founded and directed Music Today (Niagara-on-the-Lake) and Music at Shawanigan, and from 1985 to 1989 was director of the Advanced Studies in Music Programme at the Banff Centre for Fine Arts.

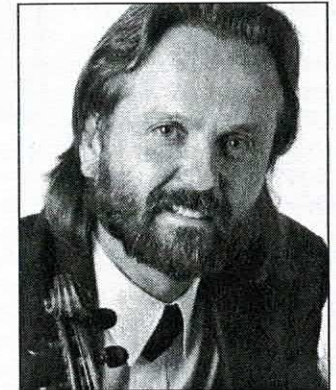
Orchestral tours often feature Robert Aitken as both soloist and conductor, and he has recently won rave reviews in this dual capacity with Europe's prestigious Wiener Concert-Verein. He also appears in recital world-wide and has been Professor of Flute at the Staatliche Hochschule für Musik (Freiburg im Breisgau, Germany) since 1989.

DOUGLAS PERRY, VIOLA

Douglas Perry has distinguished himself as a most versatile performer. Formerly Artistic Director of Array Music, he is also a founding member of Tafelmusik Baroque Orchestra. His recording of J.S. Bach's Brandenburg Concerto No. 6 with Mario Bernardi and the CBC Vancouver Orchestra is available on the SM 5000 series.

He appeared as viola soloist and conductor at the I.S.C.M. World Music Festival, and performed Canadian and Greek new music at the Athens Festival in Greece in 1988 and 1989. He premiered John Beckwith's viola concerto *Peregrine* with Toronto's Esprit Orchestra, and played Luciano Berio's viola concerto *Voce II* with that orchestra, with the composer in attendance.

He is Principal Viola of the Canadian Opera Orchestra and the Mississauga Sinfonia. Recent tours have taken him to Japan, Scotland and the United States, including a concert of solo music at the International Viola Congress in Chicago. He appears in Toronto regularly on numerous new music series, such as New Music Concerts and the Composers' Orchestra Series at the Gould Theatre, and is a member of the



Accordes String Quartet, which devotes itself exclusively to the presentation of new music.

His recording of Christos Hatzis' *Nadir* has been selected to appear in an anthology which is a part of Canada's contribution to the celebration of UNESCO's 50 Year Anniversary. In 1996, Mr. Perry commissioned and premiered a concerto by Christopher Dedrick, which was performed with various orchestras in Ontario.

He was Principal Viola at the Santa Fe Opera in 1997, and performed his arrangement of *The Star Spangled Banner* (for violin and viola) at Wrigley Field before a Chicago Cubs game in September of this year, (and they won!).

MARC WIDNER, PIANO

Marc Widner graduated with a Master's Degree from the University of Toronto, where his teachers included Boris Berlin, William Aide, Greta Kraus and Boris Lysenko. He won a silver medal at the Geneva International Competition in 1975, as well as the first prize in piano at the International Stepping Stones of the Canadian Music Competitions in 1981.

He has been heard as soloist and chamber musician throughout Canada, United States and Europe, and has appeared with ensembles such as Nexus and the Orford String Quartet. He is also well-known for his performances of contemporary music, having pre-



PHOTO: ALAN R. CHANDLER

miered John Burke's *Dreampaths*, John Beckwith's *Études for Piano* and Timothy Brady's *Chamber Concerto* for Toronto's New Music Concerts.

Recent performances have included Beethoven's *Concerto in C* with l'Orchestre de chambre de l'Estrie and solo and chamber appearances at the Festival du Lac Massawippi, the Camp musical de Lanaudière and the Orford Arts Centre. In January of 1995, he performed Mendelssohn's *Trio in D minor* at a special gala concert in Sherbrooke which received a live broadcast on the French Network of the CBC.

Mr. Widner is in great demand as an adjudicator and clinician. He has given workshops for the Frederick Harris Company in Texas as well as in six Canadian provinces.



PHOTO: ALAN R. CHANDLER

...cont'd from pg. ii

nations, whose lies are so abundant, as are their libels, disloyalty, cruelty and so on, from which they still have to be freed. The German genius must chastise their fatuity and clean their insides to make it worthy of culture – something they have never possessed." (Translated by Richard Lanham Smith, from *The Musical Times*, December 1994)

Schulhoff's widely-shared conviction that the self-destruction of European culture had rendered the notion of Art meaningless naturally led him to associate himself with a movement of anti-art that thrives to this day. "Dada," art reduced to the mindless babble of a drooling babe, was conceived in a spirit of bitter revenge for all that had been lost. In music the purported direct line connecting Marcel Duchamp to John Cage has repeatedly been cited by Cage himself. Schulhoff anticipated Cage's notorious 1952 "silent piece" *4'33"* decades ago with his *In futurum* of 1919, a composition that consists entirely of rests.

In Germany the Dada movement flourished in Berlin and Dresden. Georg Grosz's hideous caricatures of corpulent, porcine businessmen and monocolored dandies appealed to Schulhoff's sense of outrage far more directly than Duchamp's comparatively frivolous painting of a moustache on the Mona Lisa or his celebrated signed urinals. He and Grosz collaborated on Dadaesque theatrical productions; the composer also came to know other artists such as Daübler and Klee.

The Dada spirit can still be discerned in his 1922 composition, *Bassnachtigall*. Though the notion of a work for solo contrabassoon may be seen by some as a subject for ridicule, Schulhoff maintains in his introduction to the work that "the creative spark can be found as easily in a contrabassoon as in a liver sausage."

It was at this point in his life that Schulhoff was awarded a second Mendelssohn Prize for his 1918 Piano Sonata. He also became a founding member of Dresden's "Werkstatt der Zeit" (Contemporary Workshop), the purpose of which was to present the most progressive music of the time. He devoted himself to a close study of the music of Schoenberg, Scriabin and Stravinsky and kept up a lively correspondence with Alban Berg. He became particularly fascinated with American Jazz and its energizing influence permeated his subsequent compositions, as did his intimate knowledge of Czech and Slovak folk music.

In 1920 he accepted a position as professor of piano in Saarbrücken and it was there that he met his wife Alice. They returned to Berlin in 1922, where their only child, Peter, was born. After a short time Schulhoff felt increasingly isolated in Berlin and resolved to return home to Prague and become once more a part of its vibrant musical culture. His Violin Sonata and Sextet received prestigious premieres there in 1924.

In addition to his growing fame as a composer Schulhoff was equally celebrated as a pianist, noted for his "excellent technique, incisive rhythmic acuity and artful touch." He made numerous recordings for international radio networks of both his own music and that of others. His activities in this regard ranged from the controversial quarter-tone compositions of Alois Haba to the latest jazz idioms, and included an absolute mastery of the classical repertoire. His talents proved lucrative in this regard, leading to many engagements abroad, particularly in Germany, until 1933.

Schulhoff's fateful reaction to the rise of the Nazis in Germany was to embrace Communism. He composed a cantata to texts from Marx's *Communist*

Manifesto, wrote a series of revolutionary songs, and dedicated symphonies to Socialist causes. As German forces bore down upon Bohemia he abandoned Prague to work in Slovakia. In 1941 he and his family were granted Soviet citizenship but were arrested by the Nazis on the eve of their departure. Subsequently tortured for both his racial origins and Communist sympathies, Schulhoff died of tuberculosis in a concentration camp at Wülzburg in Bavaria on August 18th, 1942.

Despite his short life and frenetic activity as a performer, Schulhoff was a prolific (one could even say compulsive) composer. Beautifully engraved volumes of his piano works, so often performed at international festivals of contemporary music, appeared throughout the 1920's from the highly prestigious Universal Edition of Vienna, only to be suppressed as "degenerate" in the

Nazi regime that soon followed. It was not until the centenary of his birth in 1994 that the German publisher Schott resolved to publish his complete works.

Schulhoff's compositions, when they are not directly related to Dadaism (Bassnachtigall) or Jazz idioms (the *Hot Sonate* and the *Esquisses de jazz*, both written in 1930) exhibit a dense polyphony and a carefully weighed dialogue between passages of a diatonic and relatively joyful character (Gallic "neo-classicism") strongly contrasted with introspective, restless music of an atonal nature (Teutonic "expressionism") as exemplified in the various movements of his *Concertino* (1925) and *Divertissement* (1926). His is an international aesthetic that can arguably be considered an intuitive prophecy of musical post-modernism.

[Additional notes may be found in tonight's program insert. Ed.]

NEW MUSIC CONCERTS: A BRIEF HISTORY

New Music Concerts was founded in 1971 by Robert Aitken and Norma Beecroft as a non-profit organization. The first concert in January, 1972 proved an auspicious event which attracted a capacity audience to hear the music of the eminent Italian composer and conductor Luciano Berio. His presence in Toronto marked the beginning of many visits by noted international and Canadian composers whose works display a cross-section of contemporary trends around the world. Through working with these creative artists, a nucleus of Toronto musicians has become experienced in performing these complex, multi-faceted works. The resulting high quality of performance by New Music Concerts has received

praise from composers and audiences from near and far. From time to time, performing artists who excel on instruments or in techniques not easily found in Canada, as well as groups which specialize in the music of a particular composer or particular types of music are also invited to display the richness of contemporary music to Canadian audiences.



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PIANO LOOMS LARGE IN NEW SEASON

If the violin assumes a central position in the current American Airlines Concert Season, the magnificent concert grand piano looms large when we preview the upcoming 1998/99 season at the Ford Centre for the Performing Arts.

The new season will see the welcome return of **KRYSTIAN ZIMERMAN** to the Ford Centre, as well as **ANDRÁS SCHIFF** (both on the Great Artists series), while the Master Pianists series spotlights four great virtuosos: Polish-American **EMANUEL AX**; Israeli-American **YEFIM BRONFMAN**; **OLLI MUSTONEN** from Finland, and **FOU TS'ONG**, originally from China. The towering (in all senses) American pianist **GARRICK OHLSSON** returns for his own dedicated three-recital series on Saturday nights, called "**THE ROMANTIC PIANO**," encompassing some of the pillars of the keyboard literature, from Beethoven's "Hammerklavier" and Liszt's B-minor Sonatas to Schubert's "Wanderer" Fantasy and J.S. Bach's Goldberg Variations. Another distinguished pianist, **LOUIS LORTIE**,



Krystian Zimerman

concludes his two-year cycle of all 32 Beethoven Piano Sonatas with four more Sunday afternoon recitals, ending with the valedictory Sonata No. 32 in C minor, Opus 111, and including such popular works as the "Moonlight" and "Appassionata" Sonatas.



Maxim Vengerov



Catherine Malfitano

include jazz and "crossover" music. Some keyboard artists will make welcome returns: **GEORGE SHEARING**, for one, and the **MARCUS ROBERTS TRIO** (including Jason Marsalis, drums) for another. Speaking of the magical name of "Marsalis": the **LINCOLN CENTER JAZZ ORCHESTRA** returns to Toronto under Livent's auspices for a three-part series. Two of the shows will be given on Monday nights in



Louis Lortie

the beautiful Pantages Theatre downtown, and one in the George Weston Recital Hall. **WYNTON MARSALIS** will lead the two Pantages Theatre shows; **JOHN LEWIS**, founder of the Modern Jazz Quartet, will front the Ford Centre show in February. The series is loosely themed as a tribute to the late Duke Ellington on the hundredth anniversary of his birth in 1899.

MUTTER BEETHOVEN- FEST



ANNE-SOPHIE MUTTER, violin
Lambert Orkis, piano

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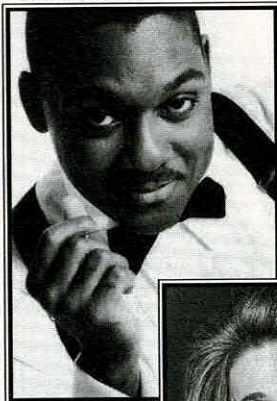
Speaking of new series, another audience favourite, the all-male vocal ensemble, **CHANTICLEER**, returns for its own three-concert series in 98/99. Still another new series, **LEGENDS OF THE '60s**, spotlights such icons as **JUDY COLLINS**, **ARLO GUTHRIE**, **THE KINGSTON TRIO** and **BUFFY SAINTE-MARIE**.

For aficionados of female jazz vocalists, we have a superb trio of offerings next season, including the first appearances at the Ford Centre of star Grammy-nominated jazz vocalist and pianist **DIANA KRALL**. Female chanteuses **DEE DEE BRIDGEWATER** and **ABBEY LINCOLN** will also perform.

The violin, so prominent in 1997/98, will hardly disappear. How could it, as the Great Artists series presents **PINCHAS ZUKERMAN**, as well as two of his preeminent violinist confrères, **MAXIM VENGEROV** and **GIL SHAHAM**? There will also be recitals by **VIKTORIA MULLOVA**; and the daughter-and-father duo of **PAMELA FRANK** and **CLAUDE FRANK**. Cello-fanciers can exult in the prospect of the Ford Centre debut of **STEVEN ISSERLIS** (with pianist **STEPHEN HOUGH**).

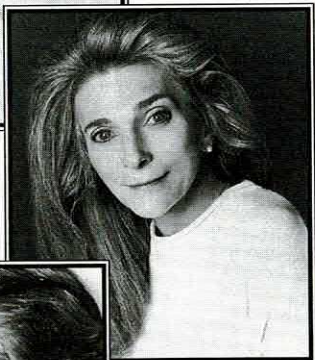
Nor will the human voice be overlooked. The season opens with an appearance by **CATHERINE MALFITANO**, in her Toronto recital debut, on Thursday, September 24, 1998. The wondrous Opera Metropolitan

Wynton Marsalis



diva, **APRILE MILLO**, whose soprano seems to harken back to a bygone era of vocal glory, appears in a rare recital. And the magnificent bass-baritone **SIMON ESTES** offers a program that combines classical song repertoire with Broadway, crossover and spirituals. The fabulous Siberian baritone, **DMITRI HVOROSTOVSKY**, will join the **CANADIAN OPERA COMPANY**

Judy Collins



Orchestra for a program including Italian and Russian operatic material. Another world-renowned baritone, the Canadian **GINO QUILICO** (son of the great Louis Quilico) makes his first appearance on our series.

Baroque fanciers can take heart that **IL GIARDINO**

ARMONICO, the thrilling young Italian ensemble, will return to play Vivaldi's "The Four Seasons". As well, **LES VIOLONS DU ROY** from Quebec, directed by Bernard Labadie, will re-ignite at Yuletide their freshly-minted interpretation of Handel's "Messiah".

Diana Krall



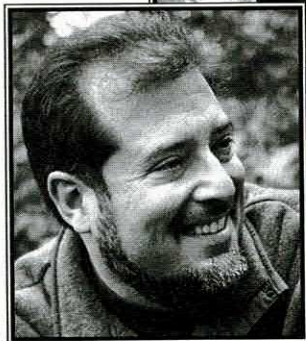
The message in all this is quite simple. This season a number of great concerts have sold out, and patrons who

wanted tickets have been disappointed. The only way to be assured of seats to the most popular events is to **SUBSCRIBE**. Call **(416) 324-9333** from Monday through Friday, 9:00 a.m. to 5:00 p.m. and enjoy more exceptional musical experiences at the Ford Centre for the Performing Arts.

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ALL-RUSSIAN PROGRAM
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 Saturday, March 21 at 8:00pm*
 Sunday, March 22 at 2:30pm
BOYS CHOIR OF HARLEM
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Thursday, March 26 at 8:00pm
ANTJE WEITHAAS, violin
Gerald Fauth, piano
 Tickets: \$30 / \$23 / \$20

Friday, March 27 at 8:00pm*
THE CHRISTIAN MCBRIDE
QUARTET and THE NICHOLAS
PAYTON QUINTET
 Tickets: \$40 / \$40 / \$31

Saturday, March 28 at 8:00pm*
DAWN UPSHAW, soprano
GILBERT KALISH, piano
 [Canadian recital debut]
 Tickets: \$45 / \$35 / \$30

♪ Sunday, March 29 at 2:30pm
LINDSAY QUARTET
 Tickets: \$35 / \$27 / \$24

Thursday, April 2 at 8:00pm
HÉLÈNE GRIMAUD, piano
 Tickets: \$30 / \$23 / \$20

Wednesday, April 8 at 8:00pm
GÜHER and SÜHER PEKINEL,
duo pianists
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Tuesday, April 28 at 8:00pm*
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LOUIS LORTIE, piano
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PATRON INFORMATION

SOUVENIRS & GIFTS: Souvenir and gift boutiques are located throughout the Ford Centre. The Musical Theatre Store is located just inside the theatre entrance, offering merchandise, collectibles and recordings from the most popular Broadway shows. Music Boutiques, featuring CDs by current and upcoming artists, along with recordings produced in the George Weston Recital Hall, are located on both levels of the GWRH lobby. Cash, Visa, MasterCard, Enroute and American Express charge cards are accepted. Subscribers receive a 25% discount at the Boutiques and a 20% discount at The Musical Theatre Store. Subscriber I.D. card **MUST** be presented to receive discounts.

REFRESHMENTS (including bar service, cappuccino and specialty snacks) are available throughout the lobbies during the pre-show and intermission periods. Cash only. Persons under the age of 19 years will not be served alcoholic beverages. Please do not consume food or drink inside the George Weston Recital Hall.

WASHROOMS, including rooms with access for wheelchairs, are located throughout the lobby areas. Please look for the signs or ask an usher.

LOST & FOUND items are taken to the Stage Door after the performance. Please call (416) 733-9388 for information.

HEARING ASSISTANCE: All three theatres are equipped with a Phonic Ear system (FM frequency) to assist hearing impaired patrons. Listening headsets are available at the Coat Check (with the deposit of driver's license or credit card).

WHEELCHAIR access is available in all theatres on all levels except the balcony of the Studio Theatre. Tickets for wheel chair seating must be purchased at the Ford Centre Box Office. For information, call (416) 733-9388.

PARKING is conveniently available at the Beecroft Garage, one block south of the Centre; the North York Centre Garage, immediately north of the Centre; the Madison Centre Garage, south of the Centre; and the surface lot, adjacent to the Centre, with entrances on Beecroft Road and North York Blvd.

PUBLIC TRANSPORTATION: The Ford Centre is readily accessible by the TTC. The North York Centre Station on the Yonge Line is one block north of the Centre. Sheppard Station, also on the Yonge Line, is two blocks south. The Yonge St. bus (#97, 97B, 97C) operates until 12:51 a.m.; the Yonge Night Bus (#320) begins service at 1:50 a.m.

PUBLIC TELEPHONES are located in the vestibule area of the main entrance to the Ford Centre.

EMERGENCY CALLS will be accepted at (416) 733-9388 if you leave your name and seat location with the Usher Captain. Messages will be delivered at a suitable point in the performance.

MEDICAL EMERGENCIES should be reported immediately to any uniformed staff member.

THEATRE RENTALS: The George Weston Recital Hall, the Studio Theatre, and the Centre's other facilities are available for performances, meetings, lectures, films and other presentations. For further information, call (416) 733-9388.

TOURS of the Centre are available daily, subject to scheduling restrictions. The cost is \$4 per person. Call (416) 733-9388 for times and additional information.

THEATRE AND CONCERT ETIQUETTE:

WARNING: Cameras, video cameras, and/or sound recording devices are not permitted in the George Weston Recital Hall without the written consent of the management. The use or possession of such devices in the auditorium is prohibited by law. Violators may be ejected and be liable for monetary damages. Cameras, tape and video recorders and other such devices *must be left at the Coat Check* during the performance.

NOISE MAKERS will annoy your fellow patrons. Please silence wrist watch alarms, beepers, cellular phones and similar devices, or leave them at the Coat Check before the performance begins.

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LATECOMERS will be seated at an appropriate break in the performance, as determined by management in consultation with the performers. It may be necessary to place latecomers in alternate seating until the intermission to avoid disrupting the performance.

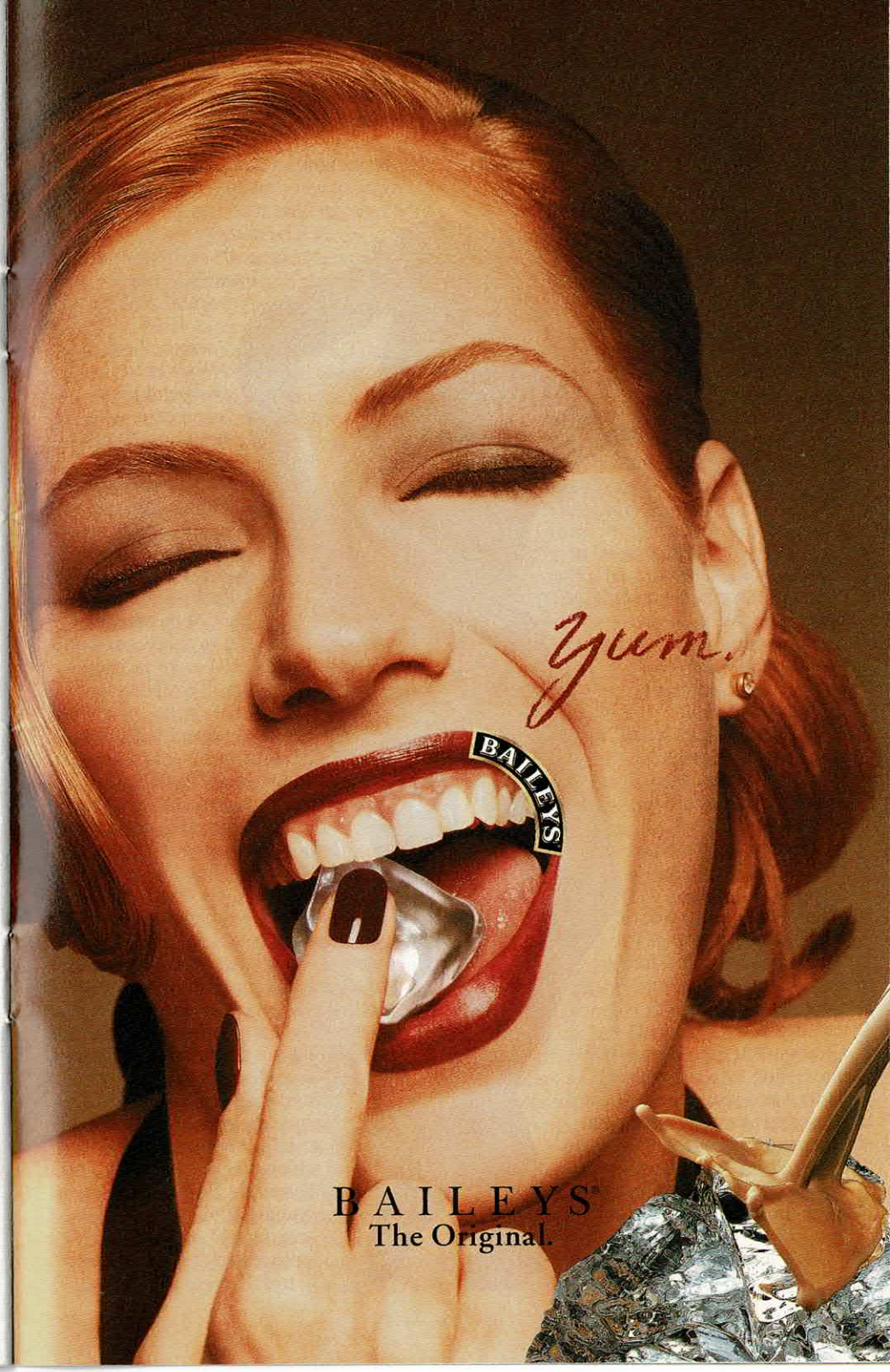
CONSIDERATION: Please do not talk, hum, audibly tap your foot, cough, or unwrapping candies or cough drops during the performance.

FRAGRANCES: Please do not wear strong perfumes or colognes which may disturb other audience members.

CURTAIN CALL: Please remain at your seat until the performance has ended and the house lights have been turned on.

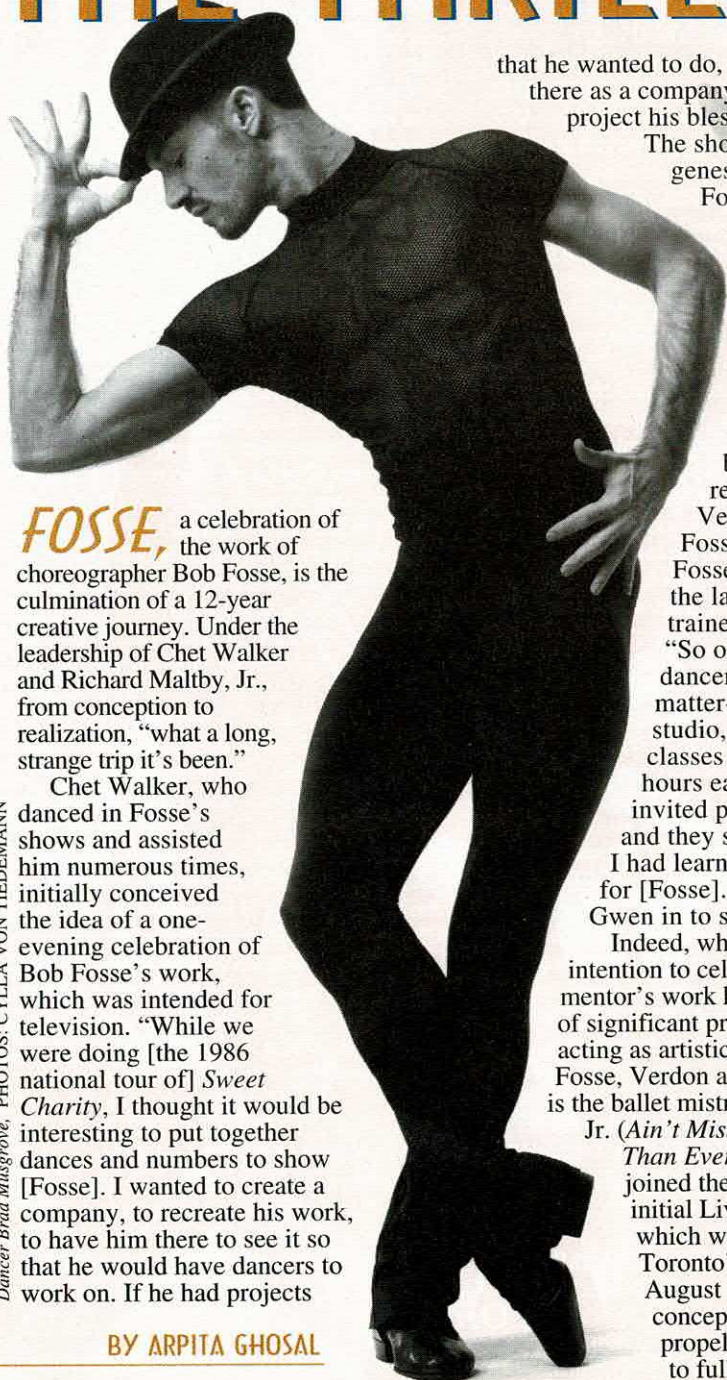
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THE THRILL OF ALL HIS JAZZ



FOSSE, a celebration of choreographer Bob Fosse, is the culmination of a 12-year creative journey. Under the leadership of Chet Walker and Richard Maltby, Jr., from conception to realization, “what a long, strange trip it’s been.”

Chet Walker, who danced in Fosse’s shows and assisted him numerous times, initially conceived the idea of a one-evening celebration of Bob Fosse’s work, which was intended for television. “While we were doing [the 1986 national tour of] *Sweet Charity*, I thought it would be interesting to put together dances and numbers to show [Fosse]. I wanted to create a company, to recreate his work, to have him there to see it so that he would have dancers to work on. If he had projects

that he wanted to do, then we would be there as a company.” Fosse gave the project his blessing.

The show’s lengthy genesis is due in part to Fosse’s sudden—and premature—death in 1987, compelling Walker to suspend his project temporarily out of respect for the family. When he began plans to resuscitate it, Gwen Verdon, legendary Fosse dancer and Fosse’s wife, pointed to the lack of dancers trained in the Fosse style. “So off I went to train dancers,” Walker says matter-of-factly. “I got a studio, started with three classes per week, three hours each, for free. I invited people to come in, and they started to learn what I had learned by doing shows for [Fosse]. Then I brought Gwen in to show her.”

Indeed, what began as a modest intention to celebrate Walker’s mentor’s work has gained a stature of significant proportions. Verdon is acting as artistic advisor, and Nicole Fosse, Verdon and Fosse’s daughter, is the ballet mistress. Richard Maltby, Jr. (*Ain’t Misbehavin*, *Closer Than Ever*, *Miss Saigon*) joined the project after the initial Livent workshop, which was presented at Toronto’s York University in August 1997. Maltby’s conceptual expertise has propelled the presentation to full-scale production.

Maltby marvels at the extensive archive that now exists as “compiled books and videotapes of how the numbers were done.” Referring to the “archival aspect of the show,” he ruminates on the long-term implications of a corpus now documented and preserved for posterity: “We don’t have a particular way of holding on to choreographic art. The original work [by Fosse] had to be reconstructed. It’s now on paper, all of the steps, how it’s done, and then some. So, this body of work now exists. That’s an achievement in itself. And suddenly we’ve trained 34 people, (and it’ll be larger over a period of time), and they’ll be the people [who] will be teaching 20, 25 years from now because that’s how dance lives. When we’re finished, we will have Bob Fosse’s work collected for history, and able to be passed on. That’s a huge achievement. Along the way, we’re going to do this great show.”

One pivotal reason for the restoration and documentation of Fosse’s choreography is the inevitable retirement of renowned Fosse dancers and progenitors, like Verdon and Walker. For the tradition to continue, new dancers need an authoritative means of acquiring the distinctive Fosse dance vocabulary. Fosse’s style is marked by physical inversion, where joints which might be turned out in ballet are here turned in. “Fosse admired the technique of ballet,” Walker remarks. “He felt that having that [foundation], you could do anything. He wasn’t built that way, so he had to find another way. He turned everything in as opposed to turning everything out.” For those in the audience, quintessential Fosse formations seem to flirt with that curious zone between pleasure and pain. The physical movements seem to defy the natural laws of gravity, yet the body soars, implying not limitation but limitlessness—that with the right blend of mental and physical dexterity, anything is possible. “When you did a Fosse show, you flew,” Walker muses. “It was absolutely

intoxicating that someone could have come up with something that could make you feel grand, so profound.” He attributes his enduring passion for this show largely to the feeling of empowerment that Fosse inspired. Maltby accords, “the real reason that there’s a drive that has lasted is the internal feeling. Once you go in there, your life is altered. Human potential, human capability has been expanded. You as a human being have been altered. And *that* is so thrilling, it needs to be passed on. You want to share it.”

The metaphorical expansion of which Maltby and Walker speak takes material form in dance, for indeed Fosse’s style is the embodiment—literally—of pushing the boundaries of physical restraint to explore possibilities of movement. Considering the gradual ripening of Fosse’s style, the selections in *Fosse* are appropriately not presented in chronological order. “We organized the material [according to] emotional chronology rather than creative chronology because it is more interesting to follow the development of his feeling than to do just a sort of textbook of his career.”

“The show is not biographical,” Maltby stresses. “The emotions of the life are in the show. It is an entertainment, and all of his other stuff will speak for itself.”

And what stuff it is. The show includes staples of the Fosse repertoire: highlights from his films, and musicals, including his last Broadway show, *Big Deal*. *Fosse* will enable a new generation of dancers to depict their individual representations within numbers which have revolutionized the genre of musical theatre, and come to epitomize the man. Perhaps equally important, it will vitalize a legacy, and, so, engage—or reengage—an audience’s thrill of all his jazz.

Arpita Ghosal is a Toronto-based freelance Arts writer and broadcaster.

FOSSE FACTS

BOB FOSSE: 1927-1987



"First of all, I happen to love dancers . . . I was a dancer. I know how hard it is to learn a step, to keep a performance fresh eight times a week."

"I had a great deal of trouble with turnout [a position of the feet in which the heels are back to back] and extension [a dance movement in which the leg is extended at an angle to the body]. To compensate for this, I used to work on other areas, such as rhythm, style of movement, taking ordinary steps and giving them some little extra twist or turn. And I guess my 'style' came about mainly as a result of my own limitations as a dancer, and those limitations have forced me into a certain economy of movement."

"I think I first used hats because, when I was very young, I began losing my hair. I thought, 'Well, a hat will cover that up.' So I became very adept at dancing with a hat on, taking it off, putting it on quickly, and so forth."

— BOB FOSSE

In 1973, Fosse won a show business "triple crown": an Oscar for his direction of *Cabaret*, an Emmy for his staging of Liza Minnelli's television special "Liza with a Z," and a Tony for his choreography and direction of *Pippin*.

In his will, Fosse made a provision of \$15,000 so that he could treat 66 friends to dinner. Recipients of the individual \$379.79 bequests included E.L. Doctorow, Dustin Hoffman, Jessica Lange, Liza Minnelli, Neil Simon, Ann Reinking and Melanie Griffith.

As a memorial to his colleagues, Fosse established the Bob Fosse Theatre Scholarship Fund of \$100,000 to support the work and education of performing artists of all kinds.

FAMOUS FOSSE MUSICALS:

Damn Yankees (stage: 1955; Tony Award, Outstanding Choreography; screen: 1957), starring Gwen Verdon. "Damn" was still banned by the FCC, so DJs introducing cuts on the radio adopted approximations such as "Dum Yankees," "Dim Yankees," or the Bronx equivalent of the former Brooklyn team known as "Dem Burns"—"Dem Yankees."

New Girl in Town (stage: 1958; Tony Award, Outstanding Choreography), starring Gwen Verdon. A musical translation of *Anna Christie*, Eugene O'Neill's Pulitzer Prize-winning play about a fallen woman.

Redhead (stage: 1959; Tony Award, Outstanding Direction and Choreography), starring Gwen Verdon.

Sweet Charity (stage: 1966; Tony Award, Outstanding Choreography; screen: 1968), starring Gwen Verdon. The genesis of Charity's now famous black dress worn throughout the show: concerned that the costume designer's frilled and sequined designs were overwhelming the choreography, Fosse had all the costumes spray-painted black.

Pippin (stage: 1972; Tony Award, Outstanding Direction and Choreography), starring Ben Vereen, and John Rubinstein as Pippin.

Chicago (stage: 1975), based on the real 1924 Chicago murder case of Beulah Annan, tried and acquitted of killing her lover.

FAMOUS FOSSE FILMS:

Cabaret (1972), starring Liza Minnelli, and based on *Goodbye to Berlin* by Christopher Isherwood. Fosse asked the Kit Kat Klub dancers to gain weight so that they might more closely resemble authentic 1930s showgirls.

Lenny (1974), starring Dustin Hoffman, a biography of comedian Lenny Bruce. Though his face is never seen, the hands operating the reel-to-reel tape used for interviews in the film, and the voice asking the questions are Fosse's.

All That Jazz (1979), starring Roy Scheider. Allegedly autobiographical, the film chronicles the life and early death of a director-choreographer, and bears a striking resemblance to Fosse's life.

Star 80 (1983), starring Mariel Hemingway and Eric Roberts, a biography of centrefold actress Dorothy Stratten.

From *Razzle Dazzle: The Life and Works of Bob Fosse* by Kevin Boyd Grubb

Dancers, left to right, Lisa Gadjia, Holly Crunkshank, and Janine LaManna



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entertainment internationally. Livent operates theatres in four key North American markets. Under the artistic leadership of Garth Drabinsky, the Company's productions have collectively won 14 Tony Awards, including "Best Musical" for *Kiss of the Spider Woman* (1993), "Best Musical Revival" for *Show Boat* (1995), "Best Actor" (1997) for Christopher Plummer in *Barrymore*, and "Best Costumes" (1997) for the Harold Prince production of *Candide*. Livent's other acclaimed productions include the Andrew Lloyd Webber musicals *The Phantom of the Opera*, now in its ninth year at Toronto's Pantages Theatre; *Joseph and the Amazing Technicolor Dreamcoat*, originally starring Donny Osmond; *Sunset Boulevard* starring Diahann Carroll; *Aspects of Love*; *Andrew Lloyd Webber—Music of the Night* and *The Music of Andrew Lloyd Webber in Concert*. As a presenter, Livent launched The National Ballet of Canada's *Karen Kain—The Farewell Tour*, programs Toronto's George Weston Recital Hall, and hosts numerous productions and entertainers in Canada. Livent's newest musical, *Ragtime*, opened on Broadway in January 1998. A second company is playing in Los Angeles and will move to Vancouver and Chicago. A national touring production debuted in April 1998. Livent owns the Pantages Theatre in Toronto and the Ford Centre for the Performing Arts in Vancouver; operates, programs and manages the Ford Centre complex in Toronto; and is building a new venue in downtown Toronto. In New York, Livent opened the new Ford Center for the Performing Arts in the heart of Times Square, and in Chicago, Livent is reconstructing the Oriental Theatre in the North Loop theatre district. By the end of 1999, Livent will control a strategically positioned circuit of six theatres in Canada and the U.S. New musicals in development include *Parade*, directed by Harold Prince, about the famous 1913 Leo Frank trial in Atlanta; *The Sweet Smell of Success*, an adaptation of the 1957 film noir classic; *Pal Joey*, a re-thinking of the Rodgers and Hart classic; *Fosse: A Celebration in Song and Dance*, a celebration of the work of Broadway choreographer Bob Fosse; and *The Seussical*, an original piece based on the Dr. Seuss children's stories. Web browsers can visit Livent at www.livent.com.

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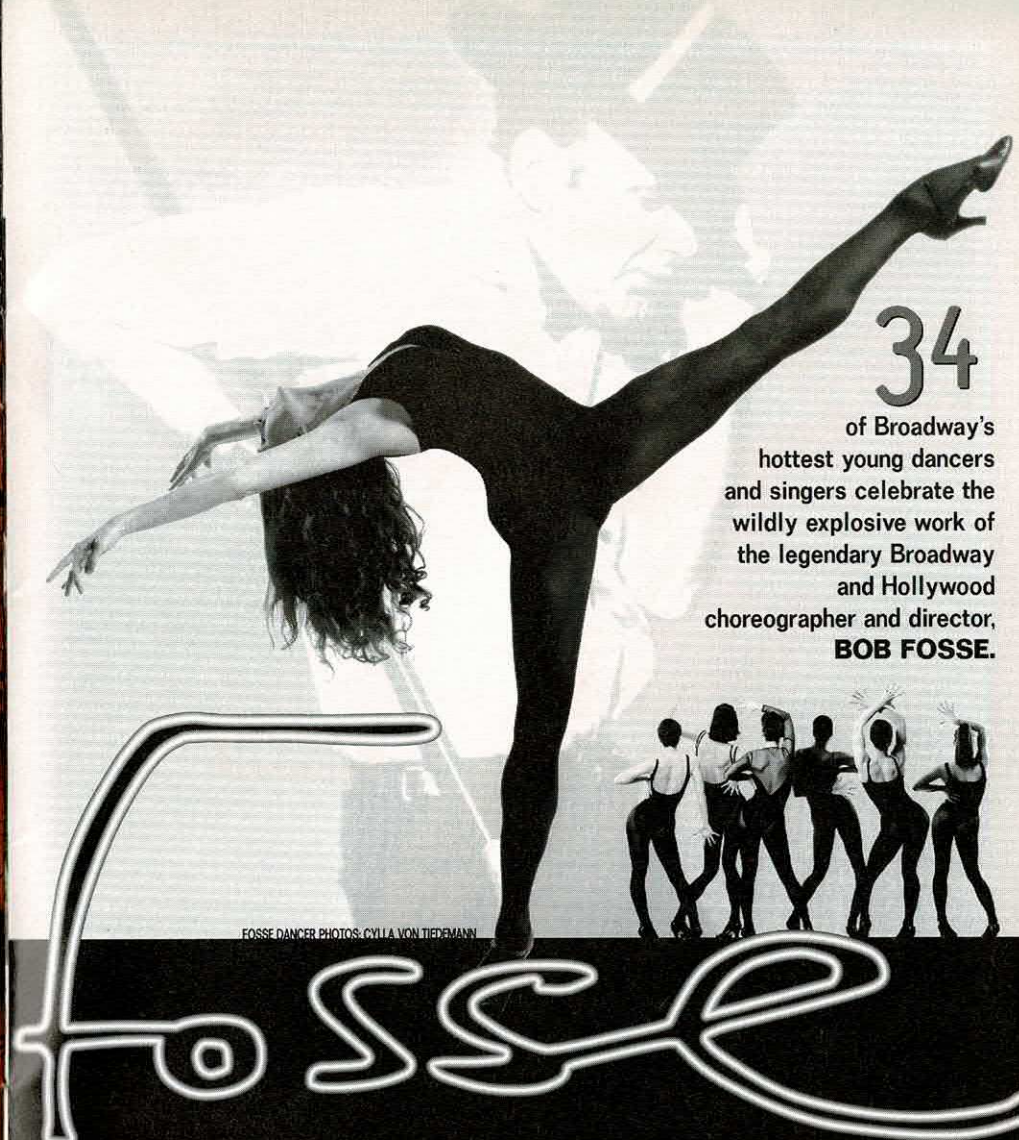
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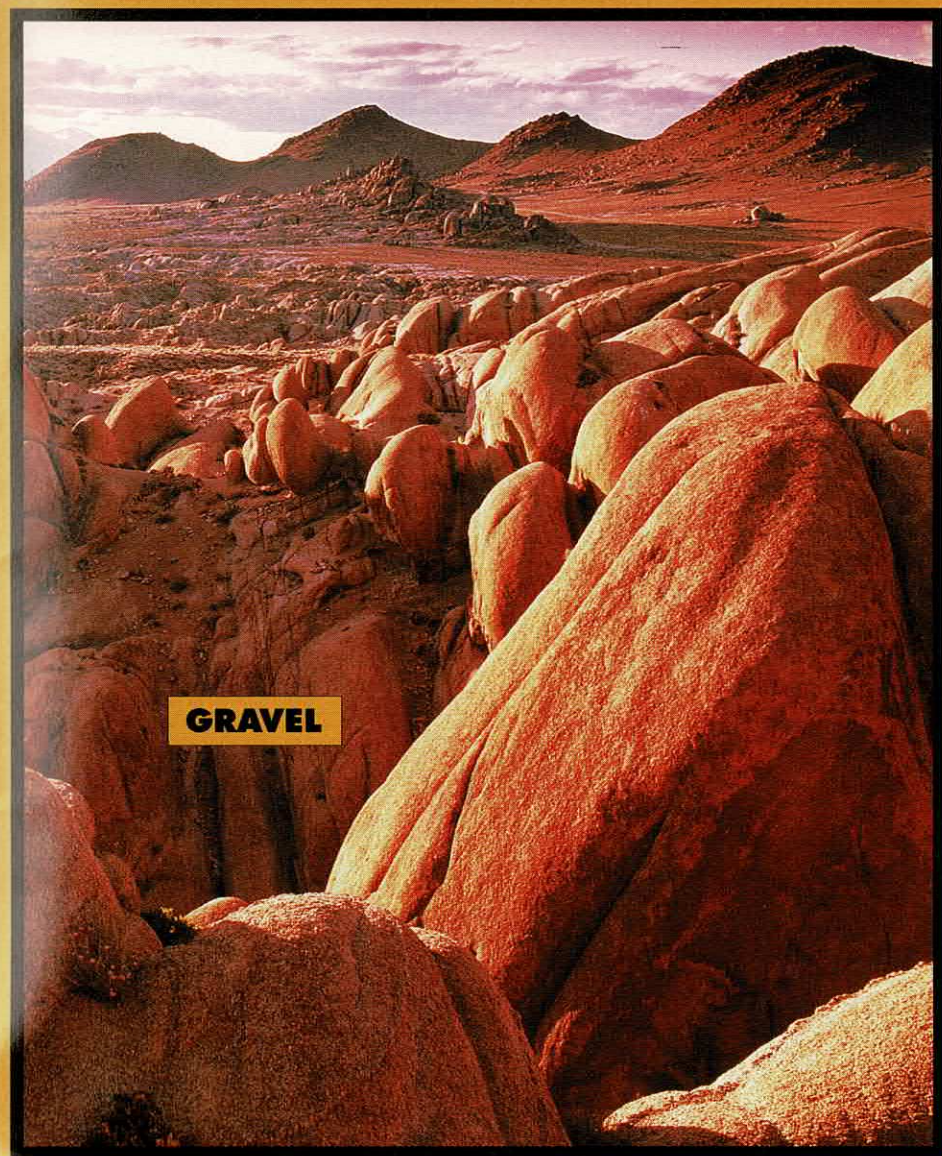
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