

Markham Theatre lineup to leave lasting 'Footprints'

Markham Economist & Sun



New season

Staff photo/ Sjoerd Witteveen

Amanda Martinez and her band perform during the Diamond Series 2013-2014 unveiling at the Flato Markham Theatre Tuesday. The season will include 70 performances in music, theatre, dance and variety. The theatre offers single tickets, flexible subscription packages and student discounts.

Markham Economist & Sun

By Amanda Persico

"Live arts matters" to all, is the slogan and the push behind the Flato Markham Theatre's 2013-2014 season, entitled Footprints.

"Cultural vitality is one of the pillars of a sustainable community," said theatre general manager Eric Lariviere at the 2013-2014 season media launch, hosted this week. At the launch, a reception lunch on the theatre's stage, community members, city officials and theatre board members mingled with musicians and performers set to grace the

Markham stage in the upcoming season, including romantic pianist Jim Brickman, Juno award winner Royal Wood, soul singer Jully Black and Latin-jazz artist Amanda Martinez.

“Wow, wow, wow,” Councillor Carolina Moretti said. “This is just the tip of the iceberg of what you expect to see here at the theatre. Music and entertainment brings cultures together. And in Markham’s diversity, that is one language that cuts across all cultures. Live arts matters is not just a title, it is a commitment.”

This year’s season, Footprints, spans performances in several genres, including dance, theatre and music.

“How do we pick a theme for the season when patrons can try all different forms of art, music, theatre and dance?” Mr. Lariviere asked.

“Each artist leaves their footprint on the cultural landscape. This season, we have artists whose path of footprints are already established and footprints in the making.”

And within the Footprints motif, the theatre is also hosting several series, featuring jazz, classical, world stage and Canadian musicians, as well as several dance shows. New this year is a youth program, Gifted, showcasing the best of the best of youth talent in dance and music. The theatre is also expanding its jazz series, All that Jazz, following the success of last year’s jazz music series, Jazz Divas.

Canadian world music singer songwriter, Amanda Martinez, and soul singer-songwriter Jully Black, are among performers in the Canadian artist showcase, both of whom performed during the 2013-2014 season launch.

There will also be a mini-theatre festival later in the season, featuring the Trudeau Stories, a story of Canada’s late prime minister, and the Last 15 Seconds, a story that explores the issue of terrorism

Some of the performances in the 2013-2014 lineup include renowned guitarist José Feliciano, Grammy award winner Gino Vannelli, romantic piano sensation Jim Brickman with Luke McMaster, funnyman Jim Belushi, daughter of country legend Johnny Cash and singer-songwriter Rosanne Cash and Canadian soprano Measha Brueggergosman. The theatre is also hosting several exclusive performances, including Grammy award winner and vocalist Al Jarreau, performances by the Nai-Chen Dance Company and the Ahn Trio in Temptation of the Muses, Chamber Orchestra Kremlin and Sandy Hackett’s Rat Pack Show.

There are also several theatrical productions, including Sleeping Beauty by the Royal Moscow Ballet, a story about 17th century India and Luminato Festival production Taj, the original Broadway production of Menopause the Musical, puppetry and electroluminescent shoe DiNO-Light, Ballet Jorgen Canada’s production of The

Nutcracker, acrobatic show Traces by The 7 Fingers and award-winning illusionist Jason Bishop.

For more information, visit markhamtheatre.ca

Toronto Star
[Entertainment](#) / [Music](#)

Ambitious Markham on the map and then some: Littler

Canada's newest city? Yes, that is what Mayor Frank Scarpitti calls Markham and he has a July 1 resolution from his council to back him up.

Performers dance in *Swan Lake* at the Flato Markham Theatre.

By: [William Littler](#) Music Columnist, Published on Fri Oct 05 2012

MARKHAM—Canada's newest city? Yes, that is what Mayor Frank Scarpitti calls Markham and he has a July 1 resolution from his council to back him up.

In Ontario, it takes no more than a town council's vote to achieve city status but as Mayor Scarpitti explained just over a week ago, when pulling a rope to unveil a new sign on his city's principal performing arts venue, Markham's claims extend beyond chutzpah.

With a population currently topping 310,000, the most diverse city in the country (according to Statistics Canada) also describes itself as our high-tech capital. Its growth rate far surpasses the national average and its ambitions are cultural as well as economic.

That is where the new sign comes in, changing the name of the 530-seat Markham Theatre to Flato Markham Theatre, through a million-dollar cultural sponsorship by Flato Developments. Built adjacent to and in partnership with the city's performing arts high school, the theatre has served the community for almost 28 years, paralleling its dramatic growth with programming of increasing scale and sophistication.

Today, under the management of Sherbrooke-born Eric Lariviere, it plays host annually to some 340 events and represents one of the most active venues of its kind in the Toronto region.

Its importance can be gauged from this season's opening production, a three performance world premiere run (following the name change ceremony) of Bengt Joergen's *Swan Lake*, marking the beginning of his Toronto company's silver anniversary season and its seven province national tour.

One of the most popular of all classical ballets, *Swan Lake* has traditionally been thought of as a vehicle for large companies, such as the National Ballet of Canada. But in an age when rising costs have curtailed large company touring, Ballet Joergen has developed a valuable role in taking ballet to smaller theatres across the country. With only 25 dancers, its *Swan Lake* obviously lacks the grand scale of its National Ballet counterpart. And yet, the company's compactly designed production fitted nicely onto the Flato Markham Theatre stage and offered dancing of a standard fully equal to the ballet's needs.

Dance lacks the profile it once possessed on Toronto stages and Eric Lariviere sees this situation as an opportunity for his theatre to fill a gap. The Royal Drums and Dancers of Burundi are slated to arrive Oct. 14, followed six days later by the Menaka Thakkar Dance Company's production, *In Search of the Other Ganesh*. Later dance attractions include Ballet Creole's *Soulful Messiah* (Dec. 13), Ballet Joergen's *The Nutcracker*, Dec. 30, Ballet British Columbia (Feb. 13) and the Romulo Larrea Tango Ensemble (March 8).

As the names of some of these attractions suggest, Lariviere is conscious of the changing character of his community. Multi-cultural programming occupies much of the season.

But traditional western classical programming, some of it featuring artists bypassing downtown Toronto, has not been forgotten. The Jerusalem String Quartet appears Oct. 12; the Toronto Concert Orchestra conducted by Kerry Stratton, with Kornel Wolak as clarinet soloist, Nov. 8; the Toronto Symphony Orchestra's TSO Brass, Dec. 20; virtuoso violinist Leila Josefowicz, Jan. 31; the Nathaniel Dett Chorale and Elmer Iseler Singers, March 1; and virtuoso pianist Jon Kimura Parker, April 2.

The Kindred Spirits Orchestra, conducted by Kristian Alexander, makes the theatre its home for an entire six concert series (with Mayor Scarpitti as honorary patron) as does Markham Little Theatre for a four production season.

The refurbished theatre is not Markham's only claim to cultural consciousness. As John Ryerson, the new city's director of culture, points out, the Markham Museum lies just down the road on a 25-acre site, while the Frederick Varley Art Gallery (named in honor of the Group of Seven artist who spent his last years in Unionville) currently has three shows touring nationally.

With 400 corporate head offices and 900 high-tech and life-sciences companies within its precincts, Markham obviously boasts an educated population with a taste for the finer things of life.

But the Flato Markham Theatre's management isn't taking chances, it's investing heavily in educational and outreach activities and collaborating with similar venues in other Ontario communities — most notably in Brampton, St. Catharines, Burlington and Kingston — to share the costs of presenting significant artists.

"I'm not just running a theatre," Lariviere says. "Live arts matter to us all."

OPINION

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EDITORIALS

Let's show appreciation for theatre venue's efforts

Markham has a lot to offer and one of its real assets is the Flato Markham Theatre, which offers both professional shows for the entertainment of residents while serving as an excellent venue for local amateur productions and cultural and community events.

The theatre announced the lineup for its 2013-2014 professional series Monday and there is plenty of great entertainment to be enjoyed close to home.

From Juno and Grammy award winners to a showcase of up-and-coming youth talent, there's a lot there to enjoy.

Real effort has been made in recent years to ensure the diversity of performers coming to the stage reflects some of the diversity found in our city, from Chinese musicians to Bollywood dancers to performers from Israel.

This year is no exception with a great mix of talent reflecting the unique mix of cultures one can find everyday here in the city.

But these kinds of cultural offerings don't come without community support, which is why you, your family or your company should get behind the theatre and support live entertainment in a unique venue close to home.

The theatre runs an annual campaign to support Markham

Theatre Discovery, which brings culture to the community through live performance.

Donations help support school matinees for some of the great shows the theatre brings, drama camps and actor workshops, community festivals and special events.

Many local companies have already stepped up to help the theatre through sponsorships and the like, but they can always use more.

Of course, you can also simply buy tickets, be they season's tickets or individual tickets, to help keep this unique local venue humming.

The theatre has done a good job of keeping tickets prices reasonable, certainly when compared to a downtown performance where you might also have to pay for parking after battling your way down the Don Valley Parkway.

The city has also taken steps to reduce the subsidy taxpayers provide by selling the naming rights to the theatre.

It's now up to residents to do their part and support the theatre by taking a look at the upcoming schedule and considering buying tickets for yourself, family or friends (theatre/concert tickets make great gifts!) so that Markham's live theatre venue can thrive.

The naughty boy of modern dance shows no signs of slowing down

PAULA CITRON

Published Monday, Apr. 25, 2011 06:00PM EDT

Last updated Friday, Sep. 16, 2011 11:35AM EDT

The Paul Taylor Dance Company's last tour to Canada was in 2000, when it appeared at Montreal's Place des Arts. If you want to catch a performance this time around, you'll have to venture outside the major cities: Think Brampton, Ont., St. Catharines, Markham or Kingston.

At 80, he is the last remaining pioneer of modern dance still alive, and, more to the point, still creating. Nabbing his legendary New York-based company is a feather in the caps of the feisty programmers in these smaller centres.

"We four theatres often work together to create a viable tour," says Brian McCurdy, cultural director for the city of Kingston. "The more dates, the more attractive the offer. We're all thrilled about Taylor." The tour starts with the Rose Theatre in Brampton on Apr. 26, and hits the other cities on the next three nights.

Taylor, who was born in Washington, D.C., in 1930, is modern dance royalty. He performed with Martha Graham's company for seven years – it was the iconic Graham herself who dubbed Taylor "the naughty boy of dance," because he took on any theme, no matter how outrageous.

The Globe reached Taylor at his New York studio.

How do you feel about not appearing in a major city?

We're glad to come to any place to perform, but I do understand that two of the venues are near Toronto. I guess no one else asked us.

You came to dance very late – when you were in your third year at the University of Syracuse. Why the switch?

It was to get away from painting. I was also a swimmer and I craved activity. As a painter, I was standing behind an easel. A girl in my painting class belonged to a little dance group and she asked me to partner her. I fell in love with dance and took my final year at Juilliard in the dance program. I was 22 and I had to really work hard.

How did you get into Martha Graham's company with so little training?

I did have teachers from the Graham company at Juilliard, but basically, it was pure luck. There weren't too many men in modern dance, so I had that going for me. I was big, eager and I looked good. My body was in shape because of swimming, and I understood training and discipline.

What was Graham like? She is such a legend.

I just loved Martha, although she was difficult and outrageous. It's not a well-known fact about her, but she could be very funny. We'd laugh and laugh at rehearsals. I still think about her. She left an indelible impression on me.

What was Graham's strongest influence on you?

You could say it was a negative influence. I wanted to be sure that my dances didn't look like hers. It was knowing what not to do. Of course, I did steal things, like a run in *Aureole*.

You're known as a very eclectic choreographer.

I hope so, because I want to be different each time. I actually try to forget a work once it's created so I can start afresh. I challenge myself to create something I haven't done before. There are, of course, resonances of the old in the new.

For example, what are you working on now?

It's called *The Uncommitted*, and is about people who don't connect, or who can't stay connected for very long. The new thing is using four pieces by composer Arvo Pärt. I've never used his music before, and it's unlike anything else that I've set dances to.

What would you say is the Paul Taylor signature?

Dance steps. In other words, my dancers dance, unlike a lot of the self-indulgent trash coming out of Europe that's filled with technology, acrobatics, aerial stuff, and the like. It's people following trends. They just want to do the latest thing. I did like Pina Bausch's work, though, because her company moved to a definite point of view. Did you know that we were at Juilliard at the same time? We studied ballet together with Antony Tudor.

Does this mean that you've never included technology or text in your dances?

The stage, lights and dancing are good enough for me. Besides, all that technology is expensive, and funding is getting tougher all the time.

Where do you get your inspiration from?

The dancers themselves are an inspiration, and often, when I'm beginning a new piece, I'll look at the company and see who is due for a good part. Music is important. I hear dances in the music. Also, something that I see can trigger an idea. *Esplanade*, for example, was inspired by a girl running to catch a bus. It was the running that I thought was so beautiful.

What do you look for in your dancers?

Strong technique, but that's not hard to find because schools are turning out whiz kids. I also look for individuality – a new dancer can't look like someone already in the company, and they each have to be attractive in some way. Finally, the person has to be a good team member because we are a professional family where trust is very important.

What's it like being the last man standing, as it were, and what do you think your legacy will be?

If you outlive everyone else, you're the only one at the top. As for my legacy, I hope they'll say that I was a nice guy and that I meant well.

This interview has been condensed and edited.

The Paul Taylor Dance Company tours to the Rose Theatre, Brampton, Ont. (April 26); Brock University Centre for the Arts, St. Catharines, Ont. (April 27); Markham Theatre, Markham, Ont. (April 28); and the Grand Theatre, Kingston (April 29).

The works:

The acclaimed 16-member Paul Taylor Dance Company will perform four different retrospective programs on the Ontario tour, including some of Taylor's most famous works:

Rose Theatre, Brampton (April 26)

Also Playing (2009)

The Word (1998)

Esplanade (1975)

Brock University Centre for the Arts, St. Catharines (April 27)

Cloven Kingdom (1976)

Phantasmagoria (2010)

Company B (1991)

Markham Theatre for Performing Arts, Markham (April 28)

Polaris (1976)

Three Dubious Memories (2010)

Promethean Fire (2002)

Grand Theatre, Kingston (April 29)

Arden Court (1981)

Dust (1977)

Black Tuesday (2001)

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Paula Citron

Paul Taylor's still bad and many are glad

By Michael Crabb
Toronto Star: Apr 23, 2011



Paul Taylor Dance Company in *Company B* Photo: Paul B. Goode

For an 80-year-old and internationally much-honoured choreographer now considered an icon, it must be reassuring to find oneself still routinely referred to as the “bad boy” of modern dance.

Pittsburgh-born Paul Taylor may no longer be the athletic six-footer-plus who thrilled audiences as a dancer, but the impish iconoclasm and willingness to tackle tough subject matter that earned him the “bad boy” label as a choreographer still sticks.

Despite a late, post-college start, Taylor was choreographing even as he honed his craft as a dancer with such luminaries as Martha Graham and Merce Cunningham. He broke rules, challenged conventions and explored new paths with dances that oscillated between

deeply unsettling and joyful. His buoyant 1962 *Aureole* has been danced by companies worldwide.

Incest, religious zealotry, human sexuality, desire and dysfunction became recurrent themes; also war. *Company B*, Taylor's 1991 take on Andrews Sisters songs — briefly performed by the National Ballet of Canada five years later — contrasts heroism and nationalistic fervour with touching depictions of military camaraderie and the reality of pointless sacrifice.

Since founding his own troupe 56 years ago, Taylor has made more than 130 dances of dazzling variety. The company has toured to more than 500 cities in 62 countries. No other modern dance choreographer has achieved this kind of popularity while remaining staunchly true to artistic principles.

Yet if Taylor, as is often claimed, is the greatest living American choreographer, how is it that we rarely see his work here?

It's more than a decade since the Paul Taylor Dance Company trod Canadian soil, 20 years since it danced in downtown Toronto. Even Ottawa's National Arts Centre, which presents the country's most impressive annual international dance season, has not hosted the troupe since 1993.

In Toronto's case there are several factors. Except for *Luminato*, the city's five-year-old arts extravaganza, there's no presenter with the resources to offer the guaranteed fee a company such as Taylor's reasonably commands.

Available space is another issue. The 3,200-seat Sony Centre is too big. What mid-size venues exist are rarely available. Harbourfront Centre's 450-seat Fleck Dance Theatre is too tight a fit. The last time the troupe played there it was as the "lost leader" in a long-gone international dance subscription series backed by corporate sponsorship.

And there's the issue of fashion. In today's hip contemporary dance world Taylor is sometimes perceived by presenters — not audiences, mind you — as old-fashioned. In his stubborn, octogenarian way Taylor still believes that theatrical dance should actually be about dancing — real movement, steps — and that it should be, well, *theatrical*.

And, of course, dark and iconoclastic as he can be, Taylor is also a profound humanist with a wry sense of humour. His work is a far cry from the trendy, over-intellectualized, minimalist, mixed-media, post-post-whatever self indulgences that are routinely passed off as "dance" today.

Those who don't buy into that rubbish should, then, be grateful that a similarly minded group of enterprising Ontario presenters who oversee programming for smaller venues outside the big city has found a way to bring the Taylor company back to Canada.

As Markham Theatre general manager Eric Larivière explains, he and his colleagues in Brampton, St. Catherines and Kingston attended a performing arts fair in New York last year and pinpointed Taylor's 16-member troupe as just the kind of dance attraction they'd like to offer. Says Larivière: "We thought how cool would that be if we could make it happen."

They used the power of networking and what in the business is called "block booking" to cut a deal with the Taylor company for an Ontario mini-tour of four one-night-stands, back to back. Without revealing too much, Larivière says the troupe, eager to cross the border again, was willing to negotiate a manageable fee.

Best of all, the Taylor troupe, which has 19 of his dances in active repertoire this celebratory season, is performing four totally different programmes, each a mix of newer works and Taylor classics, carefully selected to reflect the gamut of his choreographic genius. "It means," says Larivière, "that diehard fans will likely want to catch more than one show."

It will likely win Taylor a whole new audience of Canadian fans, too.

(April 26, Rose Theatre, Brampton, 905-874-2800 or www.rosetheatre.ca; April 27, David S. Howes Theatre, Brock University, St. Catherines, 1-866-617-3257 or www.arts.brocku.ca; April 28, Markham Theatre, Markham, 1-866-768-8801 or www.markham.ca; April 29, Grand Theatre, Kingston, 613-530-2050 or www.kingstongrand.ca)



Flato Markham Theatre

LIVE ARTS MATTERS.

Flato Markham Theatre位於萬錦市中心，交通便利，多樣化的套票選擇、學生優惠、大量的免費停車位，在您的住宅區域內提供高品質的世界級藝術表演。

Flato Markham Theatre每年提供超過300場現場演出，小劇場、演唱會、喜劇表演以及各種適合闔家觀賞的娛樂表演，是GTA地區的文化娛樂事業的多元化的風向標。

Flato Markham Theatre在每年9月至下年5月的季度表演內，都致力於將受人喜愛的優秀國際藝術家以及加拿大本土擁有才華的表演者帶給GTA的各位觀眾。

Flato Markham Theatre的「12-13鑽石系列」季度新項目包含了一系列高水準的表演，包括Ukulele大師Jake Shimabukuro，風靡八十年代的經典組合Air Supply，優秀聲樂劇院表演團體Voca People。此外，亦會為大家帶來本地著名歌手演出，其中包括Molly Johnson, Dominic Mancuso, Laila Biali, Jon Kimura Parker and André-Philippe Gagnon等，勢必為您帶來難忘的體驗！



Ballet BC
February 15



Voca People
March 2



Air Supply
March 7



Bowfire
"The Total String Experience"
March 15

Outerbridge 魔幻組合呈獻： 幻影時空 — 穿越時間的奧秘 全國魔術巡迴之旅 Outerbridge — Clockwork Mysteries: "Grand Masters of Illusion"

魔術變化無窮，結果往往震動人心。業內首屈一指的魔術組合Ted及Marion Outerbridge將於二月十日在Flato Markham Theatre萬錦劇院將其魔術奇跡呈獻給觀眾，讓喜愛魔術的您能近距離體驗魔術神秘之美。Ted自小對魔術鍾情，十二歲時以小魔術師身份為鄰居的生日派對作演出；十八歲成功登上國際舞臺表演，這早期的成就肯定他對魔術的一心一意，令他鎖定魔術師為終身職業，努力不懈地專注研究。而Marion，Ted的妻子，為他的得力助手。他們二人默契十足，被譽為「最合拍魔術組合」，其最著名的表演包括「時光倒流」"time machine"，「飄浮的探戈」"Tango Flotanta"，「魔幻鬧鐘」"Alarm Clock"及「人體分割」"A Lady Divided"等。

Outerbridge魔幻組合呈獻：幻影時空 — 穿越時間的奧秘是一個精心策劃的舞台劇，屆時邀請您與家人一齊參與這冒險之旅。Outerbridges為我們創造一個無比魔幻的時空，帶領我們進入一個奇異，充滿神秘色彩的新國度。乘坐上時光機穿越時間的束縛，享受時光在自己的手中翻轉，探索時間囊的奧秘。這個魔術巡迴表演被稱為全國大型及最成功的魔術表演，曾獲得2011年度安大略省的優秀獎及由卑詩省Touring Council頒發的2010年度巡迴藝術家獎。這具創意性的魔術演出，勢必能為觀眾帶來耳目一新的感覺。

好消息！Outerbridge將在二月六日早上於Flato Markham Theatre萬錦劇院並且由CITY TV的晨間節目（Breakfast Television）現場直播他們精彩的魔術表演，大家可透過電視螢光幕搶先體驗到這場魔術盛宴。Breakfast Television節目將於早上六時至九時播出，大家絕不能錯過這精彩絕倫的精華版演出。



2月10日
星期日
下午二時

Prime : \$34

普通票價：\$29

家庭套票：\$100(4張)

*必須帶同一位17歲以下小童

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售票處：星期一至六
早上11點至下午6點

Leila Josefowicz

本國著名的小提琴家Leila Josefowicz演奏的每首歌曲能觸動人心。Leila自小已對小提琴一見鍾情，因此認真專研，並鍛煉出純熟的技巧。在1994年，她因機緣巧合參與了著名指揮和小提琴家Sir Neville Marriner的演出，自此之後，Leila已出現在許多世界上最負盛名的樂團和著名指揮表演中，令她的音樂生涯豐富多彩。這實力非凡的小提琴家將於一月三十一日晚上八時在Flato Markham Theatre萬錦劇院為大家帶來精湛技藝，千萬不要錯過這個好機會！



Programme: Brahms, Sonatensatz; Shumann, Sonata No. 1 in A minor; de Falla, Suite Populaire; Kurtag, Three Pieces; and Beethoven, Sonata No. 8 in G major.

1月31日
星期四
晚上八時

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普通票價：\$49

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Wedding Show attracts thousands of visitors

STAFF REPORTER

Toronto

Visitors turned out in large numbers to attend the 16th SUHAAG Show presented by Chevrolet, in association with Brita. Showcasing the best and most glamorous in wedding couture, the 2013 Show held at the Toronto Congress Centre attracted more than 7,000 prospective brides, grooms, parents and others.

People at the venue had access to offerings by over 175 booths that included a range of wedding service providers from photographers and mehndi artists, fashion specialists, make-up artists as well as financial consultants. Fashion shows at the event were showcased by some of Greater Toronto Area's leading boutiques featuring uniquely created designs including conventional outfits and traditional styles fused with Canadian designs.

The main attraction was a draw for the chance to win a Chevrolet Cruze as a wedding gift valued at \$24,285. Other giveaways included an all-inclusive trip to any Palace resort in Mexico courtesy Absolutewedding.com, a pair of tickets to Bharati at the Sony Centre, one night Jacuzzi Suite stay at any Monte Carlo Hotel and a Brita pitcher filtration system gift basket.

The first 150 brides at the show were presented with a free copy of the SUHAAG Weddings, Fashion and Lifestyle magazine.

"With over 400 pages, the magazine features editorial that ap-



The fashion show



Yet another view of the fashion show



The Suhaag Show



A view of the audience Courtesy: SUHAAG

peals to a wide range of individuals including newly engaged couples, their families and friends," says Sanjay Agnihotri, organizer of the event. The magazine issue was ac-

companied by a leather bound wedding portfolio.

"This portfolio is a boon for any would-be-couples to plan the perfect wedding and another first

of its kind in Canada," says Agnihotri adding that the magazine will be available at Chapters and Indigo bookstores across the country later this month.

The magazine has an exhaustive wedding checklist and resources with more than 200 vendors offering the best in wedding planning services.

RENU MEHTA

Toronto

It was a full house for Sarod maestro Ustad Amjad Ali Khan who mesmerized with his music. Known as the best of his generation, he played solo music as well as a joint concert with his sons -- Amaan Ali and Ayaan Ali.

"It is indeed a matter of great joy and honour for me to present my music for music lovers. For me, there are only two types of music. One is pure sound (which is the purest form). The other is based on literature, text, lyrics, story, etc. There is an old saying language creates barriers. Through pure sound of the instrument, one cannot lie or abuse a person. Music has to be felt and experienced," said Khan as he played at the Flato Markham theatre on February 10.

The great musician also thanked Panorama India for their support.

Khan was born in Gwalior on 9 October 1945 as Masoom Ali Khan, the youngest of seven children, to Gwalior court musician Hafiz Ali Khan and Rahat Jahan. His family is part of the Bangash lineage and Khan is in the sixth generation of mu-

A full house for India's Sarod maestro



Ustad Amjad Ali Khan

sicians; his family claims to have invented the sarod. His personal name was changed by a sadhu to Amjad.

Khan received homeschooling

and studied music under his father. In 1957, a cultural organization in Delhi appointed Hafiz Ali Khan as its guest and the family moved to Delhi.

Friends of Hafiz Ali convinced him of the importance of formal schooling. As a result, Amjad was taken to meet the Principal of Modern School in New Delhi and admitted there as a day scholar. He attended Modern School from 1958 to 1963.

Khan first performed in the United States in 1963 and continued into the 2000s, with his sons. He has experimented with modifications to his instrument throughout his career. Khan played with the Hong Kong Philharmonic Orchestra and worked as a visiting professor at the University of New Mexico. In 2011, he performed on Carrie Newcomer's album Everything is Everywhere with his sons.

Khan received the Padma Shri in 1975, the Padma Bhushan in 1991, and the Padma Vibhushan in 2001, and was awarded the Sangeet Natak Akademi Award for 1989 and the Sangeet Natak Akademi Fellowship for 2011. He was awarded the Fukuoka Asian Culture Prize in 2004.

The US state Massachusetts

proclaimed April 20 as Amjad Ali Khan Day in 1984. Khan was made an honorary citizen of Houston, Texas, and Nashville, Tennessee, in 1997, and of Tulsa, Oklahoma, in 2007.

He received the Banga-Vibhushan in 2011.

Sarod maestro Amjad Ali Khan, who has shared his rich experience in Indian classical music in classes across the West, will now teach for three months at Stanford University, this course will have lessons on Sarod as well.

A Gulzar directed documentary on Amjad Ali Khan won Filmfare award in 1990.

Khan cared for his diabetic father until he died in 1972. His family arranged a marriage, which failed, and Khan married a second time to Bharatanatyam dancer Subhalakshmi on September 25, 1976. Subhalakshmi Barooah Khan is a native of Assam and has stopped performing. They have two sons, Amaan, the older one, and Ayaan, who were taught music by their father. Khan is a Muslim and his wife is a Hindu. Their family home in Gwalior was made into a musical center and they live in New Delhi.

