

**La Scena Musicale  
5th Anniversary  
Fundraising and Awareness Campaign**

La Scena Musicale is pleased to announce the details of their fundraising and awareness campaign to mark their 5th Anniversary.

• **5th Anniversary Issue (September 2001):**

- La Scena Musicale will look back at some of the highlights of the last 5 years.
- On the cover: Louis Lortie plays Beethoven
- Follow-up on our artists who will perform in the Benefit Gala
- Fall Preview: Hot Concert Picks in Quebec, Canada, and beyond
- In addition: articles, news, books and CD reviews
- 40,000 copies
- 80 pages: 16 glossy pages and 64 newsprint pages (with 16 pages in mando)

• **Benefit Gala:** the first La Scena Musicale Benefit Gala will be held on September 12 at the Centre Pierre-Péladeau in Montreal. The participation of many of Canada's leading musicians, all of whom have agreed to waive their concert fees, makes this the event to launch the musical season in Montreal.

• **Benefit Gala Mailing Campaign:** the inclusion of a leaflet announcing the Benefit Gala in the August or September mailing of music and arts groups, and the inclusion of the announcement of the gala in newsletters.

• **La Scena Musicale Awareness Months:** distribution of copies of La Scena Musicale during September and October at concerts.

• **La Scena Musicale Subscription Partnership:** Arts groups can offer their subscribers a one-year subscription to La Scena Musicale at a 50% reduction (\$12.50 including taxes).

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**NEWS RELEASE**

**La Scena Musicale Announces 5th Anniversary Readers' Choice Benefit Gala Programme.**



Julian Armour



Denis Brott



Donna Brown



Stéphane Lemelin



Marie-Nicole Lemieux



Yannick Nézet-Séguin



Nathalie Paulin



Daniel Taylor

Montreal—August 13 / La Scena Musicale is pleased to announce the programme of the 5th Anniversary Benefit Gala to be held on September 12, 2001, at the Centre Pierre-Péladeau in Montreal. The choice of the programme was a collaborative effort of the invited musicians and the readers of La Scena Musicale. In May 2001, six of the musicians provided lists of works they would like to perform. From these lists, 132 readers of La Scena Musicale and visitors to the website <scena.org> voted on the works they would most like to hear. And finally, as a surprise Editor's Choice, the programme of the concert will contain several duets accompanied by the new baroque ensemble Theatre of Early Music, who will make their Montreal debut.

The participation of some of Canada's leading musicians: Julian Armour (cellist), Denis Brott (cellist), Donna Brown (soprano), Stéphane Lemelin (pianist), Marie Nicole Lemieux (contralto), Yannick Nézet-Séguin (pianist), Nathalie Paulin (soprano), and Daniel Taylor (countertenor), make this the event to launch the classical music season in Montreal. At the concert, Stéphen Lemelin will collaborate with Donna Brown, Julian Armour and Denis Brott, Yannick Nézet-Séguin will make a rare appearance as accompanist to Marie-Nicole Lemieux and Nathalie Paulin, while Daniel Taylor will be accompanied by Lisa Godwin. The concert will feature a duet with Donna Brown and Daniel Taylor from the Pergolesi *Stabat Mater*; in addition, Marie-Nicole Lemieux will sing a duet with Daniel Taylor from Handel's *Giulio Cesare*, as a preview of the production in which they will perform with the Canadian Opera Company in April 2002.

Tickets for the concert are \$25, \$50 with reception, and \$15 for students, and can be ordered by calling (514) 948-2520. As a door prize, ticket holders have a chance to win one of 2 pairs of Blueroom speakers, courtesy of Media Etc. The Benefit Gala is co-produced by Chaîne culturelle de Radio-Canada, and will be broadcast on Radio-Concerts on September 17. Highlights of the concert will be rebroadcast on CBC Radio Two on Music from Montreal hosted by Kelly Rice on November 4, 2001.

**Concert Sponsors**

- Radio-Canada
- Hôtel XIXe siècle
- Media Etc.

Media Contact: Hélène Cantin

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## La Scena Musicale

In its 5 years of publishing, the free non-profit magazine La Scena Musicale has become an integral part of the Canadian cultural scene.

As La Scena Musicale begins its sixth year of operation, it is keen on continuing and improving its services and activities:

- Free Print magazine - 40,000 monthly copies and growing
- Canadian Classical Music Calendar (in print and on the internet)
- LSM Newswire (Press Release service on the internet)
- Classical Music News Database (internet)
- Classical Music Webcast Scheduler (internet)
- Concert Reviews (internet)
- Canadian Student Writing Contest
- Organizing and Sponsoring of Conferences and Masterclasses
- Graphics and design services



**About La Scena Musicale**, Canada's Guide to Classical Music:

**La Scena Musicale** is a free monthly magazine published in English and French by La Scène musicale, a non-profit organization dedicated to the promotion of classical music. Each issue contains a comprehensive calendar of concerts, compact disc reviews, concert reviews, interviews with musicians, as well as feature articles on the local, national and international classical music scenes.

The printed version of La Scena Musicale is distributed across Canada with particular emphasis in the Montreal, Quebec City, Ottawa-Hull and Toronto regions. The electronic version is available world-wide on the internet.

**About La Scena Musicale Online (<http://www.scena.org>):**

Published by La Scène musicale, La Scena Musicale Online is one of the internet's leading classical music content providers. It consists of original content (interviews, articles, reviews), the Canadian Classical Music Calendar, ClassicalMusicNews.org (links to classical music news articles around the world), LSM Newswire (press releases on classical music from around the world) and the Classical Music Webcast Scheduler (searchable database). La Scena Musicale Online was one of the first classical music websites to offer its entire print magazine free in both HTML and Adobe Acrobat PDF formats.

In its special 50 Best Music Web sites issue published in February 2000, Chamber Music Magazine selected La Scena Musicale Online as the 3rd Best Music Web site. In its May 2000 special issue on the Net, Le Monde awarded La Scena Musicale Online 4 stars out of 4 (only one of two sites to receive such an honour). This news prompted Montreal Gazette classical music critic Arthur Kaptainis to write an article about our web site that appeared in the Saturday edition (June 17, 2000). The French magazine Best of Web (No. 8, July 2001) chose La Scena Musicale Online as one of the 500 best websites in the world.

La Scena Musicale Online can be reached by the internet domain names: [scena.org](http://scena.org), [lascena-musicale.org](http://lascena-musicale.org) and [ClassicalMusicNews.org](http://ClassicalMusicNews.org).

Information: Wah Keung Chan, Publisher / Editor  
(514) 274-1128

# Did you know?

Gala-bénéfice / Benefit Gala

## The 5 Years of La Scena Musicale

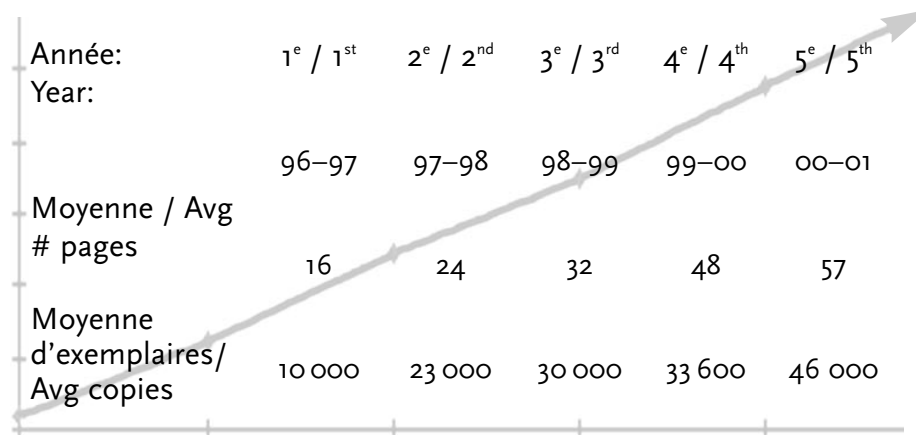
Its dedication to service to the classical music community has produced:

- 49 issues
- 1674 pages
- 336 feature articles
- 760 CD and book reviews
- 21,774 published classical music listings
- 24,500 classical music listings on the internet
- 1,369,000 printed copies of the magazine
- 58,908,000 total pages of the magazine distributed
- **Exclusive Canadian interviews with International artists:** Alfred Brendel, José van Dam, Renée Fleming, Jordi Savall, Andrew Manze, Mathias Goerne, Joan Sutherland, Ben Heppner, Bryn Terfel, Cecilia Bartoli, Barbara Hendricks and Dmitri Hvorostovsky.
- **Conductors sharing their thoughts:** Charles Dutoit, Krzysztof Penderecki, Bernard Labadie, Philippe Herreweghe, Jacques Lacombe, Yves Abel, Joseph Rescigno and Lorraine Vaillancourt
- **Some of Canada's most talented young artists:** Yannick Nézet-Séguin, Lyne Fortin, Brett Polegato, Desmond Byrne, Karina Gauvin, Marc-André Hamelin, Daniel Taylor, Donna Brown, Gerald Finley, Chantal Juillet, Suzie LeBlanc, Danielle Leblanc, Isabel Bayrakdarian, Yegor Dyachkov, Lara St-John, Leila Josefowiz, Amanda Forsyth, Quatuor Molinari, Nathalie Paulin, James Ehnes and Marie-Nicole Lemieux.

## Publishing Year 2000-01

- average number of pages: 57
- 50% of the magazine is advertising
- The calendar takes up 26% of the editorial pages
- 59.45% of the articles are in French
- 6,233 calendar entries in print
- 7,992 calendar entries on the web
- 6 out of 93 articles were reprints (6.5%) of which two were published in translation for the first time.

• La Scena Musicale has not received any funding from the Canada Council, the Conseil des arts et des lettres du Québec (CALQ), and the Conseil des arts de Communauté urbaine de Montréal (CACUM).



La Scena Musicale  
Le 12 septembre 2001 à 19h30 / September 12, 2001 at 7:30 p.m.  
Salle Pierre-Mercure  
Centre Pierre-Péladeau

## Programme

### Les choix des lecteurs / Readers' Choice



Julian Armour

L'Invitation au voyage (Duparc)  
Chanson triste (Duparc)  
Träume (Wesendonck-Lieder, Wagner)  
Marie-Nicole Lemieux, *contralto*  
Yannick Nézet-Séguin, *piano*



Denis Brott

Bach-Kodaly - Prélude et fugue en do# mineur / Prelude and Fugue in C# minor  
Julian Armour, *violoncelle / cello*  
Stéphane Lemelin, *piano*



Donna Brown

Lieder de / of Franz Schubert  
*Nacht und Träume*  
*Gretchen am Spinnrade*  
*Die Forelle*  
*Im Frühling*  
Donna Brown, *soprano*  
Stéphane Lemelin, *piano*



Stéphane Lemelin

Ombra mai fu (Händel: Xerxes)  
Cantate 170, premier mouvement / Cantata 170, first movement (Bach)  
Daniel Taylor, *alto / countertenor*  
Lisa Godwin, *piano*

### — Entracte / Intermission —



Marie-Nicole Lemieux

Bruch: Kol Nidrei  
Debussy: Sonate  
Denis Brott, *violoncelle / cello*  
Stéphane Lemelin, *piano*



Yannick Nézet-Séguin

Je veux vivre dans ce rêve... (Juliette, *Roméo et Juliette*, Gounod)  
Regnava nel silenzio... (Lucia, *Lucia di Lammermoor*, Donizetti)  
Air des bijoux (Marguerite, *Faust*, Gounod)  
Nathalie Paulin, *soprano*  
Yannick Nézet-Séguin, *piano*



Nathalie Paulin

### Le choix du Rédacteur / Editor's Choice



Daniel Taylor

Pergolesi - Stabat Mater (No.1, 9)  
Donna Brown, *soprano*  
Daniel Taylor, *alto / countertenor*  
Theatre of Early Music

Duo/Duet, Act I/Premier acte - Cornelia et/and Sesto (Händel: *Giulio Cesare*)  
Marie-Nicole Lemieux, *contralto*  
Daniel Taylor, *alto / countertenor*  
Theatre of Early Music



Julian Armour

**Julian Armour, cellist**

Julian Armour is a graduate of McGill University, where he was a student of the distinguished Canadian cellist, Walter Joachim. After graduation, he continued his studies with some of the greatest cellists of our time including Janos Starker, Ralph Kirshbaum, Aldo Parisot and Leonard Rose. He has played numerous solo recitals in Ontario, Quebec and the Maritimes, and has performed throughout Canada as a chamber musician. Mr. Armour is also heard regularly on CBC radio, both as a soloist and as a chamber musician. He is currently principal cellist of the chamber orchestra “Thirteen Strings” and is Artistic and Executive Director of the highly successful Ottawa Chamber Music Society. Under his directorship, this Society’s main event, the Ottawa International Chamber Music Festival, has grown to become the world’s largest chamber music festival.

An avid chamber musician, Julian Armour has been a member of the Manfred Trio and the Ottawa String Quartet, and performs regularly with many of the best Canadian musicians. He has a strong interest in Canadian repertoire and has performed or programmed works by over 200 different Canadian composers. He has premiered over 60 solo and chamber music works, most of which were written especially for him.

Widely considered one of Canada’s leading experts on chamber music, Julian Armour was recently awarded the 2000 Victor Tolgesy Arts Award by the Council for the Arts in Ottawa, the Community Foundation’s Investing in People Award, in recognition of the work he has done bringing classical music to new audiences. *Ottawa Life Magazine* recently named him one of Ottawa’s Top 100 Movers and Shakers.

*“We want to dispel the myth that chamber music is intellectual and boring. If we can get people to come and then give them a really exciting performance, we’ve made a convert to the cause.”*

Read Philip Anson’s article on the Ottawa Chamber Music Festival (*La Scena Musicale*, Vol. 3, no. 9, July/August 1998) on our Web site at <http://www.scena.org/lsm/sm3-9/sm3-9Ottawa.html>

**Denis Brott, cellist**



Denis Brott

Denis Brott is recognized internationally as one of Canada’s finest performing musicians. He is Chairman of the Chamber Music Department and Professor of Cello and Chamber Music at the Conservatoire de musique de Montréal, Founder and Artistic Director of the prize-winning Montreal Chamber Music Festival and conductor of Les Jeunes Virtuoses, a training orchestra for young professional string players. He spends his summers teaching and performing at the Music Academy of the West in Santa Barbara, California.

The list of Denis Brott’s teachers reads like a pantheon of some of the world’s finest cellists. He studied with Leonard Rose at the Juilliard School of Music, Janos Starker at Indiana University in Bloomington and Gregor Piatigorsky at the University of Southern California. At a very young age, he won a succession of prizes, including the New York Affiliate Artist Award, Young Musicians Foundation Debut Award, Merriweather Post Competition and the Montreal Symphony Orchestra Competition. He has appeared as soloist with every major Canadian orchestra and performed under the batons of Zubin Mehta, Franz Paul Decker, Mario Bernardi, Yoav Talmi and other prominent conductors.

A devoted chamber musician, Denis Brott spent almost a decade in the Orford String Quartet, during which time he recorded more than 25 chamber music discs. Especially acclaimed were the recordings of the complete string quartets of Beethoven, which won the Grand Prix du Disque Award and two Juno Awards for Best Chamber Ensemble Classical Recording. He has appeared as guest with numerous ensembles including the Emerson String Quartet. During the 2001/02 season he will be performing the Brahms Sextets with the Tokyo String Quartet.

Denis Brott played a pivotal role in the creation of the Instrument Bank of the Canada Council, which gave him a magnificent 1706 David Tecchler cello for his lifetime use.

*“We are offering something people don’t get during the regular concert season: a different assembly of musicians, a beautiful location and a friendly approach to music making.”*

Read Philip Anson’s “Rite of Spring” (*La Scena Musicale*, Vol. 3 no. 7, May 1998) on our Web site at <http://www.scena.org/lsm/sm3-7/sm3-7Festival-Eng.htm>

**Donna Brown, soprano**



Celebrated Canadian soprano Donna Brown, renowned for the floating, angelic quality of her voice, has performed on many of the world's great opera and concert stages, including Paris, London, Tokyo, Geneva, Berlin, Toronto, Vancouver and Los Angeles and with many renowned conductors, among them Sir John Elliot Gardiner, Helmuth Rilling, Carlo Maria Giulini, Wolfgang Sawallisch, Kurt Masur, Daniel Barenboim, Armin Jordan, Kent Nagano, Jeffrey Tate, Charles Dutoit, Semyon Bychkov, Mario Bernardi, Peter Maag and Trevor Pinnock. She has received critical acclaim for such roles as Pamina (*Die Zauberflöte*), Sophie (*Der Rosenkavalier*), Almerina (*Rinaldo*), Gilda (*Rigoletto*), Nanetta (*Falstaff*), Zerlina (*Don Giovanni*), Servillia (*La Clemenza di Tito*) and Morgana (*Alcina*). Ms. Brown also appeared as Chimène in the world premiere creation of Debussy's unfinished opera *Rodrigue et Cimène* to celebrate the newly renovated Opéra de Lyon.

Donna Brown opened her 2000-2001 season in an early music concert with Hervé Niquet at the Festival de Musique sacrée in Ottawa, broadcast nationally on CBC and Radio-Canada. She has completed a recording of Debussy's early songs with pianist Stéphane Lemelin for ATMA. In December 2000, she made her debut with the New York Philharmonic under the direction of Kurt Masur at Avery Fisher Hall. Performances in Turin with conductor Jeffrey Tate and the RAI Orchestra. In April 2001, Brown returned to Germany for a concert tour and recording of Mozart's *Exultate Jubilate* with Helmuth Rilling. In June, she sang Mozart's *Coronation Mass* in Munich and Würzburg with the Bayerischen Rundfunks Orchester under the direction of Marcello Viotti.

Donna Brown studied piano, voice and composition in Ottawa and at McGill University in Montreal before moving to Paris to work with Noémie Perugia and Daniel Ferro. Scholarships took her to the Franz Schubert Institute in Bade bei Wien in Austria and the Herbert von Karajan Foundation in Salzburg, where she studied with Edith Mathis. Ms Brown made her debut in Paris as Micæla in Peter Brook's *Tragédie de Carmen*.

*"Opera is good therapy: you get to do things on stage that you wouldn't dare do in real life."*

Read Philip Anson and Wah Keung Chan's article "Donna Brown comes home" (*La Scena Musicale*, Vol. 3, no. 5, February/March 1998) on our Web site at <http://www.scena.org/lsm/sm3-5/sm3-5donnabrown-en.htm>

**Stéphane Lemelin, pianist**



A pianist with a broad and eclectic repertoire that ranges from the Classical period to the twentieth century and from art song literature to the Romantic concerto, Canadian pianist Stéphane Lemelin has received particular praise for his interpretations of Schubert, Schumann, Fauré and Ravel. He tours regularly in the United States and Canada and has given numerous performances in Europe.

A frequent participant in summer festivals including the Lanaudière International Festival, Parry Sound, Domaine Forget, Ottawa, and Vancouver Chamber Music Festivals, he has collaborated with artists such as Donna Brown, Boris Berman, Jacques Israelievitch, David Shifrin, Walter Trampler, and the St. Lawrence and Muir String Quartets. He has appeared as soloist with most of Canada's major orchestras including the Montreal Symphony under Charles Dutoit. Recital engagements have included London's Wigmore Hall, the Phillips Collection in Washington, the Ladies Morning Musical Club in Montreal and the Vancouver Recital Society.

After studying with Yvonne Hubert in Montreal, he worked with Karl-Ulrich Schnabel in New York, Leon Fleisher at the Peabody Conservatory, and Boris Berman and Claude Frank at Yale University, where he received the Doctor of Musical Arts degree.

A laureate of the Casadesus International Competition in Cleveland, he is the recipient of several national and international awards, including grants from the Canada Council, the Alberta Foundation for the Arts, and the Austrian Government. Since 1990, Mr. Lemelin has taught at the University of Alberta, in Edmonton, Canada. In the fall of 2001, he will join the faculties of the University of Ottawa as Professor of Piano and of the Université de Montréal as Visiting Professor.

You will be able to read Lucie Renaud's article in *La Scena Musicale's* September 2001 issue.



Marie-Nicole Lemieux

### Marie-Nicole Lemieux, contralto

Born in Dolbeau-Mistassini in Quebec, Marie-Nicole Lemieux started her musical studies at the Chicoutimi Music Conservatory in the class of Rosaire Simard. She subsequently studied at the Montreal Music Conservatory with Marie Daveluy, with whom she also took advanced classes. Since 1998, she has won several prizes, including those of the Canadian Music Competition, the National Music Festival, the “Festival d Musique du Royaume” and the Trois-Rivières Symphony Orchestra. Lemieux has given several recitals and concerts in Quebec, as well as for Canadian radio and television.

The year 2000 marked a turning point in her career. Having won the Joseph-Rouleau Prize and the Richard-Verreault prize in the Competition for Vocal Art of the “Jeunesses Musicales” of Canada, Lemieux won, in May, in Brussels, the First Prize in the Queen Elisabeth International Music Competition of Belgium, as well as the Special Lied Prize. These prestigious prizes have enabled her to make a name for herself in the international field and have given her the opportunity to appear in recitals and concerts with some of the finest orchestras in Europe, Canada and the USA. While she has already shown her excellence in both song and lied, her repertory covers music of all periods in both oratorio and opera. Recently, Lemieux was awarded the 2001 Virginia Parker Prize. Lemieux will make her operatic debut as Cornelia in Handel’s *Giulio Cesare* at the Canadian Opera Company in April 2002.

*“I said to myself, ‘Never, never again will anyone tell me I hadn’t given my all.’ So now every time I sing, I think that it is for the last—and the first time.”*

Read Wah Keung Chan’s article “The Compelling Voice Next Door” (La Scena Musicale, Vol. 6, no. 10, July/August 2001) on our Web site at <http://www.scena.org/lsm/sm6-10/Lemieux-en.html>

### Yannick Nézet-Séguin, conductor



Yannick Nézet-Séguin

Young conductor Yannick Nézet-Séguin is already in the forefront of the Quebec musical stage and also has an excellent reputation outside of the country. In November 1999, he figures among the Top 50 young personalities chosen by the Commerce magazine as outstanding in their sphere of activity. Winner of three Opus Prizes awarded by the Conseil Québécois de la Musique (Discovery of the year 1999 and “Prix du Public” in 1999 and 2000), he was chosen in December 1999 by the daily newspaper La Presse as the Personality of the Week. More recently, he was also selected by the international magazine L’Express as one of the 100 leading personalities in Quebec and by the magazine Entreprendre as one of the 101 Quebec movers and shakers. In September, he will receive the 2000 Virginia Parker Prize, an annual award for young classical music performers administered by the Canada Council for the Arts.

In April 2000, having just turned 25, Yannick Nézet-Séguin became artistic director and principal conductor of L’Orchestre Métropolitain du Grand Montréal with whom he is conducting a most promising second season in 2001-02. He is also chorus master and guest conductor at L’Opéra de Montréal (since 1998), where he conducted Mozart’s *Così fan tutte* and Debussy’s *Pelléas et Mélisande* in 2000-2001, and he will conduct Donizetti’s *L’Elisir d’amore* in 2001-2002. As well, he is artistic director and co-founder of the ensemble La Chapelle de Montréal which is about to begin its seventh season. Yannick Nézet-Séguin has been invited to conduct the Orchestre Symphonique de Montréal, the Grands Ballets Canadiens, Les Violons du Roy, the Vancouver Symphony, the Manitoba Chamber Orchestra, the Kitchener-Waterloo Symphony and will make his debut in the United States by leading *Così fan tutte* at Sarasota Opera.

*“Giulini taught me to be respectful of my work, the orchestra, the score, and the composer. It was extraordinary to watch the intensity of his body, his eyes and his hands. He said the first thing is to do what is natural and that means being most respectful of the composer’s intent.”*

Read Wah Keung Chan’s article “A Soaring Talent” (La Scena Musicale, vol. 5, no. 5, February 2000) on our Web site at <http://www.scena.org/lsm/sm5-5/Yannick-en.htm>





Nathalie Paulin

### Nathalie Paulin, soprano

Of Acadian heritage, soprano Nathalie Paulin made her European debut as Iris in *Semele* at the Opernhaus Halle. She toured the Czech Republic, with international engagements in Germany, the United States and Japan. Last season she joined Hervé Niquet and Le Concert Spirituel for Desmarest's *Grands Motets* with performances at Versailles, Metz and Luneville. Returning to the Dallas Opera, she was featured in *The Cunning Little Vixen*, and this season she will appear in the Dallas production of *Manon*. Ms. Paulin was recently featured in the World Premiere of the Applebaum/Moore opera *Erewhon* for Pacific Opera Victoria conducted by Timothy Vernon. A frequent guest star with Opera Atelier, she appeared with that company as Amour in Rameau's *Pygmalion*, Zerlina in *Don Giovanni* and, in the fall of 2000, as Andromede in *Persée*. She recently sang Adina in *L'elisir d'amor* for Orchestra London. Operatically, she was featured singing the title roles in L'Opera de Montréal's *Pelléas et Mélisande* and Chicago Opera Theatre's *Acis and Galatea*. Both productions received critical praise. For the upcoming 2001/02 season, she will sing Constance in *Dialogues des Carmélites* for Calgary Opera, Zerlina in *Don Giovanni* for L'Opera de Quebec, the title role in Handel's *Semele* for Chicago Opera Theatre and Susanna in *Le nozze di Figaro* for Cincinnati Opera.

As a concert artist, she was featured in *Messiah* by the Toronto Symphony Orchestra this season, sang *The Creation* for the Thunder Bay Symphony and sang with the St. Lawrence Choir and the Ensemble Amati in Vaughan Williams *Benedicite*.

An artist of extraordinary range, Ms. Paulin has toured Europe as a recitalist and has been heard in programmes of contemporary Canadian works across her home country. She is frequently heard in recitals on both French and English CBC radio broadcasts across Canada. Toronto's Aldeburgh Connection has engaged her in programmes celebrating the music of Bizet, Poulenc and Ravel. She has toured her home province of New Brunswick with Quatuor Arthur LeBlanc.

*"I have to find emotions that will relate to the way I live, to what my life is all about, to find it somewhere to generate them."*

Read Wah Keung Chan's article "The Road to Melisande" (La Scena Musicale, vol. 6 no. 8, May 2001) on our Web site at <http://www.scena.org/lsm/sm6-8/Paulin-en.html>

### Daniel Taylor, countertenor



Daniel Taylor

Daniel Taylor is now one of today's most sought-after countertenors. His Glyndebourne operatic debut in Peter Sellar's production of Handel's *Theodora* was greeted with unprecedented critical praise and followed on the heels of his operatic debut in Jonathan Miller's production of Handel's *Rodelinda* (recorded for EMI/Virgin Classics). He is receiving invitations from an ever-widening circle of the world's leading early and contemporary music ensembles, appearing in opera (Metropolitan Opera, Glyndebourne, Rome), oratorio (Monteverdi Choir and English Baroque Soloists, Les Arts Florissants, Collegium Vocale de Ghent, Orchestra of the Age of Enlightenment, Gabrieli Consort, The Academy of Ancient Music), symphonic works (Dallas, St. Louis, Philadelphia, Toronto, Rotterdam), recital (Vienna, Glasgow, Boston, New York), and film (Podeswa's "Five Senses" for Finline - Winner of the GENIE).

This season, Daniel Taylor appeared with Sir John Eliot Gardiner in the Bach Cantata Pilgrimage, a project which included dozens of performances and recordings from all over the world. He also appeared in recital at the Forbidden City Concert Hall in Beijing, China and at the Frick Collection in New York; in Schnittke's *Faust Cantata* with the Taipei National Symphony; in recital with William Christie and Les Arts Florissants, in the Bernstein Chichester Psalms with the Philadelphia Orchestra and also with the Montreal Symphony; in the Bach B minor Mass with the Berlin RIAS Kammerchor and Musik Podium Stuttgart, and made his debut as Goffredo in Handel's *Orlando* with the New York City Opera. Daniel has just returned from his debut with the Gabrieli Consort and Paul McCreech in Handel's *Orlando*.

In 2000, Daniel Taylor was honoured at the OPUS awards, receiving 'Artist of the Year'.

Taylor makes his Canadian Opera Company debut in April 2002 as Sesto in Handel's *Giulio Cesare*.

*"I wanted to be the kind of person that people go to hear in order to feel better, to hear beautiful music, to*

*have some sort of profound experience instead of being part of the circus act of, 'Oh, there's a countertenor!'—the curiosity."*

Read Wah Keung Chan's article "More than just a pretty voice" (La Scena Musicale, Vol. 6, no. 4, December 2001/January 2001) on our Web site at <http://www.scena.org/lsm/sm6-4/taylor-en.html>

### **Theatre of Early Music**

The new baroque ensemble Theatre of Early Music was created in the summer of 2001 by countertenor Daniel Taylor in conjunction with ATMA. The ensemble is comprised of Daniel Taylor (Artistic Director), Adrian Butterfield (violin), Hélène Plouffe (violin and viola), Susie Napper (cello and viola da gamba), Margaret Little (viola and viola da gamba), Sylvain Bergeron (lutte), Hank Knox (harpsichord) and others according to repertoire.

Theatre of Early Music made its debut at the Ottawa Chamber Music Festival on August 4 and 5 with performances from Pergolesi's Stabat Mater and 17th century German Cantatas with soprano Nancy Argenta and Daniel Taylor.

In August 2001, Theatre of Early Music will record two Cds with ATMA. The first recording will be a program of 17th Century German Cantatas (Hoffmann, Buxtehude, J.C. Bach) with alto (Daniel Taylor), and the second will be a CD of Bach Cantatas (BWV 131, 161, 152) with singers Suzie LeBlanc, Daniel Taylor, Jan Kobow and Stephen Varcoe. Future projects include a CD dedicated to works by Arvo Pärt.

For the La Scena Musicale Benefit Gala, the musicians will be:

1st Violin	Hélène Plouffe
2nd violin	Chloe Meyers
Viola	Margaret Little
Cello	Susie Napper
Basse	Reuven Rothman
Organ	Hank Knox

## Wah Keung Chan, President, *La Scène Musicale*

Founder of *La Scena Vocale* and co-founder of *La Scena Musicale*, Wah Keung Chan has had a long history of volunteerism, leadership and innovation.

In 1983, at age 17, Wah Keung Chan founded and was the first president of the Vanier College Math Club; he was awarded a Student Life Award at Graduation. At university, Wah Keung Chan was co-founding editor (1985-88) of *The Live Wire*, the electrical engineering student news/journal, co-editor (1986-88) of *The Plumber's Faucet*, the engineering student newspaper, and the President of the McGill Chapter of the Institute of Electrical and Electronics Engineers (1986-87). In 1988, he was awarded The Scarlet Key Award for his student leadership at McGill University. As a member of the Scarlet Key Society of McGill University, Chan was active in the revival of the society towards more charitable activities, serving as Vice-President (1989-90) and President (1994-95). McGill's annual participation in the Terry Fox Run, now in its 11th year was one of his initiatives. In 1993, he presided over the Scarlet Key Society - McGill Choral Society Aids Benefit Concert for the Farha Foundation and the McGill Cancer Centre.

Wah Keung Chan's love of music developed during his years (1985-90, 1992-94) as a member of the McGill Choral Society directed by Mary Jane Puiiu, where he served as historian and vice-president (1988-90). From 1998-89, Chan was a member of Concordia University Choir under Christopher Jackson who suggested that he take voice lessons. From 1990-92, he joined the University of Michigan Choral Union and participated in concerts under Neemi Jaarvi and Kurt Masur, and participated in the University of Michigan Opera Workshop (Winter 1992) directed by Ken Cazan. Wah Keung Chan returned to Montreal and in 1994 completed a Bachelor of Fine Arts in Music at Concordia, studying voice with soprano Adrienne Savoie. In 1992, Chan joined the St. Lawrence Choir directed by Iwan Edwards, thus allowing him to sing with the Montreal Symphony Orchestra and participating in such programs as Honnegger's *Jeanne d'Arc au Bucher* and the Grammy Award Decca recording of Berlioz's *Les Troyens* both under the direction of Charles Dutoit. Chan served on the St. Lawrence Choir executive as Vice-President External Affairs from 1994-96 and it was then that the idea of producing a choral newsletter first began to take shape.

In 1996, Wah Keung Chan brought his publishing experience, love of classical music, knowledge of computers and sense of volunteerism to his most ambitious project, the publication of a free classical music magazine. The first publication *La Scena Vocale* was distributed as a 2-sided 300-copy newsletter in September 1996. By May 1997, the magazine was published as *La Scena Musicale*, a 16-page 10000-copy magazine and on May 22, 1997, the non-profit organization *La Scène musicale* was registered to publish the magazine with the mission to promote classical music. The goal was to provide a quality informative and educational production that would reach the most people in a cost-effective way.

As Wah Keung Chan said in an article in The Montreal Gazette (June 17, 2000), "Promoting classical music, informing and educating the public, for me, is a non-profit volunteer activity." Wah Keung Chan is president of the Board of Directors of *La Scène Musicale* and the publisher of its print and online publications, both unpaid volunteer positions.

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Other info:

- Bachelor of Engineering (Electrical Engineering), McGill University, 1998
- Master of Science (Mathematics), Concordia University, 1990
- Master of Science (Mathematics), University of Michigan, 1992
- Bachelor of Fine Arts (Music), Concordia University, 1994
- Ph.D candidate, Mathematics, University of Montreal, 1994-