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## The **LANG » 6** **LANG** effect

CHANCES ARE you've heard of the *Tom and Jerry* story, in which a two-year-old boy in China was watching an episode of the American cartoon on Chinese television and Tom the cat, a concert pianist in this episode, performs in a dinner jacket Franz Liszt's *Hungarian Rhapsody No. 2*. The little boy didn't know what piece of music he was listening to, but he knew he wanted to be like Tom right then and there.

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# T

he opening this fall of two new halls (Maison symphonique and Salle Bourgie) in Montreal in the span of two months signals the return of the importance of acoustics to the presentation of live music. After all, some consumers still avoid going to concerts when they can get better sound from a CD on their home audio system, but studio recordings fail to capture the spontaneity and excitement of a live performance.

In the 1990s, sound fidelity was supposed to be the next great innovation for music, following the successful compact disc of the 1980s. The Super Audio CD and DVD-Audio were supposed to fight it out to establish the new mass media audio format. Instead, the winners came in the form of online music formats such as the MP3, which are, ironically, of lower quality. It turns out that the majority of consumers were less concerned about fidelity than accessibility and portability.

Right on the heels of the rise and fall of Napster, Apple launched the iPod and the iTunes music store in 2000, selling tracks at \$0.99 each and proving that it was still possible to generate a profit selling recorded music. Steve Jobs, who passed away in October, revolutionized the consumption of music. We in the music and arts industry have much to learn from this visionary.

Here at *The Music Scene/La Scène Musicale*, our mission has always been to support the consumption of music in Canada: to interest readers in Canadian artists and inform them on the latest album releases and Canadian concert dates.

This fall, we celebrate the 15<sup>th</sup> anniversary of our first monthly magazine, *La Scena Musicale*. As we look back over our 15 years of promoting music and the arts, the sum total of our efforts has resulted in much more than 190 issues reaching 10 million readers in print and 25 million readers online through *The Music Scene* and its sister publications, *La Scena Musicale*, *La SCENA* and *scena.org*. In the first two years alone, we covered the rise of tenor Ben Heppner, introduced you to the wonderful soprano Isabel Bayrakdarian after her win at the Met Auditions, and presented Bernard Labadie and Les Violons du Roy to the public. This September, we doubled our distribution to 50,000 copies by replacing the previously semi-bilingual *La Scena Musicale* with individual English and French editions, making it a truly national magazine. Both editions are available by subscription (including a free monthly Discovery CD) or online at [www.scena.org](http://www.scena.org).

For 2012, we are planning three issues of *The Music Scene*, geared to the Ontario market. This Fall/Winter issue features piano superstar Lang Lang. We also look at the Symphony Six, a dark chapter from the Toronto Symphony Orchestra's 90-year history, and Attila Glatz Productions' *Salute to Vienna*, the world's most popular New Year's concert series. The article on the art song is a lead in to our project to find the *Next Great Art Song*. This edition also includes our helpful annual guides to competitions and higher musical education. Visit our blog at [www.blog.scena.org](http://www.blog.scena.org) for the *This Week in Toronto* feature and regular concert reviews.

Thank you for your private and public messages of appreciation as we continue our 15<sup>th</sup> anniversary year. We value your feedback.



WAH KEUNG CHAN,  
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# the LANG LANG effect

BY L.H. TIFFANY HSIEH

**C**hances are you've heard of the *Tom and Jerry* story, in which a two-year-old boy in China was watching an episode of the American cartoon on Chinese television and Tom the cat, a concert pianist in this episode, performs in a dinner jacket Franz Liszt's *Hungarian Rhapsody No. 2*. The little boy didn't know what piece of music he was listening to, but he knew he wanted to be like Tom right then and there. "Liszt was the first composer that inspired me to play classical music," said pianist Lang Lang of the cartoon episode that was his first encounter with Western classical music.



“We have the responsibility to inspire the new generation to listen to classical music.”

## IN PROFILE: LANG LANG

**AGE:** 29

**BORN IN:** Shenyang, Liaoning, China

**CURRENT HOME:** New York

**FIRST PUBLIC RECITAL:** age 5

**NON-PERFORMING ROLES:** International Goodwill Ambassador to UNICEF, Founder of Lang Lang International Music Foundation based in New York and Lang Lang Music World (performing arts complex in China), Member of Carnegie Hall's Artistic Advisory Board and Weill Music Institute Advisory Committee, First Ambassador of the YouTube Symphony Orchestra, Recording Academy's Cultural Ambassador to China, Official worldwide ambassador for the 2010 World Expo, 2011-2012 Season Creative Director of Ascent Series at the Cincinnati Symphony Orchestra, Vice-president of All-China Youth Federation, several honorary professorships and residencies

**MAJOR RECOGNITIONS:** Tchaikovsky International Young Musicians Competition, The Recording Academy's Presidential Merit Award, Time magazine's annual list of the 100 Most Influential People in the World, World Economic Forum's list of 250 Young Global Leaders, Crystal Award, Honorary Doctorate of Music from His Royal Highness The Prince of Wales at the Royal College of Music

**MAJOR PERFORMANCES:** 2007 and 2009 Nobel Prize concerts, Opening ceremonies for the 2008 Summer Olympics, 2010 World Expo, and 2006 FIFA World Cup Games at Munich's Olympic Stadium, Closing ceremony for 2008 Euro Cup finals, 2008 Grammy Awards with Herbie Hancock (with whom he toured in summer 2009), New Year's Eve concerts with the New York Philharmonic and National Center for the Performing Arts in Beijing, The Last Night of the Proms at Royal Albert Hall, for dignitaries including Secretary-General of the United Nations Ban Ki-moon and former secretary-general Kofi Annan, American President Barack Obama, former American presidents George H. W. Bush, George W. Bush, and Bill Clinton, Her Majesty Queen Elizabeth II, H.R.H. Prince Charles, Chinese President Hu Jin-Tao, former German President Horst Köhler, Russian Prime Minister Vladimir Putin, French President Nicolas Sarkozy and former Polish President Lech Kaczynski.

**AUTOBIOGRAPHIES:** *Journey of a Thousand Miles*, published by Random House in 11 languages and *Playing with Flying Keys* (version for younger readers), published by Delacorte Press



PHOTO Marco Borggreve

When Lang was 5, he played Liszt's *Little Hungarian Rhapsody* for his first piano recital. When he was 9, he started the *Tarantella*. "Each year, I learned a major piece by Liszt. It was a great process to improve my technique. Each piece was a milestone for me," Lang recalled. Now 29, Lang is no longer a prodigy. He's a serious musician, businessman, and one that makes a lot of money playing classical music. Even if you aren't a fan, it's hard to disagree with the fact that Lang is a superstar and a showman at the keyboard.

Much of the same can be said of the 19<sup>th</sup>-century Hungarian pianist who inspired him. The storied and dazzling career of Liszt gripped Europe with a hysterical frenzy dubbed "Lisztomania" by German poet and journalist Heinrich Heine. Like Lang, who enjoys a brand status (there's a special Adidas edition of Lang Lang shoes and Steinway has released a piano named for him,) Liszt was regarded as a pop star in his time. However, Lang doesn't see the similarities between him and his "piano hero", the title of his newest CD with Sony Classical in celebration of Liszt's bicentenary this year. "He's a piano God—I can never compare myself to Liszt," the powerhouse pianist said from London, England following a performance of the composer's Piano Concerto No. 1 at Last Night of the Proms. "He made classical music so approachable to everyone, there's no huge difference between classical music and pop music. In Liszt's time, classical music was pop music."

In Lang's time, classical music is no longer popular. However, Lang remains optimistic about its future. After all, he has inspired more than 40 million children in China to learn the piano—a phenomenon coined by the US Today Show as the "Lang Lang Effect"—and in 2008 launched the Lang Lang International Music Foundation in New York to inspire the next generation of classical music lovers and performers. According to Lang, the foundation will open its first piano school in China in January 2012. "We have the responsibility to inspire the new generation to listen to classical music. I believe great educational style will bring easier access to people who are eager to know and learn classical music in a smoother, more natural and precise and emotional style of playing," he said, adding Liszt, among other things, was also "an amazing educator" and many of his students were the driving force of the 20<sup>th</sup>-century piano school.

"I want people to enjoy practicing," Lang said. Not just any way you like, but slowly. "There are two composers that can drive your arms mad: Liszt and Rachmaninoff," Lang explained. "But if you practice the right way and very slowly, your arms will be OK." That being said, Lang openly admitted to the physical challenges of recording Liszt in a behind-the-scenes video of his new CD. "Franz, you really drive me crazy," he said in a clip, describ-



PHOTO Marco Borggreve

ing how his arms were sore and fingertips “pretty, pretty painful”. “Liszt was a very unique and very pianistic person,” Lang told *The Music Scene*. “He’s both an angel and a devil at the keyboard... he’s a good monster of making arrangements.”

It was away from the keyboard where Lang did his pre-recording preparation by opening the score to go over the dynamics and tempo markings. “It’s brain work... it’s about understanding the structure and the meanings of the notes and to have your own ideas about the music,” he said. “Then you have to connect with your heart. After that, it has to become the reality, to have calculated feelings and emotions. You have to build the bridges in between and that’s the challenge. It’s like making a dream come true. You always have to make it very personal, but it always has to be very logical.”

Coincidentally, that’s how *Liszt – My Piano Hero* comes across, personal and calculated at the same time. Using one Steinway from New York, the other from Hamburg, Lang’s super articulated fingers packed fireworks, poetic sentiments and crispy chimes in one shiny disc of the music close to his heart. From “must-haves” like *Consolation No. 3* and *Liebestraum* (“the most famous piece by Liszt”) to personal favourites like *La campanella* (“a genius idea”) and the “Rakoczy March” from *Hungarian Rhapsody No. 15* (Horowitz version), Lang is a glittering butterfly that flutters high and low, loud and soft in tasteful and effortless manner. Other pieces included are *Hungarian Rhapsody No. 6*, *Romance* “O pourquoi donc”, *Grand Galop chromatique*, *Un sospiro*, Liszt’s transcription of Schubert’s *Ave Maria* and

Liszt’s transcription of Wagner’s *Isolde Liebestod* from *Tristan und Isolde*. The final three tracks are gloriously devoted to the composer’s Piano Concerto No. 1, featuring Valery Gergiev and the Vienna Philharmonic.

Forget Lang Lang Effect. This is Lang Lang Special Effect. While not all effects are truly special, this is Lang’s personal tribute to Liszt and his alone. And why should it be any other way if an individual were to contribute to the larger context of things that we know as art? Meanwhile, the cheery, spiky-haired pianist appears perfectly content with his Liszt tribute, which includes a video blog of him self-videoing in a mirror talking to “Franz” about their performances. “That’s fun to do, I like to talk to Liszt a little bit,” Lang said. “It’s a real encouragement to me to do better.” **TMS**

#### Lang Lang LIVE:

» In residency with the Toronto Symphony Orchestra; November 9, 10, 12, 17 & 19. [www.tso.ca](http://www.tso.ca)

» With the Indianapolis Symphony Orchestra; November 22. [www.indianapolissymphony.org](http://www.indianapolissymphony.org)

» In recital at Jhihde Hall - Chiang Kai-shek Cultural Center, Kaohsiung, Taiwan; November 27.

» Sichuan Provincial Gymnasium, Chengdu, China; December 2.

» In recital at the Seoul Arts Center, Seoul, South Korea; December 27. [www.sac.or.kr](http://www.sac.or.kr)

» With the Cincinnati Symphony Orchestra; January 27 & 28, May 4 & 5, 2012. [www.cincinnatisymphony.org](http://www.cincinnatisymphony.org)

» In recital at The Adrienne Arsht Center – Knight Concert Hall; May 17, 2012. [www.arshtcenter.org](http://www.arshtcenter.org)

» In recital at Carnegie Hall – Isaac Stern Auditorium, New York, NY; May 29, 2012. [www.carnegiehall.org](http://www.carnegiehall.org)

[www.langlang.com](http://www.langlang.com)

## “Children are our future”

LANG LANG ON MUSIC EDUCATION AND AID FOR YOUTH

**TMS** How would you describe your personal teaching philosophy? How does it compare to your own training and upbringing?

My teaching philosophy is inspired by both the Chinese and Western teaching methods. In China you learn to be very disciplined and to develop an excellent technique. In the U.S.A., the approach to teaching is freer and more focused on musicality and interpretation. In my own teaching I try to combine the best of the two worlds.

**TMS** The Lang Lang International Music Foundation’s mission states that through education and inspiration it seeks to cultivate the next generation of musicians and music lovers. In what ways do you achieve this through the Foundation’s events? In your opinion, how do you make music relevant to the next generation?

I like to make music making a deeply emotional and also fun experience. For instance, a big element of the “100 pianists” event is to bring the kids together to make music in a group. It is amazing to see how excited everyone is to experience the sound of so many pianos playing together and feel the amazement of the audience.

**TMS** In addition to performing all five of Beethoven’s piano concertos, your coming two-week residency with the Toronto Symphony (November 9-19) will feature three youth and education focused performances for Toronto-area high school students, as well as the “101 Pianists” workshop. What elements do you feel make these outreach initiatives successful? Are parents and educators provided with follow-up resources to help further these initiatives when you part ways?

I think the group experience and making music together with your peers is exciting for the kids. I often do Q&A sessions right after my masterclasses. In the future I plan to use the internet and new technologies to keep up with the kids, their parents, and educators throughout the year.

**TMS** With regards to your activities as a UNICEF Goodwill Ambassador, what made you want to turn your focus to children’s rights and HIV/Aids and how do you hope to bring attention to the issue?

Why concentrate on children’s rights and HIV? Because children are our future, so we must concentrate on helping them. Many children in developing countries suffer from Aids.

**TMS** Who would you consider to be some of your most influential teachers and what marks did they leave on your approach to music making?

Gary Graffman, my teacher at Curtis, was very important in many, many ways. He refocused me away from seeing piano playing as a big competition and taught me to focus on the art itself. Christoph Eschenbach was a key mentor for me. With him I had my first encounter with a major orchestra at the Ravinia Festival. There, I learned a lot about interacting and playing together with a big orchestra.

To learn more about the “101 Pianists” program, visit [www.langlangfoundation.org/our-programs/101-pianists](http://www.langlangfoundation.org/our-programs/101-pianists)



## NEWS

### COC RADIO: NEW ONLINE RESOURCE

The Canadian Opera Company has launched COC Radio, a variety of audio and digital features available for downloading and live streaming from [www.coc.ca](http://www.coc.ca). Through this online resource, visitors can listen to recordings of productions, enjoy interviews with singers and members of a production's creative team, listen to podcasts of COC-hosted talks, from pre-performance opera chats to Opera 101, access listening guides on opera, and watch specially-created production videos. COC will also include playlist recommendations. **LJA**

### NAXOS RECORDS DISTRIBUTES CANADIAN COMPOSERS WORLDWIDE

Canadian composers are about to gain a new global platform. Naxos Records is launching *Canadian Classics*, a series of recordings of Canadian repertoire from 1800 to the present, kicking off with an album of works by Vancouver's Jeffrey Ryan. The series came at the suggestion of Vancouver City Opera artistic director Charles Barber, who proposed the project in 2007 and created the label's popular American Classics series in 1997. "Canadian Classics will start by releasing between six and eight CDs a year," said Barber. **LJA**

### WEBER TURNS 325

On November 18, we'll be celebrating the 325<sup>th</sup> birthday of romantic composer Carl Maria von Weber. The Orchestre Symphonique de l'Isle will play the overture from the opera *Der Freischütz*, one of the German composer's best-known works. The concert will take place November 26, 2011 at the Oscar Peterson concert hall in Montreal. For more information, visit [www.osimontreal.ca](http://www.osimontreal.ca) **PM**



## CONGRATULATIONS

### GRAMOPHONE AWARDS 2011

The 2011 Gramophone Awards, the world's most influential classical music prizes, have been announced in London, with major accolades going to the Pavel Haas Quartet, which won both the Recording of the Year and the Chamber Music Award for its performances of Dvořák string quartets, Dame Janet Baker, the Lifetime Achievement



**THE NEW COC RADIO** will offer streaming videos, including the 2011 production of *Orfeo ed Euridice*.  
PHOTO Michael Cooper

Award and Venezuelan conductor Gustavo Dudamel, the Artist of the Year Award. Sir John Eliot Gardiner received the Special Achievement Award for his Bach Cantata Pilgrimage project, Miloš Karadaglić received two Awards, Young Artist of the Year, and the Specialist Classical Chart Award, in recognition of the sales of his debut disc 'The Guitar' and Italian-British conductor Antonio Pappano was part of three prize-winning recordings: Editor's Choice, Recital and DVD Performance. **LJA**

### SLY WINS JEUNE SOLISTE

Ottawa bass-baritone Philippe Sly recently brought home the prix Jeune soliste 2012, awarded by the Radios francophones publiques in Brussels. The depth and beauty of his voice charmed the jury, composed of the directors of various music stations including Radio-France and Radio-Canada. The prize promises a bright operatic future for the young singer, who can be heard this year in J. S. Bach's *The Passion of St. John* with the Orchestre Symphonique de Montreal. **PM**

### LANE WINS CANADIAN ORGAN COMPETITION

The Canadian International Organ Competition Results are as follows: 1<sup>st</sup> Prize: American Christian Lane, assistant university organist at Harvard; 2<sup>nd</sup> Prize: German Jens Korndörfer, doctoral student at McGill, plus the Liszt Prize; 3<sup>rd</sup> Prize: Shared by German Balthasar Baumgartner and Frenchman (currently Montreal resident) Jean-Willy Kunz. Kunz also won the Richard Bradshaw audience prize; Bach prize: Russian Yulia Yufereva; Alain prize: German Andreas Jud; Royal Canadian College of Organists prize: American Jared Ostermann



An interview with Christian Lane will be published in the December 2011-January 2012 edition of *La Scena Musicale*.

### TAFELMUSIK IN THE BLACK

For the 11<sup>th</sup> consecutive year, Tafelmusik has declared a surplus budget. In the 2010-2011 season, the Baroque orchestra and chamber choir had an operating surplus was \$199,018 on a budget of \$5.1 million, due mostly to the highest ticket sales and donations that Tafelmusik has ever received. All this while keeping up its Pay-What-You-Can-Fridays concert series. **CC**

### VSO SCHOOL OF MUSIC RECEIVES \$ 1 MILLION

The Vancouver Symphony Orchestra School of Music, which offers lessons on all orchestral instruments, as well as piano, voice, chamber music, classical guitar, music appreciation, theory, history and world instruments to students of all ages and all skill levels, has received \$1 million in funding from the B.C. government. The school will connect aspiring young artists across British Columbia with VSO musicians and guest performers from around the globe. **LJA**

TRANSLATION: REBECCA ANNE CLARK



**ALINE KUTAN** as the Queen of the Night in *The Magic Flute* (2009)  
PHOTO Yves Reneaud

## » Quiz

by **CAROLINE RODGERS**

### THEME: Opera

The first letters of each word form the name of the librettist of *The Magic Flute*.

1. Opera based on the life of Gandhi
2. Page of Count Almaviva
3. Composer of *Hänsel und Gretel*
4. She is in Tauride
5. Best known for his film music, he is the composer of the opera *Die tote Stadt* (The Dead City)
6. Henri VIII did everything to rid

himself of her, and this opera bears her name

7. President of the United States whose travels are the subject of an opera
8. Quality of an island in the title of the Baroque pastiche presented at the Met in December
9. He is atomic
10. Country that commissioned an opera from Verdi for the inauguration of a canal
11. The Marschallin loves him, but he prefers Sophie

1. ☐ \_\_\_\_\_
2. ☐ \_\_\_\_\_
3. ☐ \_\_\_\_\_
4. ☐ \_\_\_\_\_
5. ☐ \_\_\_\_\_
6. ☐ \_\_\_\_\_
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8. ☐ \_\_\_\_\_
9. ☐ \_\_\_\_\_
10. ☐ \_\_\_\_\_
11. ☐ \_\_\_\_\_

## Answers

**Solution:** SCHIKANEDER  
11. Rosenkavalier  
10. Egypt  
9. Doctor (Doctor Atomic by John Adams)  
8. Enchanted (*The Enchanted Island*)

1. *Satyagraha*  
2. Cherubino  
3. Humperdinck  
4. Iphigenia  
5. Korymbos  
6. Anna Bolena  
7. Nixon (in China)

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# The Shadow of the Symphony Six

by PEMI PAULL

As one of Canada's pre-eminent musical institutions, the Toronto Symphony Orchestra has had many interesting incidents occur over the course of its 90-year history. One story that bears repeating took place 60 years ago this November. It is a painful reminder of how cold war-era politics affected cultural institutions north of the 49<sup>th</sup> parallel.

On November 27, 1951, the TSO performed at the Masonic Auditorium in Detroit, its first ever concert in the United States. The fear of communism was at its peak, an anti-communist "witch hunt" frenzy seized the United States with particular intensity. Led by infamous US Senator Joe McCarthy, a belief was created that communism had taken hold in China and other parts of the world due, in part, to the infiltration of traitors in the entertainment industry, as well as in academia, the government and the armed forces. For many in Canada, this was a real problem.

By 1941, the Soviet Union was an Allied nation and friendship organizations had sprung up in Canada, recognizing the enormous sacrifice made by the Soviets in the remaining war years. Although some of these groups were sympathetic to the ideology of the Soviet Union, most of these organizations were simply offering support and aid to relieve the hardships suffered by the Soviet people in the aftermath of the Second World War. Six members of the TSO were openly involved with one or more of these organizations, although their motivation was more in the spirit of artistic collegiality than any particular ideological inclination.

After the orchestra submitted the names of its musicians to US immigration, they were informed that visas would be withheld for six members, without explanation. Ultimately, replacements were found, and the concert took place as planned. The musicians who were refused entry were bassists Ruth Ross, William Kuinka and Abe Mannheim, flutist Dirk Keetbaas, violinist John Moskalyk, as well as the orchestra's prominent concertmaster, Steven Staryk. They subsequently became known as the "Symphony Six".

Around the same time, the Royal Concertgebouw Orchestra also had an extensive tour of the US planned, and had entry refused for a few of its members. Their management made the decision to cancel the whole tour, and there were many voices in the Canadian arts community at the time who suggested that the



PHOTO Lois Siegel



SOURCE United Press

**Counterclockwise from TOP:** Canadian violin virtuoso **STEVEN STARYK** was denied entry to the US during the TSO's 1951 tour for undisclosed reasons. The propagated policies of US Senator **JOE MCCARTHY** resulted in prevailing and overzealous fears of Communist influences that deprived many artists of work. Former TSO conductor **SIR ERNEST MACMILLAN** was regrettably complicit in the matter.

TSO should have done the same thing. Making matters worse, there were further US concerts booked for the following season—in New York, Boston, and Philadelphia—and in order to fulfill them, the orchestra made the controversial decision not to renew the contracts of the six banned musicians, as it was felt that the renewal of their contracts would jeopardize the TSO's efforts to create international recognition through its touring program. The decision divided Toronto's music community, and ultimately caused several board resignations.

The TSO's conductor at the time, Sir Ernest MacMillan, who had taken a "no-comment" position, consequently suffered a loss of prestige as a result of his own inaction on this matter. Meanwhile, the six members of the orchestra who lost their contracts as a result



of the affair were subject to suspicion and avoided by other musicians who wished to avoid guilt by association. Seeking intervention, they held many meetings with the Civil Liberties Association, the

Toronto board of

control, the Toronto Musicians' Association, and the TSO Board. However, their efforts proved fruitless. The musicians' union, like other unions in North America, was at its wits end trying to avoid any suspicions that it had communist leanings, so they ultimately agreed with the original decision to let the six go.

Speculating about possible reasons for the restrictions, all Steven Staryk could come up with was that he had played at Ukrainian and other cultural events; Budd said that she had been a member of a left-wing youth group. The composer and English horn player, Harry Freedman, a member of the Toronto Symphony during that period, as well as being on the board of the musician's union at the time, stated that he was not aware of any of the six sacked musicians promoting communism and that any accusations to the contrary were unfounded.

The removal of the "Symphony Six" did not produce an active touring schedule for the orchestra, and the next four years only brought seven invitations for the orchestra to perform in American cities. Ultimately, the firings blighted the reputation of the orchestra due to the high profiles of the members involved.

Decades later, after a successful international career, Steven Staryk would eventually return to his position as concertmaster of the TSO. Dirk Keetbaas went on to have a long and fruitful career in other orchestras, beginning with the post of principal flute in the Winnipeg Symphony Orchestra. Ruth Budd returned to the bass section a decade later, becoming one of the orchestra's most beloved members. Upon her retirement, she founded the Senior Strings, a string orchestra made up of retired members of the TSO, conducted by Victor Feldbrill.

All in all, the TSO's management could not have handled this affair with less decorum or unnecessary publicity. It should not be forgotten that because of the policies of another government, six musicians were deprived of work in their own country.

TMS



# Behind the Tradition of Salute to Vienna

by WAH KEUNG CHAN

It takes a lot of hard work and dedication to organize 17 concerts in 16 cities, all happening within the span of four days around New Year's. For the last 18 years, Attila Glatz Concert Productions has managed this feat through its highly successful Salute to Vienna concerts. The key to the success of Salute to Vienna is offering top-quality singing and dancing to the light-hearted music of 19<sup>th</sup> century Vienna (healthy helpings of the waltzes of Johann Strauss and Von Suppé).

In each city, Glatz uses the best local orchestra and brings in the conductor, two singers and dancers from Europe. Auditioning and coordinating 120 soloists as well as multiple orchestras and venues is a huge undertaking. "We believe in presenting good singers, and we never repeat the same cast in the same market," boasted Glatz, the Hungarian-born Canadian, who, with his wife Marion, has been the series' driving force.

It all began in 1995 with a concert in Toronto at the 1,000-seat Toronto Centre for the Arts. Both Marion and Attila had experienced the Viennese New Year celebration in their youth, and they wanted to bring that idea to Toronto. At that time, Attila already had over 10 years of concert production experience, having founded the Huntsville Festival of the Arts in 1993 and was on the board of the North York Symphony. "We thought nobody would come on January 1 and that it would be a big financial risk to hold it in Roy Thomson Hall, so we held the concert in North York, with the North York Symphony," said Glatz.

That first concert must have tapped into a hidden demand, as it sold out almost immediately. "It was such a big success that Charles Cutts, president of Roy Thomson Hall, suggested we bring it to that bigger hall," said Glatz. In its second year, Salute to Vienna not only expanded to a second city, it moved permanently to Roy Thomson Hall, selling out that venue every year.

The third year of Salute to Vienna was expanded to five cities, including Vancouver and New York. "It was so risky I had to borrow the venue deposit for Lincoln Center from a friend—and thank god he gave it to me," said Glatz. All five concerts sold out. "We now thought we had something, that this was a tradition," Glatz explained. Encouraged, he then brought the idea to 15 cities in the fourth year, reaching a high of 33 cities at one point.

A love of music, traced back to his youth, is evident when one talks to Glatz. At age four,



**Clockwise from TOP:** NEW YORK: Vienna Dancers; BOSTON 2004: tenor Jerry Hadley, soprano Helena Holl and conductor Manuel Hernandez Silva; **FOUNDERS:** Marion and Attila Glatz.

he started playing the piano. "I just sat down and played a song, and then my parents took me to a teacher," explained Glatz. At four and a half, he became a bit of a prodigy, giving concerts and studying piano and composition at the Franz Liszt Academy in Budapest. In his teens, Glatz took a liking to jazz. Through his music, he "was able to leave Hungary; because of communism, we all wanted to leave." Glatz joined a group that left to play in West Germany for two years. Later, he signed a contract to play in Canada and he immigrated. Glatz subsequently became the national concert organizer for the Hammond Organ Company and toured all over Canada.

Glatz was performing when he met Marion. "I was playing piano in a ski resort in Switzerland, and she was just on holiday there," said Glatz. Born in Berlin to a Viennese father and a Polish mother, Marion grew up with a passion for both business (receiving a Master of Business diploma in Nuremberg) and the arts. In Munich, Marion worked in the recording and publishing industry for 19 years. "She was a really big classical music fan and we went to a lot of concerts," said Glatz. "I started to like classical music again and I felt I was going back to my roots." In 1983, after going back and forth between Canada and Munich, Marion joined Glatz permanently in Toronto to start their concert production business.

According to Glatz, the New Year's concert has always been a tradition in Europe. "The concert in Vienna is televised to 1.3 billion people all over the world," said Glatz. Aside from Japan, where visiting Viennese orches-

tras have developed a following, that tradition was non-existent outside of Europe. The Glatz's saw an opportunity, but rejected franchising out the idea. So far, he has had a monopoly on North America, establishing Salute to Vienna in all the major markets, such as Los Angeles, New York, Chicago, Washington, Philadelphia, Florida and San Diego. "It's all over Canada, from Montreal to Vancouver; last year, we added Quebec City, which was sold out," he confirmed. Although they don't receive any financial support from Vienna or the Austrian government, Glatz has the endorsement of the city's mayor, as well as the president and chancellor of Austria. Glatz is now looking to expand to Australia, South America and, possibly, Asia.

Although organizing Salute to Vienna is already a yearlong undertaking, Glatz also promotes other concerts. Five years ago, Glatz teamed up with Roy Thomson Hall for Bravisimo!, an annual opera gala in Toronto modeled on the millennium opera gala that took place in 2000. "When we moved it to New Year's Eve two years ago, it became really popular," said Glatz. Last month, Glatz presented Canadian composer Zane Zalis's Holocaust oratorio *i believe* to a sold-out Roy Thomson Hall, and he hopes to take it to other cities. "Business is one thing and music is another. In my heart, I'm still a musician."

TMS

**Salute to Vienna**, Dec. 30 to Jan. 2. Vancouver, Calgary, Edmonton, Toronto, Montreal, Quebec City  
[www.salutetovienna.com](http://www.salutetovienna.com)

# Who's afraid of Hugo Wolf?

by **TIANA MALONE**

I have worked a lot with kids over the years. When they find out I'm a classical singer, I'm often met with the demand of "Sing us some opera", to which I always reply, "Name me an opera." More often than not, even young children are able to come up with "Carmen" or "The Barber of Seville"—thanks to Looney Tunes, if nothing else. But opera is only a small fraction of a classical singer's repertoire. I've never once had one of those kids demand, "Sing us an art song", and in all honesty, until my second year of college, I wasn't entirely sure what an art song was either. But the art song repertoire vastly exceeds that of opera in stylistic and artistic diversity, as well as in sheer number of works, and it is relatively enigmatic even to those who consider themselves classical music lovers.

## What is an art song?

Categorizations in classical music are tricky. Art songs come in all shapes and sizes, styles and voices, but your standard art song must meet a few criteria to distinguish itself from other forms of song such as aria or folk song. An art song must:

- Be a piece of solo vocal music set to poetry
- Be performed by a classically trained singer
- Be supported by piano or small ensemble
- Not necessarily require staging, set, costumes or lighting (though they may be used)
- Be written down in sheet music
- Be of short duration (approx. 3 minutes)

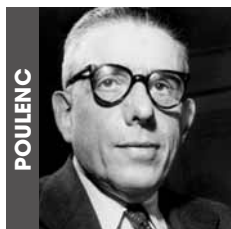
Sometimes a composer puts together in a collection art songs meant to be performed in sequence, in what is called a "Song Cycle". These art songs may have been grouped by the composer himself and may be unified by poet, central theme or story, or even posthumously unified by editors in some cases.



WOLF



SCHUMANN



POULENC

## Who writes art songs?

More often than not, "classical" composers write art songs. Almost all of the great composers wrote some form of art songs in their careers. Beethoven, Mozart, Debussy, Brahms, Berlioz, Richard Strauss, Dvořák, Rachmaninoff, Britten and Copland have all written art songs that are still part of the repertoire today. Even the young Wagner wrote some... in French! Arguably the most famous composer of art songs was the Viennese composer Franz Schubert

(1797-1828), who wrote upwards of 700 Lieder in his lifetime, which is a feat unto itself when you consider he composed over half of them before age 20 and died at age 31. His Lieder are considered masterworks, combining text, voice and piano in an inseparable trio. Some of his most famous Lieder were composed on the poems of great German poets such as Müller, Heine and Goethe. Schubert was famous for creating piano parts that were an inseparable contribution to the poetic text, creating not just moods and emotions, but distinct musical pictures of the words. His "Die Forelle" (The Trout) is an excellent example, creating musical bubbles in the piano as the fish in the poem thrashes about.

There are young artist training programs specifically devoted to Schubert's art songs, such as the Franz-Schubert-Institut in Baden



**FRANZ-SCHUBERT-INSTITUT** PHOTO Harry Koopman

bei Wien, Austria. The Institute's Director, Dr. Deen Larsen, is truly a master of Schubert's works, and had this to say on the richness of Schubert's songs:

*"I find there a cosmos of deeply experienced human emotions that are authentic and honest in their awareness of being mysteriously part of a greater natural world. His music, as a dual enhancement of words and spirit, offers entrances into a zone of Real Presence, which is a fundamental need of the soul."*

## Some famous Song Cycles

- Schubert**: *Winterreise* (1827)
- Schumann**: *Dichterliebe* (1840)
- Fauré**: *La Bonne Chanson* (1894)
- Wolf**: *Mörike-Lieder* (1888)
- Debussy**: *Fêtes galantes* (1891-1904)
- Vaughan Williams**: *Songs of Travel* (1904)
- Schoenberg**: *Pierrot Lunaire* (1912)
- Poulenc**: *Banalités* (1940)
- Barber**: *Hermit Songs* (1953)



## Who performs art songs?

An art song, by our definition, must be performed by a trained classical singer. But this was not always the case. In Schubert's time, untrained but skilled vocalists performed his songs during informal gatherings in the salons of rich patrons and friends of the composer. These evenings were very popular in 19<sup>th</sup>-century Vienna and later became known as *Schubertiades*. Slowly, the genre became more formalized, and eventually the complexity and depth of the compositions called for trained performers of high caliber. Today, art songs are almost exclusively performed by trained classical performers.

Another important and relatively new idea in art song is that the pianist or instrumental ensemble and singer are equally valued as performers and contributors to the interpretation. This is not often the case with other forms of vocal music, where the singer is seen as the interpreter and the orchestra or piano as the accompaniment. In fact, in relation to art song, the term "accompanist" has become rather taboo and has been replaced by "collaborator", indicating more balanced contributions to the overall interpretation.

## Where does art song stand in music today?

Art songs are not a genre of the past. The concise nature of art songs makes it very ame-

### Art songs in different languages

ENGLISH: art songs	romans/романсы
FRENCH: mélodies	DUTCH: liederen
GERMAN: Lieder/Kunstlieder	PORTUGUESE: canções
ITALIAN: romanze/canzoni	SWEDISH: sånger
SPANISH: canciones	CZECH: písně
RUSSIAN:	POLISH: piosenki



### Famous Schubert Lieder & Song Cycles

*Der Erlkönig*  
*Die Forelle*  
*Gretchen am Spinnrade*  
*Die Junge Nonne*  
*Die Winterreise*  
*Die schöne Müllerin*



Mezzo soprano  
**ANNE SOFIE VON OTTER**  
 PHOTO Denise Grunstein/DG

nable to composers, as compared with opera or orchestral works; they take less time to write, very little money to mount a performance, and require fewer performers.

Most of the big operatic names perform art songs in their concerts, providing their audiences with a glimpse into this vast repertoire. Both Renée Fleming and Anne Sofie von Otter featured art songs by jazz composer Brad Mehldau in their Montreal concerts in early 2011. Art songs have also made their way onto Broadway in the form of staged, unified song cycles such as Andrew Lloyd Webber's *Cats* and Jason Robert Brown's *Songs for a New World*.

Art songs are being rejuvenated in the Canadian classical music scene. Programs for the development of young artists, traditionally concerned with operatic performance, are focusing more on this vast repertoire, even catering specifically to art songs in some cases. This year, Montreal's Canadian Vocal Arts Institute ([www.icav-cvai.org](http://www.icav-cvai.org)) featured a masterclass with the world-renowned tenor Michel Sénéchal, who was a friend of the great Poulenc and provided young singers a chance to learn about the tradition of French *mélodies* from a true master of the genre.

On the West Coast, the Vancouver International Song Institute is taking a more updated and even controversial approach to art songs by creating staged performances. Founder Rena Sharon had this to say on her approach to art songs and her view of their future in the performance world:

*"I've been a renegade and agent provocateur since 1994, when I began developing the Art Song Theatre genre! At the time it*



Above: Soprano **RENÉE FLEMING**  
 PHOTO Andrew Eccles/DECCA

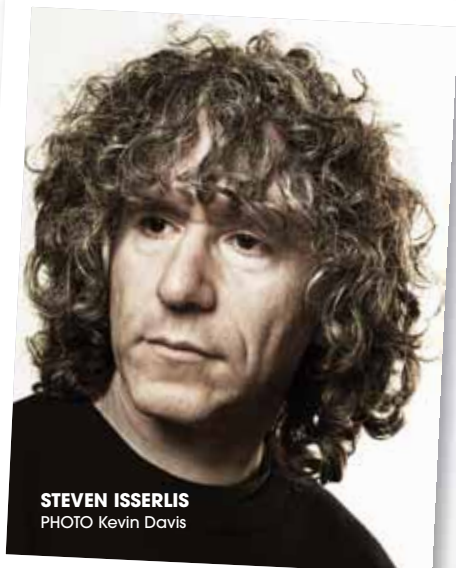
Below: Vancouver International Song Institute founder, **RENA SHARON**

*seemed like an interesting and useful innovation. Now staging is a real emerging art form - still finding its way, but increasingly accepted. Audiences find the genre very appealing and accessible, which is surely a good thing for the future of Art Song. At the Vancouver International Song Institute we have launched the SONGFIRE Theatre and Apprenticeship program for singers, pianists, directors, and writers, to create a canon of new practices and new works in this genre. Staging does not replace the traditional recital. The direct heart-to-heart experience of singer/pianist/audience is intense and profound. The important criterion in any artistic genre is the sharing of one's authentic humanity - whenever that happens, the world falls away and we experience our universal commonalities."*

The Art Song genre is a rich mine of musical gems, awaiting discovery. Art songs can provide a little something for everyone, in every language, in almost every style, from the more dramatic and operatic (Schubert's *Der Erlkönig*) to comedic cabaret (Bolcom's *Toothbrush Time*), and can touch the inner parts of the soul. With this emergence of new, more accessible forms of art songs, when I next meet a group of children, will I be met with demands of "Sing us some Schubert"? One can only hope. **TMS**

# PREVIEWS

» concerts this season



STEVEN ISSERLIS  
PHOTO Kevin Davis

## Chamber & Orchestral Music

by L.H. TIFFANY HSIEH

*Chamber music has never been as alive in Toronto as now in the holiday season. From home-grown treasures to imported goods, 'tis the season to surround yourself with familiar faces and some perhaps-not-so-familiar music.*

The Canadian premiere of *Lieux retrouvés*, a new work written for British cellist **Steven Isserlis** by Thomas Adès, will be performed here by Isserlis (Koerner Hall, Dec. 2). Adès, named 2011 Composer of the Year by *Musical*, gave the world premiere of this work with Isserlis at the Aldeburgh Festival in 2009. Isserlis, who plays a Stradivarius cello, will be joined in Toronto by Canadian pianist Connie Shih. Also on the program are Mendelssohn's *Cello Sonata No. 1 in B-flat Major*, Op. 45; Liszt's *Romance oubliée*, S.527 and *Die Zelle in Nonnenwerth*, S.382; and Franck's *Cello Sonata in A Major*. [www.performance.rcmusic.ca](http://www.performance.rcmusic.ca)

Another partnership to interpret Franck's A-major sonata this season is pianist Olga Kern and violinist Vladimir Spivakov (Koerner Hall, Feb. 23). This performance will mark the first joint Toronto appearance by Spivakov, who is best known for his work with the Moscow Vir-



CANADIAN BRASS



ST. LAWRENCE STRING QUARTET  
PHOTO Marco Borggreve

tuosi chamber orchestra, and Kern, the Van Cliburn gold medallist. Aside from Franck, the pair will perform Brahms's *Sonata No. 3 in D Minor*, Stravinsky's *Suite italienne*, and Arvo Pärt's *Fratres*. [www.showoneproductions.ca](http://www.showoneproductions.ca)

After nearly 20 years of making music together, the Gryphon Trio will present two completely different concert programs in Toronto this winter. Violinist Annalee Patipatananakoon, cellist Roman Borys, and pianist Jamie Parker give the Ontario premiere of William Jordan's *Owl Song* (2008) for Music Toronto (Jane Mallet Theatre, Nov. 17). Also programmed for this concert are Beethoven's *Piano Trio in C Minor*, Op. 1, No. 3 and Arensky's *Piano Trio in D Minor*, Op. 51, No. 2. [www.music-toronto.com](http://www.music-toronto.com)

After the new year the Gryphon will give a concert in the University of Toronto's "faculty artist and new music festival series" (Walter Hall, Edward Johnson Building, Jan. 23). The three will perform music by Anders Hillborg; American

composer and Barlow Award winner Dan Viscinti; and celebrated Canadian composers Alexina Louie, Brian Current, William Jordan and Andrew Staniland. [www.music.utoronto.ca](http://www.music.utoronto.ca)

You can take him out of a string quartet, but you can't take chamber music out of the player. Former St. Lawrence String Quartet violinist Barry Shiffman throws a musical feast with Glenn Gould school students and friends at the Mazzoleni Concert Hall, Royal Conservatory of Music, Nov. 27. Shiffman, now associate dean of The Glenn Gould School, is joined by cellist Andrés Díaz and pianist Jeanie Chung in Tchaikovsky's *Piano Trio in A Minor*, Op. 50 and other works. Shiffman also leads a student ensemble in Mozart's *Sinfonia Concertante*. [www.performance.rcmusic.ca](http://www.performance.rcmusic.ca) Coming home from Stanford University, where

the St. Lawrence String Quartet is ensemble-in-residence, violinists Geoff Nuttall and Scott St. John, violist Lesley Robertson, and cellist Christopher Costanza will play for Music Toronto fans a to-be-announced Haydn string quartet, a new work by Osvaldo Golijov, and Schubert's *String Quartet in G Major*, D. 887 (Jane Mallet Theatre, Dec. 1). [www.music-toronto.com](http://www.music-toronto.com)

As part of the University of Toronto's chamber music series (Walter Hall, Edward Johnson Building, Feb. 13), the **St. Lawrence** will present a program that includes Haydn's *String Quartet*, Op. 76, No. 2 "*The Fifths*", Martinů's *String Quartet No. 5*, and Dvořák's *String Quartet No. 14 in A-flat major*, Op. 105. [www.music.utoronto.ca](http://www.music.utoronto.ca)

Winner of the 2010 Banff International String Quartet Competition, the Cecilia String Quartet has been in high demand. You can catch violinists Min-Jeong Koh and Sarah Nemataallah, violist Caitlin Boyle, and cellist Rachel Desoer as they join pianist John O'Connor for a pro-





ANDRÉ WATTS  
PHOTO Steve J. Sherman

gram of Beethoven's *Piano Sonata No. 31 in E-flat Major*, Op. 110 and *String Quartet No. 16 in F Major*, Op. 135, as well as Schumann's *Piano Quintet in E-flat Major*, Op. 44 (Royal Conservatory of Music, Mazzoleni Concert Hall, Jan. 15). [www.performance.rcmusic.ca](http://www.performance.rcmusic.ca)

Concert halls are pulsing with Liszt's 200<sup>th</sup> anniversary celebration. Whether or not you are a fan, Lisztomania is alive and well in the hands of pianist **André Watts**. In an all-Liszt recital (Koerner Hall, Dec. 11), Watts, who is half Hungarian, presents a program that includes *Un sospiro*, *Piano Sonata in B Minor*, *Nuages gris*, *Transcendental Étude No. 10 in F minor* and *Hungarian Rhapsody No. 13 in A minor*. This concert marks Watt's Koerner Hall debut. [www.performance.rcmusic.ca](http://www.performance.rcmusic.ca)

Some of the Toronto Symphony Orchestra's favourite stars return at this time of year. Music director Peter Oundjian teams up with Canadian violinist James Ehnes (Roy Thomson Hall, Dec. 8 and 10) for an all-Tchaikovsky program. Ehnes takes centre stage for the composer's beloved violin concerto while Oundjian leads the TSO in the *Polonaise* from *Eugene Onegin* and *Symphony No. 2 "Little Russian"*

Veteran Canadian pianist Anton Kuerti will join former TSO music director Günther Herbig in Beethoven's grandest piano concerto, the *Emperor* (Roy Thomson Hall, Feb. 2 and 4). Also on the program is Shostakovich's *Symphony No. 10*.

Korean-American violinist Sarah Chang and Finnish conductor John Storgaards will appear together with the TSO at Roy Thomson Hall, Feb. 16 and 18. Following Chang's performance of Shostakovich's *Violin Concerto No. 1*, Storgaards will lead the TSO in Beethoven's *Symphony No. 5*. [www.tso.ca](http://www.tso.ca)

Last but certainly not least, 'tis really the season to get your jingle bells out—and what better time to do that than at Christmas with the Canadian Brass (Roy Thomson Hall, Dec. 20 and 21). Brandon Ridenour and Chris Coletti (trumpets), Eric Reed (horn), Achilles Liarmakopoulos (trombone) and Chuck Daellenbach (tuba) are joined by the Etobicoke School of the Arts Chorus and conductor Steven Reineke in a seasonal program that includes such favourites as *Ding Dong Merrily on High*, *Go Tell It on the Mountain*, *Christmas Time Is Here* and some cradle-rocking Dixieland jazz. [www.tso.ca](http://www.tso.ca)



RACHEL HARNISCH (centre) as Clémence in a scene from the Vlaamse Opera production of *Love from Afar*  
PHOTO Annemie Augustijns

## Southern Ontario Vocal Preview

by JOSEPH K. SO

The winter season begins with the Puccini warhorse *Tosca* in the Canadian Opera Company's new (relatively) period production, for a staggering 14 performances (Jan. 21–Feb. 25). Given that the COC's production aesthetic has become increasingly Regie-driven, this production is unusually traditional. *Tosca* is shared by Canadian soprano Adrienne Pieczonka, who has sung the Roman diva to acclaim in LA, San Francisco, and Berlin, and American soprano Julie Makerov, who last sang here in *Rusalka*. Sharing Cavaradossi are Italian Carlo Ventre (debut) and fast-rising Brazilian/2008 Operalia winner Thiago Arancam (debut). Scarpia is American bass baritone Mark Delavan, who recently sang Wotan in San Francisco. Italian maestro Paolo Carignani conducts. Paired with the Puccini is the Canadian premiere of **Kaija Saariaho's *Love from Afar* (*L'amour de loin*)**. This is one of the most widely performed contemporary operas, having received stagings in London, Paris, Antwerp, and Santa Fe. The small cast has baritone Russell Braun, soprano Erin Wall and mezzo Krisztina Szabo. Johannes Debus conducts this challenging work in eight performances (Feb. 2–22).

The noon hour COC Free Concert Series is sure to be standing room only again this season. On Jan. 7 at the Richard Bradshaw Amphitheatre, there will be a program featuring the works of women composers, and on Feb. 2 and in conjunction with *L'amour de loin*,



RUSSELL BRAUN  
PHOTO Johannes Ilkovičs

Finnish composer Kaija Saariaho is introducing *From the Grammar of Dreams*, a program of her vocal music. On Feb. 6, it's the second annual *Collaborations* recital, where singers from the COC Ensemble Studio and Opéra de Montréal's Atelier Lyrique join forces in a program of opera arias and ensembles. On Feb. 14, Valentine's Day, American soprano Julie Makerov, in town for *Tosca*, will give a recital simply titled *Amore*, an exploration of love in its many guises. If that's not enough *amore* for you, two days later **Russell Braun** joins soprano Erin Wall, mezzo Krisztina Szabo and tenor Christopher Enns for *L'amour à 4*, a "four voices-four-hands celebration of love, life and music." The program features Brahms' famous *Liebeslieder Walzer* and Canadian composer John Greer's *All Around the Circle*. Braun's wife/pianist Carolyn Maule joins Johannes Debus at the keyboard. All concerts are at noon sharp; make sure you show up one hour early to save a seat. [www.coc.ca](http://www.coc.ca)

There are also plenty of delectable offerings on the concert front. While opera fans mourn the demise of the Roy Thomson Hall Vocal Series, it is being replaced by the *Canadian Voices Series* at the much more intimate Glenn Gould Studio. Baritone Tyler Duncan kicked off the series on Oct. 27 with pianist Erika Switzer. He



DANIEL OKULITCH

will be followed on December 4 by bass-baritone **Daniel Okulitch**, who has made a big splash in the opera world the last few seasons in several high-profile assignments—*The Fly*, *Dead Man Walking*, *Mulroney: The Opera*, in which he sang Mulroney in the soundtrack (the role was acted by Rick Miller). Last summer, he was Abdul in the rarely seen Menotti opera, *The Last Savage*. [www.roythomson.com](http://www.roythomson.com)

December is Messiah month, and the Toronto Symphony Orchestra's version—rather immodestly billed as “Toronto’s favourite Messiah” (Dec. 14, 16, 17, 18, 19)—will have guest conductor Nicholas Kraemer leading soprano Suzie Leblanc, mezzo Meg Bragle, tenor Lawrence Wilford, and bass Andrew Foster-Williams, all supported by the resplendent Mendelssohn Choir, of course. [www.tso.ca](http://www.tso.ca). For those who prefer a more intimate Messiah, there is always the Tafelmusik version (Dec. 14,

SABINA CVILAK  
PHOTO Marjan Laznik

15, 16, 17 at Koerner Hall, plus *Sing Along Messiah* at Massey Hall on Dec. 18). Conductor Ivars Taurins leads an excellent quartet including soprano Karina Gauvin, countertenor Robin Blaze, tenor Rufus Muller, and baritone Brett Pologato. [www.tafelmusik.org](http://www.tafelmusik.org). To bid farewell to the momentous 2011, Attila Glatz is bringing back his *Bravissimo! Opera's Greatest Hits* to Roy Thomson Hall. It features sopranos **Sabina Cvilak** (Slovenia) and Virginia Tola (Argentina), Canadian mezzo Wallis Giunta and Canadian tenor David Pomeroy, all under the baton of Italian maestro Bruno Aprea leading the Opera Canada Symphony.

The Toronto Symphony Orchestra continues its annual celebration of Mozart's birthday with four performances (Jan. 18, 19, 21, 22) of its sublime *Requiem*, his final and unfinished composition. TSO's Peter Oundjian leads a wonderful quartet of soloists—soprano Simone Osborne, mezzo **Kelley O'Connor**, tenor **Frederic Antoun** and baritone Tyler Duncan, plus the Amadeus Choir and the Elmer Iseler Singers. A bonus is the appearance of the Canadian piano wunderkind Jan Lisiecki in Mozart's *Piano Concerto No. 20*, K.466 (Jan. 18, 19, 22 only). Torontonians' favourite Quebec soprano Karina Gauvin is making a return to the TSO, in Britten's *Les Illuminations for Soprano and String Orchestra*, conducted by Jean-Marie Zeitouni. Also on the program are Fauré's *Pelléas et Mélisande* and Brahms' *Symphony No. 4*. Two performances on Feb. 22 and 23. [www.tso.ca](http://www.tso.ca)

KELLEY O'CONNOR  
PHOTO Kevin Davis

**ALEXANDRE DA COSTA**

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FRÉDÉRIC ANTOUN  
PHOTO Helen Tansey

To celebrate the 30<sup>th</sup> anniversary of Jeanne Lamon as Music Director, Tafelmusik Baroque Orchestra is presenting Handel's *Hercules* at RCM's Koerner Hall in four performances Jan. 19–22, with a stellar cast that includes Allyson McHardy, Nathalie Paulin, Mireille Lebel, Colin Balzer, and Sumner Thompson in the title role. Marshall Pynkoski of Opera Atelier directs. [www.tafelmusik.org](http://www.tafelmusik.org) **TMS**



# REVIEWS

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## CDS

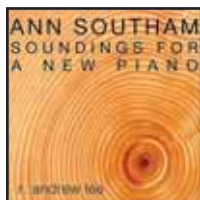
### Ann Southam: Soundings for a new piano

R. Andrew Lee, piano

Irritable Hedgehog Music IHM 002 (22 min 44 s)

★★★★☆

*Soundings for a new piano* by Canadian composer Ann Southam is magnificent music! Subtitled "12 meditations on a twelve-tone row," the work is an elaborate construction in the tradition



of Schoenberg's serial technique. However, Ann Southam demonstrates that she is more versatile than the Viennese master, creating an intensely poetic, vividly coloured and evocative piece of music. Listening to these twelve lively miniatures confirms that there really is Canadian contemporary music of the highest calibre. The only drawback of the work is that it lasts only 22 minutes and, as the only program on this recording, does not suffice to fill the disc. Frankly, we should have gotten more! The composer deserves better, especially when performed with the precision and sensitivity of R. Andrew Lee. Nevertheless, this CD is a good introduction to the musical world of this creative Canadian, who died in 2010.

ÉRIC CHAMPAGNE

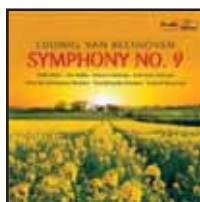
### Beethoven: Symphony No. 9 Op. 125 "Choral"

Edith Wiens, soprano; Ute Walter, mezzo soprano; Reiner Goldberg, tenor; Karl-Heinz Stryczek, baritone; Dresden State Opera Chorus, Staatskapelle Dresden/Herbert Blomstedt

Profil Hänssler CD PH11009 (71 min 42 s)

★★★★☆

At the age of 83, Herbert Blomstedt has become one of those conductors whose lifetime of experience and knowledge guarantees enormous respect from orchestras everywhere.



In short, he has become a living legend. This performance of the Beethoven Ninth only adds to the legend. Although the liner notes give us no information about when or where this performance was given, the applause at the end indicates that it was a live performance and as such, a remarkable document.

Blomstedt is in the great tradition of Beethoven conducting from Weingartner through Busch, Böhm and Karajan. This Ninth, meticulously prepared, is tremendously exciting. The climax at the recapitulation in the first

movement is appropriately apocalyptic, and so too is the finale. Tempi are brisk without being rushed. And there is plenty of time for expressive phrasing in the slow movement.

The Dresden State Opera Chorus sounds magnificent in the finale and the soloists led by Canadian soprano Edith Wiens are very good. This performance belongs with the very best the work has ever had on records.

PAUL E. ROBINSON

### Beethoven: Piano Sonatas 8 "Pathétique", 17 "Tempest" & 23 "Appassionata"

Ingrid Fliter, piano

EMI 0945732 (72 min 47 s)

★★★★☆

Argentinian pianist Ingrid Fliter has already given us some beautiful recordings of Chopin. Here, she tackles three of Beethoven's most popular. Her vision of the works is sound, her technique strong, and her playing fluid and convincing. She begins her "Pathétique" with depth and rhythmic strength. Her "Tempest" swirls and strikes with more incisiveness than many others on the market, and her "Appassionata" is full of vivid contrasts. This disc is certainly worth a listen.



FRÉDÉRIC CARDIN

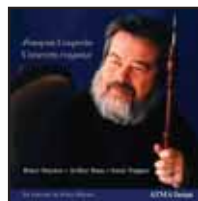
### Couperin: Concert Royal

Bruce Haynes, oboe; Arthur Haas, harpsichord; Susie Napper, viola da gamba

ATMA Classique ACD2 2168 (57 min 43 s)

★★★★☆

This disc is a reissue of an album released in 1999 in honor of Bruce Haynes, instrument maker, musician, musicologist, teacher, editor and writer, who died, too soon, a few months ago. The assured elegance of Haynes's playing still strikes home, and his passion and profound respect for the music are audible throughout the recording. Both Arthur Haas on harpsichord and Susie Napper (his wife) on viola da gamba are intimately connected with the soloist's vision. Bruce Haynes's contribution to the vitality and appreciation of the Baroque musical repertoire, as well as to the whole context of this rich historical period of human and artistic growth, has yet to be fully measured. Fortunately, thanks to productions like this one, his memory will be preserved and nurtured.



FRÉDÉRIC CARDIN

### Daniel Janke: Cinco Puntos Cardinales

Mark Fewer, violin, Daniel Janke, prepared piano;

Coro in Limine

Centrediscs CMCCD 16911 (34 min 23 s)

★★★★☆

Included in this new Centrediscs release is music composed by Daniel Janke for Yvonne von Mollendorff's 2002 choreographic work, created in Lima, Peru. Electroacoustic sequences and pieces for varied instrumental ensembles have been added to the original music created for this project (including some works for solo violin and others for male voices). Despite its brevity, the resulting audio mix and wide variety of styles is most interesting. The passages for solo violin are particularly compelling: simple and refined, they transport us to unexpected depths of meditation and contemplation. It is hard to imagine how this music accompanies the dance without having seen it. However, when listened to for itself, this musical work proves to be not only highly entertaining (the *Grand Waltz* is a good example), but also thoughtful, imaginative, and inspiring. A very fine accomplishment.



ÉRIC CHAMPAGNE

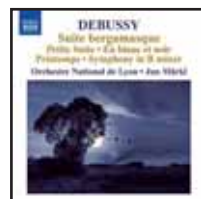
### Debussy: Orchestral Works Volume 6

Orchestre National de Lyon/Jun Märkl

Naxos 8.572583 (74 min 21 s)

★★★★☆

The sixth and presumably last volume in this series contains orchestral transcriptions of piano pieces, some done by Debussy's colleagues and others in our own time. The *Suite bergamasque* in four movements is one of the composer's most accessible works and includes the ever-popular "Clair de lune." But it well deserves its popularity and one could hardly imagine a more accurate orchestration than the one given it here by Andre Caplet. Similarly, Henri Büsser's orchestration of the *Petite suite* captures perfectly the music's evocative charm.



It is also Büsser who orchestrated Debussy's more impressionistic *Printemps*, and again he finds the ideal range of subtle colours. *En blanc et noir* is a far stranger set of pieces, and Robin Holloway's 2002 orchestration underscores that strangeness. I suspect that Caplet or Büsser would have softened the edges.

Finally, we have Debussy's very early attempt at a symphony. He was 18 when he started on it. He got as far as writing most of a first movement for piano duet then gave it up. Tony Finno has done the recent orchestration. His work adds to our understanding of Debussy but fails to convince us that this is a neglected masterpiece. The performances throughout the CD are merely adequate.

PAUL E. ROBINSON

**Dvořák: Symphonic Variations - Symphony No. 8**

London Philharmonic Orchestra/Charles Mackerras

LPO - 0055 (CD: 60 min 21 s)

★★★★★☆☆

Australian conductor Charles Mackerras's affinity for Czech music made him an internationally admired proponent of Janacek, Smetana, and Dvořák. This 1992 performance, recorded live before a London audience, is proof of his expertise. This is especially true for the Symphony, for the Symphonic Variations seem less lively, although quite genuine. This Eighth seems to achieve emotional depth almost effortlessly. The conductor sets the London Philharmonic Orchestra ablaze, but the sound recording of the more powerful passages leaves much to be desired. Mackerras's performance of the Eighth with the Prague Symphony Orchestra was better (Supraphon, 2005). Mackerras's refusal to use any effects demonstrates his mastery of the fine art of transition. In this work, rhythmic and melodic contrasts abound. This was one of the greatest interpretations of what might be this composer's finest symphony.

ALEXANDRE LAZARIDÈS

**Jadin: String Quartets Op. 1**

Quatuor Franz Joseph

ATMA Classique ACD2 2610 (65 min 17 s)

★★★★★☆☆

Child prodigy Hyacinthe Jadin (1776-1800) is little known today, even though his short life (ended by tuberculosis) and even shorter career produced several works that had a marked influence on the development of French music, significantly contributing to the emerging Romantic period. Before his death at 24, Jadin wrote no less than three piano concertos, a dozen string quartets, some trios, and several sonatas. This young man showed amazing depth of character and inspiration. The Quatuor Franz Joseph is perfectly assured in their reading of the three opuses presented here, the first three of Jadin's cycle of twelve. The members of the Montreal-based ensemble offer a decisive interpretation of this extremely rich repertoire, which was waiting for just such virtuosity to be fittingly revived. Surprisingly, it is the first (in B flat major) which is the most dramatic. The other two are lighter and friendlier and are definitely worthy of mention. We cannot dismiss Haydn's strong influence, but the dramatic power of certain passages shows that Jadin was about to take French music into a completely different range. What a pity that he did not have the time to realize this vision.

FRÉDÉRIC CARDIN

**Les Caractères de la Danse**

La Tour Duo Baroque (Tim Blackmore, recorders,

harpsichord; Michel Cardin, lute, baroque lute)

LT1-11CD Tower (72 min 51 s)

★★★★★☆☆

On this disc, the Duo Baroque Tower offers us an interesting program of pre-Baroque music composed before the eighteenth century. Works by composers as diverse as Gabrieli, Van Eyck, Couperin, Corelli, and Hotteterre Rebel, among others, help us discover a part of the large recorder repertoire, as well as the numerous dances written for the instrument. The whole is interspersed with harpsichord and theorbo solos. This variety, both instrumental and in the choice of works, serves the musicians' purpose admirably. There is no room for boredom! Overall, it emanates a quiet sense of reverence. Michel Cardin allows himself a few liberties in adapting Pachelbel's Canon and "Greensleeves" for the Baroque lute. These well-known pieces seem revitalized by the instrument's deep resonance. One of the disc's finest moments is the interpretation of Corelli's tenth sonata from Op. 5, originally written for violin and basso continuo. The flute and theorbo are well suited to this beautiful and unpretentious music. Emotion and musicality are in store throughout this excellent disc.

RENÉ FRANÇOIS AUCLAIR

**Mathieu Lussier: Passages**

Pentaèdre Wind Quintet, Claudia Schaeztle, alto saxophone; Fraser Jackson, contrabassoon; Louise Lessard, piano

ATMA Classique ACD2 2657 (71 min 39 s)

★★★★★☆☆

A very busy musician on the Québec music scene (Arion, Les Violons du Roy, Pentaèdre...), bassoonist Mathieu Lussier has been actively composing for the last fifteen years. Naturally, the bassoon and wind instruments are the focus of his interest. For the first time, Mathieu Lussier brings together in *Passages* a full program of his musical compositions, performed here by his Pentaèdre Wind Quintet colleagues and other guest musicians. With its tonal language and classical aesthetics, his works are light years away from the avant-garde! However, some parts have a quaint, generous lyricism, evoking chamber music of the nineteenth century. The quality of writing is there, but his music is still very traditional, and sometimes a little too restrained (one would rather the *Bacchanal* were more orgiastic). The magnificent *Sextuor* is worth a mention: it is much more passionate, and its final variations are captivating. An enjoyable disc, flawlessly interpreted, which will appeal to lovers of wind instruments and chamber music.



**Martha Argerich and Friends: Live from the Lugano Festival**

Martha Argerich, piano; various artists

EMI Classics 50999 0 70836 2 4 (CD1: 80 min 33 s; CD2: 80 min 38 s; CD3: 78 min 53 s)

★★★★★☆☆

The Martha Argerich Project has been an integral part of the Lugano Festival for some years now. This annual June festival brings together the pianist's friends for some memorable moments and brilliant performances, immortalized in boxed sets like this one. Is it a best-of? No, it's just a taste. There are few flops (those probably didn't make it into the compilation), but there are some awkward moments. The Argerich-Rivera duet struggles painfully through Liszt's *Les Préludes*. But with so many pure, graceful moments, any shortcomings are quickly forgotten. Chopin's Concerto No. 1 is stunningly executed by Argerich. She is at one with the concerto; the public and orchestra hold their breath. Bartók's Sonata for Two Pianos and Percussion played by Argerich, Kovacevic, and two percussionists is glorified by an entrancing musical duel that verges on savagery, rising to a joyful crescendo: simply sublime. Two little-known piano and string quintets captivate. Korngold and Granados find themselves elevated to the ranks of major composers by the talented performers and friends of the queen of piano. The list could go on and on. This album is a vital addition to your collection that you will cherish forever.



NORMAND BABIN

**Mozart & me, Piano Works**

Lucille Chung, piano

XXI XXI-CD 2 1732 (65 min 49 s)

★★★★★☆☆

Montreal-born pianist Lucille Chung explains her vision of Mozart's works in this new recording's programme notes—how she has been devoted to this music since childhood and why this corpus is important for her. Chung's Mozart is joyful, tender and accessible. She forgets perhaps that the Viennese composer was also known for his eccentricities and escapades and there is no doubt that Mozart finally became an adult, going through somber periods, both compositionally and personally. The whole album exudes freshness, innocence, honesty and propriety. In other words, it desperately lacks spirit, passion and audacity. The pianist chose a little-known repertoire that doesn't necessarily deserve being brought back into the limelight. The performance of three Mozart pieces transcribed by Liszt ending the programme is extremely disappointing. Imagine a *Confutatis* extracted from an all too pretty Requiem, an Ave verum corpus that sounds like a music box. Yes, Lucille Chung





is technically very talented, but her image of Mozart does not seem to have changed since childhood.

NORMAND BABIN

# Per la Vergine Maria

Concerto Italiano/Rinaldo Alessandrini

Naïve OP 30505 (CD: 63 min)

★★★★☆

This recording brings together liturgical choral works from the 17<sup>th</sup> and 18<sup>th</sup> centuries, including the most well-known Latin Marian texts—in particular the Magnificat and the Salva Regina—by Monteverdi, Bencini, Melani, Soler, A. Scarlatti, and Carissimi. The only exception in time period and tone is Stravinski's very brief Ave Maria. The choir, accustomed to these kinds of pieces, is made up of nine singers and supported by two theorbos and an organ. Alessandrini's conducting is careful, as usual, though in this case suitably unceremonious, cultivating the mundane side of these compositions. This isn't such a paradox, given that the Catholic Church intended these pieces to be edifying. With Melani's nine-voice Salve Regina, listeners are transported to the opera, not surprising since the Concerto Italiano founder has conducted many operas in recent years. On the other hand, the anticipated spiritual elevation of Monteverdi's six-voice Litanies is missing. Despite some reservations, this CD makes for some interesting comparisons. ALEXANDRE LAZARIDÈS



# Schubert String Quartet in G Major, D. 887; Beethoven String Quartet in F Major, Op. 135

New Orford String Quartet (Jonathan Crow, Andrew Wan, violins; Eric Nowlin, viola; Brian Manker, cello)

Bridge 9363 (CD: 74 min 57 s)

★★★★☆

The quartet formation is one of the most difficult to perfect. There needs to be a harmony which, as a general rule, is the fruit of many hours of collaborative work. The dialogue between the voices seeking instrumental fusion must respect the text and the personalities—an almost paradoxical undertaking which explains why eminent soloists, gathered together around a chamber score, have not always managed to get along. The New Orford String Quartet, made up of respected Canadian instrumentalists, was formed two years ago, but this recording's ambitious programme needed a more experienced ensemble. Their approach, too cautious, has the major inconvenience of stalling the momentum of these famous pages, with intonations that are often uncertain, phrases too hesitant, and rhythms lacking confidence. These performances of Beethoven's and Schubert's last quartets simply fall flat. ALEXANDRE LAZARIDÈS



# DVDS

## Lucerne Festival Academy: Webern, Stravinsky, Mahler

Lucerne Festival Academy Orchestra/Pierre Boulez

Accentus Music ACC30230 (1 h 54 min)

★★★★☆

It must be said, Boulez knows how to stay the course, even at the venerable age of 85. His Mahler's Sixth seems almost impossible to distinguish from his superb 1995 version with the Vienna Philharmonic, especially from the point of view of tempo and phrasing. What it lacks in fluidity and intensity (albeit only slightly), the sense of colour gains in refinement. Colour: here is the word of the day, as shown by his dazzling Stravinski (*Le Chant du Rossignol* in its all too rare form of symphonic poem) and his impeccable Webern. His longstanding respect for the latter propels Boulez to the heights of musical maturity, to the point where *Passacaille* Op. 1 becomes as accessible as *Im Sommerwind*, and the dodecaphonic *Variations* Op. 30 takes on a totally "classical" allure. Optimal listening conditions are required for music of such extreme dynamic contrasts.

RENÉ BRICAULT



## Somers: Louis Riel

Bernard Turgeon (Riel), Patricia Rideout (Julie), Mary Morrison (Sara), Roxolana Roslak (Marguerite), Donald Rutherford (Sir John A. MacDonald), Joseph Rouleau (Bishop Taché); Victor Feldbrill, conductor

Centrediscs CMCDVD 16711 (126 min 26 s)

★★★★☆

Considered the definitive Canadian opera, *Louis Riel*, composed by Harry Somers with a libretto by Mavor Moore, was premiered by the COC in the fall of 1967 at the O'Keefe Centre and Place des Arts on occasion of the Canadian Centennial. It was revived in 1975, with performances in Toronto, Ottawa and the Kennedy Center in Washington. Since then, the only other revival was at Opera McGill in 2005. An audio recording of the Kennedy Center performance was issued in 1985, but no video was ever made available until now. This release was filmed for CBC TV in 1969, with a largely identical cast, produced by Franz Krämer and directed by Leon Major. No information on the orchestra is found anywhere in the booklet, except the conductor is noted as Victor Feldbrill, who also conducted the premiere. Composer Harry Somers' distinctive musical idiom is very much in evidence, with very sparse and percussive orchestration, an austere style that was popular at the time of composition. The large cast



boasts many of Canada's best singers, all in their prime, with Bernard Turgeon giving a particularly fine account of the title role. Roxolana Roslak plays his wife Marguerite, singing the vocally challenging lullaby, *Kuyas*. The late mezzo Patricia Rideout plays Riel's mother in a memorable performance. (If I were to nitpick, she looks much too young to be Turgeon's mother.) A very youthful looking Joseph Rouleau is excellent as Bishop Taché, and it's good to have Mary Morrison, who is underrepresented on video, as Riel's sister. Filmed in a television studio, the videography appears rather dated today. The film lacks the spaciousness of an opera stage; as a result the impact of the larger-scaled scenes is rather diminished. One misses the subtitles that opera audiences take for granted today. The accompanying booklet has a very informative essay by Andrew Zinck. However, no mention is made that this is a TV film, nor is there one word of updated information. There's also an embarrassing video editing error in Mavor Moore's introduction under Extra Features. Despite these blemishes, this is an important and long awaited release of a significant chapter in Canadian opera history. JOSEPH K. SO

TRANSLATIONS: LINDSAY GALLIMORE, ALESHIA JENSEN & LYNN TRAVERS

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MONTREAL: McGill University

# McGill's Music's New Dean: "What We Do Best"

by CRYSTAL CHAN

**M**cGill, according to Sean Ferguson, "is in his blood." Ferguson has been at the school since 1990: first as a student, then a teacher. He was the director of the Digital Composition Studios, formerly director of the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT), and started as the Dean of McGill's Schulich School of Music—the biggest music school in Canada—on May 1, 2011.

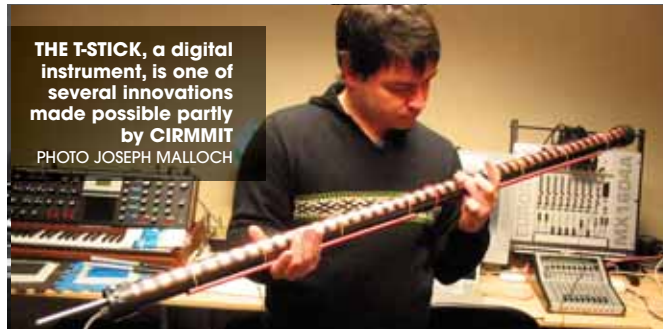


## Sean Ferguson:

As a student [at McGill University], I had an incredible education. It was such an amazing experience for me. No matter what our challenges are, no matter what our budgetary situation is, our first priority is to do that for our students: to allow them to have amazing, life-altering experiences.

I'm really interested in the idea of collaboration. I really think that not all questions can be best solved through interdisciplinary collaboration, but a lot of them can be. And a lot of things that you would never be able to do any other way you can do if you just bring people together with different backgrounds and get them to work on the same project. That's something that I think we're very strong at here and that I want to continue to develop.

[As director of McGill's Centre for Interdisciplinary Research in Music Media and Technology and Digital Composition Studio] one of my main roles was to be the Teflon so that artists and researchers in science technology could interact with as little friction as possible. The thing that I'm proudest of was that, with the support of Stephen McAdams, I was able to make it so that the researchers in science and technology



THE T-STICK, a digital instrument, is one of several innovations made possible partly by CIRMMT  
PHOTO JOSEPH MALLOCH



understood and came to value the contributions of artists, and that the artists grew to appreciate and understand the contributions of the scientists and technologists.

The university is looking at around a \$106-million debt. This year there was 2.5% [budget cut to McGill music]. Universities all across North America are having these kinds of challenges; I think we have it better than a lot of places. The next two or three years I anticipate will be a very exciting time in terms of hiring new people at the school of music. A university is about the people that are there: it's about the professors, it's about the support staff, it's about the students.

One area that I think that I would like to focus on for the next couple of years is hiring in our performance department. In the last decade there's been a lot of diversity and growth in music research. There's been a huge increase in the music technology area, in the sound recording area. So I would really love to put some effort into focusing on how we can have the same type

of growth and same type of energy [in the performance department]. We have some of the top musicians in Montreal as teachers. What we don't have are full-time tenure track staff in a lot of key positions. This creates challenges because those people have the kind of commitment to the university that part-time people cannot have. I predict

that in three years the performance department will be almost unrecognizable since there will be so much new blood coming in who will have their own ideas, passions, and visions.

The other area that we have traditionally been very strong in that I would like to continue building up is contemporary music. At universities we have an obligation to go beyond established knowledge. Contemporary music is a place where we can really push into new directions and try new things and experiment in a way that's very exciting. One of the things that I would love to do is provide a clearer structure within which that can take place, because right now there is no contemporary music area, for example.

One of my favourite quotes is by Steve Jobs. I remember reading an interview with him where they asked him where his innovation with Apple came from and he said: 'Innovation with Apple comes from not just doing every single thing that comes along; innovation comes from saying no to a thousand things so that you can concentrate on the core things that are the most important for you.' This can do a lot of good because it forces you to really make choices. I think it can be a kind of a head clearing experience for me because fortunately we can say: 'we can't do everything so what do we do best? Where are we excellent and where do we see ourselves becoming excellent?'

TMS

## Education NOTES

by RONA NADLER & ALESHIA JENSEN

### New faculty at University of Miami Frost School of Music

The University of Miami has announced two new additions to its jazz faculty for the 2011-12 academic year: trumpet player Brian Lynch and pianist Martin Bejerano. The versatile jazz musician Brian Lynch—who has collaborated

with artists like Benny Golson and Charles McPherson, as well as Lila Downs and Prince—has worked as a professor at New York University and given workshops worldwide. Well known in the Latin Jazz community, he has been nominated for three Grammy Awards and took home one of the awards for his album *Simpático*, a collaboration with Eddie Palmieri.

Martin Bejerano has also been appointed to the Frost School of Music. Graduate of the New World School of the Arts, Florida State University and the University of Miami, Bejerano is a renowned jazz pianist who has played in jazz drummer Roy Haynes's quartet and collaborated with numerous legendary jazz artists. His 2007 album, *Evolution/Revolution* (Reservoir), was a huge hit, and he took home a Grammy Award in 2004 (Best Instrumental Jazz Album) for *Fountain of Youth*. A performer since the age of fifteen, Bejerano is an active musician both in the U.S. and internationally.

AJ



TORONTO: University of Toronto

# Dean McLean's Four Wishes

by CRYSTAL CHAN

**D**on McLean is back in his home province of Ontario after 20 years in Quebec, the last 10 of which he was the Dean of Music at McGill University's Schulich School of Music. He stepped into the Dean's shoes at the University of Toronto's Faculty of Music on January 1, 2011.



## Don McLean:

Toronto is not at the level it should be in terms of performance and music research. The idea was to come back and see what could be done about that. I came with four things in mind

### Develop better collaboration between the Royal Conservatory of Music and the U of T

I taught for both places. I'm a graduate from both. What I'm hoping for is a series of complementary relationships between the two institutions that will allow them to function across a wide range of professional, artistic, educational, and research initiatives. One of the more modest things I've just done is offload our U of T box office operations to the RCM. In the current global context of limited resources the need for these kinds of partnerships seems pretty inevitable. But there are no high-level "merger" talks going on at this time. I fully understand the RCM's need to protect its hard-won independence. At the same time, U of T has one of the most federated structures around—a college system, affiliated hospitals, and so on—which suggests it might not be that difficult over time to find a model that would allow the RCM to remain a pretty autonomous entity yet linked back to the U of T universe. Meanwhile, there is much to be done in both places.



WENDY NIELSON  
will collaborate  
with the U of T  
PHOTO Ivan Otis



WALTER HALL

### Develop a number of interdisciplinary research initiatives

A big thing for us is a whole variety of activities in music, health and society. Toronto's very strong in various rehab and clinical research related to music and sound. I'll give you a couple of examples: I have a number of people doing cochlear implant research here involving hospitals. That's just one of maybe a dozen areas of health-related research. In the musicology department, for example, there are people doing research on music and violence. So there's a lot of stuff related to music's role in society.

### Develop professional partnerships

Links to the professional community so far include singers Wendy Nielsen and Dan Taylor coming on board; we've begun to put into place a number of partnerships between the

Canadian Opera Company and the U of T. The idea is to really build the vocal department.

### Space, the final frontier

We're doing some renovation here and we're also looking at the planetarium site of the Royal Ontario Museum; the U of T has acquired that site now. There may be several partners involved in building that site but one of them will be the music department. As you know I'm a crazy man; the idea of doing another building project is a big challenge [McLean's tenure as McGill music dean saw a new building inaugurated in 2005]. There are two different aspects to this: the Faculty of Music was built in 1960-1962. It's antiquated; there hasn't been that much by way of renovation.

The MacMillan Theatre has a full fly tower that's fantastic; it has a huge stage. There isn't another music school in the country that has access to that. That's a phenomenal thing. But the theatre itself has all kinds of structural problems. The seating is on the wrong angle; the balcony is not helpful from an acoustic perspective and has bad sight lines. The sound's a bit dead; it doesn't resonate. So what I'm doing now, at the planning stage, is working with Marianne McKenna—who did the great Koerner Hall here—and several of her team members [at KPMB Architects]. The objective is: can we significantly renovate the MacMillan to make it the lead opera-training house that it can be? Right now it has about 815 seats. If we do a renovation we want to move to 1,000.

The concert hall here, Walter Hall, also needs some work. One of the things is that you can detect a quite strong subway rumble in there. Fixing that is almost impossible, so we are looking for more modest changes or a new facility that would bring in another medium-sized hall. The question is: is it cheaper to renovate or to build new? If we can upgrade that one then the idea of a new 150-250-seat lecture and recital hall is also possible. Right now a lot of large music classes are being taught elsewhere on the campus.

TMS

## Val-d'Or constructs a new facility

The Conservatoire de musique de Val-d'Or has received funding to build a new teaching facility. As the only institution in the Abitibi-Témiscamingue region offering post-secondary musical training, the new building will allow the Conservatory to keep up with current demand as well as develop new programs such as distance learning. According to violinist Angèle Dubeau, a member of the Conservatoire's administrative council, the new facility will provide a warm, welcoming and stimulating space for developing young musicians. **RN**



OTTAWA U's music students hard at work  
PHOTO courtesy University of Ottawa

## New masterclasses at Ottawa U

The University of Ottawa School of Music continues to collaborate with Astral Media, offering a series of masterclasses with high-profile performing artists through the Astral Mentorship Program. Artists take part in short-term, on-campus residencies, allowing them to establish deeper relationships with their students, who derive greater benefit from their teaching than they could from a single class. Astral and the University of Ottawa's collaborations also include the Astral Radio Journalism Challenge, and the Astral Scholarships in Continuing Education. **RN**

# Competitions Guide



CONCOURS DE MUSIQUE DU CANADA  
CANADIAN MUSIC COMPETITION

## CANADIAN MUSIC COMPETITION

69, Sherbrooke Street West, Montréal QC H2X 1X2

Tel: 514-284-5398; 1 877-879-1959

Fax: 514-284-6828

info@cmcnational.com

www.cmcnational.com

Date: March 30 to July 6, 2012

Deadline: December 1st, 2011

Age range: 7 to 25 years old (up to 30 for singers)

Instruments: almost all musical instruments

The CMC is aimed at Canadian citizens and permanent residents. Open to almost all musical instruments, the CMC offers up to \$100,000 in scholarships every year. The musical requirements are tailored for each instrument and age category. The competition takes place over 3 rounds: regional, provincial and national.



CONCOURS MUSICAL  
INTERNATIONAL  
DE MONTRÉAL

## MONTREAL INTERNATIONAL MUSICAL COMPETITION

305, Mont-Royal Avenue East, Montréal H2T 1P8

Tel: 514 845-4108, poste 235

Fax: 514 845-8241

info@concoursmontreal.ca

www.concoursmontreal.ca

Date: May 28 to June 8

Deadline: January 18 2012

Age limit: 33 years old on January 1, 2012

Instruments: Voice

The MIMC, founded in 2002, seeks to discover young singers, violinists and pianists who have distinguished themselves as masters of their art. Free transportation and accommodation for selected candidates. Over \$150,000 CAD in prizes and engagements. Next editions: Voice 2012, Violin 2013 and Piano 2014.



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2525 Ridgmar Blvd. Ste. 307

Fort Worth, Texas USA 76116

Tel: 817-738-6536

Fax: 817-738-6534

competition2013@cliburn.org

www.cliburn.org

Dates: May 24 – June 9, 2013

Age Range: 18-30

Deadline: October 15, 2012

Instruments: Piano

Quadrennial international piano competition held in Fort Worth, Texas. Cash awards: \$50,000/\$20,000/\$20,000. Winners also receive three years of artist management services and tour booking, audio recording and distribution, and other prizes. The Competition will be streamed live online, and a documentary will be produced for PBS and international DVD distribution.



## INTERNATIONAL VOCAL COMPETITION 'S-HERTOGENBOSCH (IVC)

P.O. Box 1225, 5200 BG 's-Hertogenbosch, the Netherlands

Tel: +31 73 6900999

Fax: +31 73 6901166

info@internationalvocalcompetition.com

www.internationalvocalcompetition.com;

www.ivctv.com

Dates: 21 - 30 September 2012

Deadline: 1 July 2012

Age range: Female candidates born after 1 January 1981; Male candidates born after 1 January 1978.

Instruments: Voice

Categories: Opera / Art song & Oratorio; International jury chaired by Ioan Holender; TV and internet coverage; Master classes; Final with symphony orchestra; Prize money: € 45,000 plus engagements; Refund travel expenses (semi-)finalists; Candidates resident outside Western Europe may apply for the Preliminary Rounds by YouTube or DVD recording.



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**December 12, 2011**

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Yoheved Kaplinsky  
& William Wolfram**

[sheancompetition.com](http://sheancompetition.com)



CONCOURS REINE ELISABETH

## QUEEN ELISABETH MUSIC COMPETITION - BELGIUM/BRUXELLES

Rue aux Laines, 20 - B-1000 Brussels - Belgium

Tel: 32 2 213 40 50

Fax: 32 2 514 32 97

info@qeimc.be

www.qeimc.be

Dates of competitions: May 2012 - violin, May 2013: piano, May 2014: voice

Deadlines: 15 January

Age range: 18-30 years old

The Queen Elisabeth Competition is open to musicians who have already completed their training and who are ready to launch their international careers. The competition covers the following musical disciplines: piano, voice, violin and composition. The performance sessions take place every three years and the competition for composers before each instrumental session. The winning works of the composer's competition are given as compulsory works during the piano and violin sessions.



## INTERNATIONAL OPERA CONDUCTORS COMPETITION

1 rue des Dominicains B4000, Liege (Belgium)

Tel: 32 4 232 42 32

Fax: 32 4 221 02 01

cdu@occvl.org

www.occvl.org

Dates of competition:

August 6-19, 2012

Deadlines: February 29, 2012

Age range: Born after January 1, 1976  
Competition for opera conductors only.  
Program: operas—*Carmen*, *Falstaff*, *La Bohème* and overtures from *Barbiere di Siviglia*, *Die Zauberflöte*, *La forza del destino*, *Le roi d'Ys*, *Der Freischütz*

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QUEEN ELISABETH COMPETITION

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30/04 ▶ 14/06/2012

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30/04 ▶ 05/05 First round

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January 18, 2012

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January 18, 2013

**AGE LIMIT:** 29 years old on January 1, 2013

## PIANO 2014 FROM MAY 26 TO JUNE 6

**APPLICATION DEADLINE:**

January 15, 2014

**AGE LIMIT:** 30 years old on January 1, 2014

## INFORMATION

Phone: 514 845-4108, ext. 235

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Yannick-Muriel Noah, 2<sup>nd</sup> Prize, 2009



Minsoo Sohn



Georgy Tchaidze



Gilles Vonsattel



Evgeny Starodubtsev

# Laureates Live

International piano competition launches Digital Series

by JOSEPH K. SO

The Honens International Piano Competition is considered one of the most prestigious classical piano competitions in the world. This event is made possible by the generosity of the late philanthropist Esther Honens. An amateur pianist, passionate music lover and a self-made millionaire, Honens dreamed of establishing an international piano competition at the highest level in her city of Calgary, one modeled after the Van Cliburn Competition in Fort Worth, Texas. In 1991 and near the end of her life, Honens gave \$5 million endowment to establish the Esther Honens International Piano Competition, to be held every four years (now every three years). She passed away a mere five days after witnessing the inaugural competition in November 1992. The Honens Competition has since launched the careers of many fine pianists, all of them remaining active in concert halls around the world or teaching in prestigious educational institutions. According to Artistic Director Stephen McHolm, Honens' mission is to "discover 21<sup>st</sup> century artists for 21<sup>st</sup> century audiences." Honens has the largest cash prize and the most comprehensive artistic and career development program for its laureates of any international music competition of its kind. It's been announced that a single laureate in 2012 will be awarded \$100,000, and four unranked finalists will each receive \$10,000. Additionally, the 2012 laureate will be awarded a three-year

Artistic and Career Development Program worth half a million Canadian dollars, including a recording with the prestigious UK record label, Hyperion.

As part of its mission of helping emerging artists, Honens has just released four discs to its already well-established catalogue of *Honens Laureate Series*. The artists involved are 2006 First Laureate Minsoo Sohn playing Bach's *Goldberg Variations*; 2009 First Laureate Georgy Tchaidze in an all-Schubert program; 2009 Laureate Evgeny Starodubtsev in Szymanowski, Hindemith, Schoenberg and Stravinsky; and 2009 Laureate Gilles Vonsattel playing Ravel, Debussy, and Honegger. The release of these recordings coincided with the birthday of the late Andrew Raeburn, Honens' former Artistic Director from 1993 to 2004, who passed away in the summer of 2010. Minsoo Sohn's disc of *Goldberg Variations* was the last produced by Raeburn, and its release is dedicated to his memory. These recordings can be purchased in CD format or by digital download from major online music retailers.

Additionally, Honens is launching a new live-performance digital series, *Honens Sessions Live*. This new series features live solo and chamber recordings by former Honens Laureates and are available for digital download only. The first in the series, by Trio élan playing works of Beethoven, Brahms and Ravel, features 2009 Laureate Gilles Vonsattel. The Seventh Honens International Piano Competition takes place in Calgary October 17-26, 2012. [www.honens.com](http://www.honens.com)

TMS



2011-2012

To help students find information on music education, this month's *La Scène Musicale* offers a guide to the major educational institutions in Canada. An information coupon is available on page 30. Happy searching!



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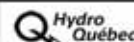
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**Portes ouvertes :** samedi 12 novembre  
2011 de 10 h à 16 h



### DÉPARTEMENT DE MUSIQUE DE L'UNIVERSITÉ DU QUÉBEC À MONTRÉAL

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Undergraduate and Graduate programs in Performance, Orchestral Training, Opera, Jazz, Early Music, Composition, Musicology, Education, Technology, Theory, Sound Recording.

• **FACILITIES**

3 concert halls (600/200/177 seats)  
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Recording studios  
Digital Composition Studio  
Music Technology Labs

125 practice rooms  
Marvin Duchow Music Library  
Centre for Interdisciplinary Research in Music Media and Technology

• **FACULTY**

57 full-time, 150 part-time

• **STUDENTS:** 825

540 undergraduate, 285 graduate

• **TUITION FEES** (excluding ancillary fees)

Quebec Students: \$1,868  
Non-Quebec students: \$5,378  
International students \$15,420

• **DESCRIPTION**

Thanks to a transformative philanthropic gift of 20 million dollars in 2005, the

Schulich School of Music of McGill University supports approximately 60 Schulich scholars annually and brings in two visiting academic chairs each year to teach in various disciplines. Canada's largest university-level music school combines professional training with outstanding undergraduate and graduate education. Building on a strong base of studio and classroom teaching, McGill is renowned for its ensemble programs and for award winning creative and research work in humanities based and scientific-technical study of music.



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[musique@umontreal.ca](mailto:musique@umontreal.ca)  
[www.musique.umontreal.ca](http://www.musique.umontreal.ca)

• **PROGRAMS OFFERED**

**Baccalauréat :** général, musicologie, interprétation (classique, jazz), composition, écriture

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• **NEW PROGRAMS**

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• **FACILITIES**

Salle Claude-Champagne (998 sièges), deux autres salles de concerts, studios de composition électroacoustique et multi-pistes

• **FACULTY**

160 (chargés de cours inclus)

• **STUDENTS:** 780

Undergrad: 510  
Graduate: 270

• **TUITION FEES**

Par trimestre à temps plein (baccalauréat) :

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• **DESCRIPTION**

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**MARIANOPOLIS COLLEGE**  
4873 Westmount Avenue  
Westmount, Quebec H3Y 1X9

**Tel:** (514) 931-8792

[admissions@marianopolis.edu](mailto:admissions@marianopolis.edu)  
[www.marianopolis.edu](http://www.marianopolis.edu)

• **PROGRAMS OFFERED**

DEC in Music

- (2-year pre-university program)

Double DEC in Music:

- Music and Science; Music and Social Sciences; Music and Creative Arts, Literature and Languages

- (3-year pre-university programs)

• **FACILITIES**

One recital hall with grand piano

Music computer lab

Digital sound recording equipment

Practice rooms

Access to McGill University Schulich School of Music library and practice rooms

• **FACULTY**

37 (full-time & part-time)

• **STUDENTS**

40 full-time

• **TUITION FEES**

One academic year, full-time:

\$4,300

International students:

\$5,934 additional

Financial aid available

• **DESCRIPTION**

Building on a tradition of excellence at Marianopolis, Music students benefit from the program's association with the Schulich School of Music at McGill. The size of the department allows for individual attention from teachers and for a warm personal atmosphere. All Music students take private lessons with instructors at McGill University. Students also participate in the McGill orchestra, choirs, wind symphony and other large and small ensembles. Students may study Jazz or Classical instrument or voice.



**THE UNIVERSITY OF OTTAWA SCHOOL OF MUSIC**  
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**Fax:** (613) 562-5140  
[musique@uottawa.ca](mailto:musique@uottawa.ca)  
[www.music.uottawa.ca](http://www.music.uottawa.ca)  
[www.musique.uottawa.ca](http://www.musique.uottawa.ca)

• **PROGRAMS OFFERED**

**Undergraduate:** B.Mus. (profiles: performance, music education, piano pedagogy, composition, theory, musicology).

B.A. with Honours (Specialization in Music). Major in Music – some programs can be combined with a Major or Minor in Arts Administration.

**Graduate:** M.Mus; M.A.

Two Certificates, Orchestral Studies and Piano Pedagogy Research

• **FACILITIES**

Freiman Recital Hall and Tabaret Hall  
Two large rehearsal halls and dozens of practice studios.

Technology & research: 1.3 million dollar Piano Pedagogy Research.

Electronic music studio, music and computers lab.

The latest recording technology; Isobel Firestone Music Library & Resource Centre.

• **FACULTY**

18 full-time, 47 part-time

• **STUDENTS**

323 full-time, 37 part-time

• **TUITION FEES**

(1 academic year, full-time)

\$6,061.06 (undergraduate); \$5,668.08 (graduate)

• **DESCRIPTION**

We offer a broad array of undergraduate and graduate programs. Our teaching faculty is made up of active performers on the national and international scene and scholars at the top of their fields. Our students have the opportunity to follow their course of study in English and French. Performance opportunities are many with close ties to arts organizations such as the Ottawa Symphony Orchestra and the National Arts Centre. Our campus is located in the heart of the nation's capital, making it easy for our students to enjoy the bilingual milieu and rich cultural life of the region.





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undergrad.music@utoronto.ca  
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**Fax:** (519) 661-3531  
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[www.music.uwo.ca](http://www.music.uwo.ca)

#### • PROGRAMS OFFERED

B.Mus.: Composition; Comprehensive;  
History and Theory; Music Education;  
Concurrent Teacher Education Program  
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Diplomas: Artist Diploma; Advanced Certificate in Performance; Diploma in Operatic Performance  
M.A.: Ethnomusicology; Music Education; Musicology  
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Ph.D.: Ethnomusicology; Music Education; Musicology  
D.M.A.: Collaborative Piano; Composition,

Conducting; Instrumental; Jazz; Opera;  
Piano Pedagogy; Vocal; Vocal Pedagogy

#### • FACILITIES

Walter Hall (seats 495), MacMillan Theatre (seats 815), Electroacoustic and Recording studios, most extensive Music library in Canada

• **FACULTY** 50 full-time, 160 part-time

• **STUDENTS** 750

• **TUITION** (1 academic year, full-time)

Domestic: \$6,487  
International: \$25,253

#### • DESCRIPTION

The Faculty of Music has a great tradition and reputation as one the finest institutions

#### • UNDERGRADUATE PROGRAMS

B.Mus.: Music Education, Performance, Theory and Composition, Music History.  
B.A.: Honours or Major in Music; Specialization in Music Admin; Major in Popular Music Studies.  
Music Performance Diploma  
Certificate in Piano Technology  
Minor in Music, Minor in Dance (New)

#### • GRADUATE PROGRAMS

M.Mus.: Composition, Literature and Performance, Music Education (summer option available)  
Musical Theatre  
M.A.: Music Theory, Musicology  
M.A.: Popular Music and Culture  
Ph.D. in Music  
Ph.D. in Composition

DMA (New)

#### • PERFORMANCE FACILITIES

220 seat newly renovated recital hall  
400 seat newly renovated theatre with orchestra pit  
Organ recital room: 2,200 seat hall.

• **FACULTY** 45 full-time, 75 part-time

• **STUDENTS** 600 undergraduate, 150 graduate

#### • TUITION FEES

(1 academic year, full-time) \$6,485.80

#### • DESCRIPTION

Western's Faculty of Music is one of the top rated university music programs in Canada. Few other schools have the depth and breadth of programs offered here. We offer

in North-America for music studies. Throughout the academic year we host master classes, lectures, recitals and concerts given by renowned artists and leading scholars. The diversity in our course offerings is hard to match; jazz, chamber music, opera, Balinese Gamelan, contemporary music, and early music to name a few. Our scholars, performers, and educators boast internationally active careers through which we disseminate our knowledge, skills, and passion for music with the community and the world. Our students participate in colloquia, conferences, large-scale concerts and performances, recordings, and in internships.

a full range of traditional music programs, opportunities to combine music with other disciplines and new and unique programs such as Music Administrative Studies and studies in Popular Music. Western is also a leader in technology and computer applications in music. Over 300 concerts are presented each year. Our facilities include a recording studio with a full-time technician, instrument repair shop that includes hundreds of instruments for student use, string instrument bank of rare and valuable instruments and bows for student use and over 150 pianos. Our Piano Technology program offers excellent instruments and support to our music faculty.



**UNIVERSITY OF  
CALGARY  
FACULTY OF ARTS**

**DEPARTMENT OF MUSIC  
UNIVERSITY OF CALGARY**  
Craigie Hall D 100  
2500 University Dr. NW  
Calgary, Alberta T2N 1N4  
**Telephone:** 403-220-5313  
**Fax:** 403-284-0973  
music@ucalgary.ca  
<http://music.ucalgary.ca>

#### • PROGRAMS OFFERED

BA in Music  
BA Honours in Music  
BMus in Composition  
BMus in Performance  
BMus in History and Theory of Music  
BMus in Integrated Studies  
Combined BMus BEd in Music Education  
MA in Musicology  
MMus in Composition  
MMus in Performance  
MMus in Conducting  
PhD in Composition  
PhD in Musicology

#### • FACILITIES

The Eckhardt-Gramatté Concert Hall, located in the Rozsa Centre, houses the

Ronald B. Bond Bach Organ built by the Ahrend Orgelbau, as well as two concert pianos (Steinway and Yamaha), two harpsichords, and a fortepiano.  
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The Integrated Arts Media Lab  
The Telemedia Arts Lab  
20 Practice Rooms, six rehearsal studios.

• **FACULTY** 13 full-time, 22 part-time

#### • TUITION

1 academic year, full-time \$5238

#### • DESCRIPTION

The Department of Music at the University of Calgary is home to extraordinary opportunities for learning about music through research and creative activity. Academic preparation is at the heart of our programs, and is translated into performances, publications, compositions, engaging tradition and innovation, scholarship and improvisation. The world class acoustics of the Eckhardt-Gramatté Concert Hall and a focus on the growing realm of digital media offer students and faculty exciting opportunities to hear, create and perform music.



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**Email:** info@mcnallysmith.edu  
**Website:**  
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#### • PROGRAMS OFFERED

**Master Degree Program**  
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Bachelor of Music in Composition  
Bachelor of Science in Music (Music Producer)  
**Associate Degree Programs**  
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Associate of Applied Science in Music  
Music Performance Music Production  
Associate of Applied Science in Recording Technology  
Associate of Applied Science in Music Business  
**Diploma Programs**  
Music Performance Course  
Music Business Course

Recording Engineer Course  
Hip Hop Studies

#### • FACILITIES

Performance studios, recording studios, performance theaters, on-campus housing, student meal plans, bookstore, counseling services.

#### • FACULTY:

Full time 90, Part time 10

#### • STUDENTS

Full time 540, Part time 47

#### • TUITION

Full time, \$11,310 per semester (undergrad) or \$8550 per semester (graduate program) plus estimated fees of \$1,100-2,700 depending on major. Per credit, \$870 (undergrad) \$950 (graduate)

#### • DESCRIPTION

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Fax: (604) 822-4884  
music.admissions@ubc.ca  
www.music.ubc.ca

• **PROGRAMS OFFERED:**

B. Mus. in Composition, Opera, Voice, Guitar, Harpsichord, Music Scholarship, Orchestral Instruments, Organ, Piano and General Studies  
B.A. Major, Minor and Honours in Music

• **GRADUATE PROGRAMS**

M. Mus. in Composition, Piano, Orchestral Instruments, Organ, Harpsichord, Guitar, Opera, Voice and Choral Conducting.  
M.A. in Musicology, Music Theory, and Ethnomusicology  
D.M.A. in Composition, Piano, Voice and Orchestral Instruments  
Ph.D. in Musicology (concentrations: Historical Musicology, Ethnomusicology, Music Theory)

Diploma in Collaborative Piano Studies  
Diploma in Music Performance

• **FACILITIES**

Barnett Hall (256 seats)  
The Chan Centre for the Performing Arts (1200 seats)  
Old Auditorium (525 seats)  
Gessler Hall (80 seats)  
Practice studios  
Computer music studio  
Music library  
Multimedia centre

• **TEACHERS**

29 full-time, 56 part-time

• **STUDENTS**

187 undergraduate, 143 graduate

• **TUITION FEES**

B. Mus. (32 credits) \$5,223 (Canadian, landed immigrants)  
B. Mus. (34 credits) \$24,891 (non-Canadians, visa students)

• **DESCRIPTION**

Situated within a large university with extensive research and learning resources on a campus near ocean and mountains, the UBC School of Music offers you an inspiring setting, many program options, and a high level of training from dedicated and internationally respected faculty members plus masterclasses and workshops from renowned guest artists, composers and scholars.

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☐ DOMAINE FORGET ACADEMIE INTERNATIONALE DE MUSIQUE ET DE DANSE

☐ L'UNIVERSITÉ DU QUÉBEC À MONTRÉAL

☐ SCHULICH SCHOOL OF MUSIC, MCGILL UNIVERSITY

☐ L'UNIVERSITÉ DE MONTRÉAL

☐ MARIANAPOLIS COLLEGE

☐ THE UNIVERSITY OF OTTAWA

☐ THE UNIVERSITY OF TORONTO

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## THE MASTERWORK

### Mahler's Symphony No. 5

Austrian composer and conductor Gustav Mahler (1860-1911) is best known for his symphonic works and songs. He enjoyed widespread popularity in his lifetime and many of his compositions are canons in the Western classical music tradition. Mahler's legacy experienced a period of interruption during the Nazi regime when Hitler banned his music and that of all Jewish composers. His Fifth Symphony was one of the first works to be resurrected in German-speaking countries after World War II.

Although it is in five movements, the Fifth stands apart from its predecessors as Mahler's most conventional symphony to that point. He saw it essentially as a four-movement work, with the first and second movements as one. Moreover, it ends with a rondo, like many classical symphonies. Musical subjects unify and control the character of the piece. The first movement's opening funeral march, played by solo trumpet, reflects a sombre, serious character on the symphony, but is also used to transition into the next theme, which is more emotionally charged and dramatic with the indication "*Leidenschaftlich*" or passionately.

The rough character of the thematic material seemed to be a struggle even for Mahler; he laboured through several revisions of the work. The global structure of the Fifth Symphony is characterized by its uniform model and the overall tonal shift from C# minor to D major. This is underlined by dense orchestral polyphony and is prominently outlined by the almost naturalistic melodic themes that define this work.

—AUDREY SPOULE

### RENÉ BRICAULT'S ESSENTIAL FIFTH

#### Mahler: Symphony no. 5

Royal Concertgebouw Orchestra/Riccardo Chailly  
Decca 458860 (1998)



It is no mean feat to balance Mahler's large orchestral works successfully, while not losing focus on their emotional expression in the midst of such expansive forms. This is particularly true of the Fifth, whose characteristics are so well defined from one movement to the next (funeral drama, love, heroism...). Preferring the digital recording for its precise rendering of instrumental colours (another essential aspect of Mahler's work), I keep returning to the passionately lucid Chailly and the Concertgebouw.

### FRÉDÉRIC CARDIN RECOMMENDS...



#### Hans Rott (1858-1884)

*Symphony No. 5*  
Years written: 1878-1880

**Similarities:** Epic gestures and complex harmonic language combined in a decisively *pre-late-romantic* discourse. The third movement of the Symphony is amazingly reminiscent of Mahler. He was undoubtedly an influence. Mahler wrote: "His Symphony [in E major] makes him... the Founder of the New Symphony as I see it."

**Differences:** His premature passing (25 years old in 1884) stopped him from going through with his musical ideas. His late-romanticism is more instinctive than truly thought through. However, it is eminently exciting to listen to.



#### ESSENTIAL LISTENING:

##### Hans Rott: Symphony No. 1; Orchestral Works

Munich Radio Orchestra/  
Sebastian Weigle  
Arte Nova Classics ANO 577480

### ÉRIC CHAMPAGNE RECOMMENDS...



#### Ralph Vaughan Williams

*Symphony No. 8 in D minor*  
Years written: 1953-1955

**Similarities:** For the celebrated Adagietto from his Fifth Symphony, Mahler used but half of the orchestra, keeping only the strings. Following a similar logic, Vaughan Williams' Eighth Symphony has a movement

just for strings—the popular Cavatina—as well as its counterpart for winds, his equally famous *Scherzo alla marcia*.

**Differences:** The scale and scope of Mahler's psychological work go far beyond the intentions of Vaughan Williams, whose short symphony (27 minutes) is relatively classic and unpretentious. The work nevertheless deserves attention for its rich orchestral colours and charm, which keep coming back.



#### ESSENTIAL LISTENING:

##### Vaughan Williams: Symphonies Nos. 2 and 8

BBC Symphony Orchestra/  
Andrew Davis  
Teldec 4509-90858-2 (1994)

### PAUL E. ROBINSON RECOMMENDS...



#### Benjamin Britten (1913-1976)

*Death in Venice*  
Year written: 1973

**Similarities:** The Adagietto movement from the Mahler Fifth was used as the basis for the soundtrack of Visconti's 1971 film "Death in Venice." The music then became widely popular in its own right. Britten's opera "Death in Venice" was premiered two years later.

**Differences:** The source for both Visconti and Britten was Thomas Mann's 1912 novella "Death in Venice", about a dying man's fascination with a young boy. Britten's opera, written when he himself was in declining health, brings the Mann story to life with music of extraordinary transparency and imagination. No doubt Britten was drawn to the story because of his own homosexuality. It was Britten's last opera and one of the great works of the Twentieth Century.



#### ESSENTIAL LISTENING:

##### Britten: Death in Venice

Decca 425 669-2 (1990)

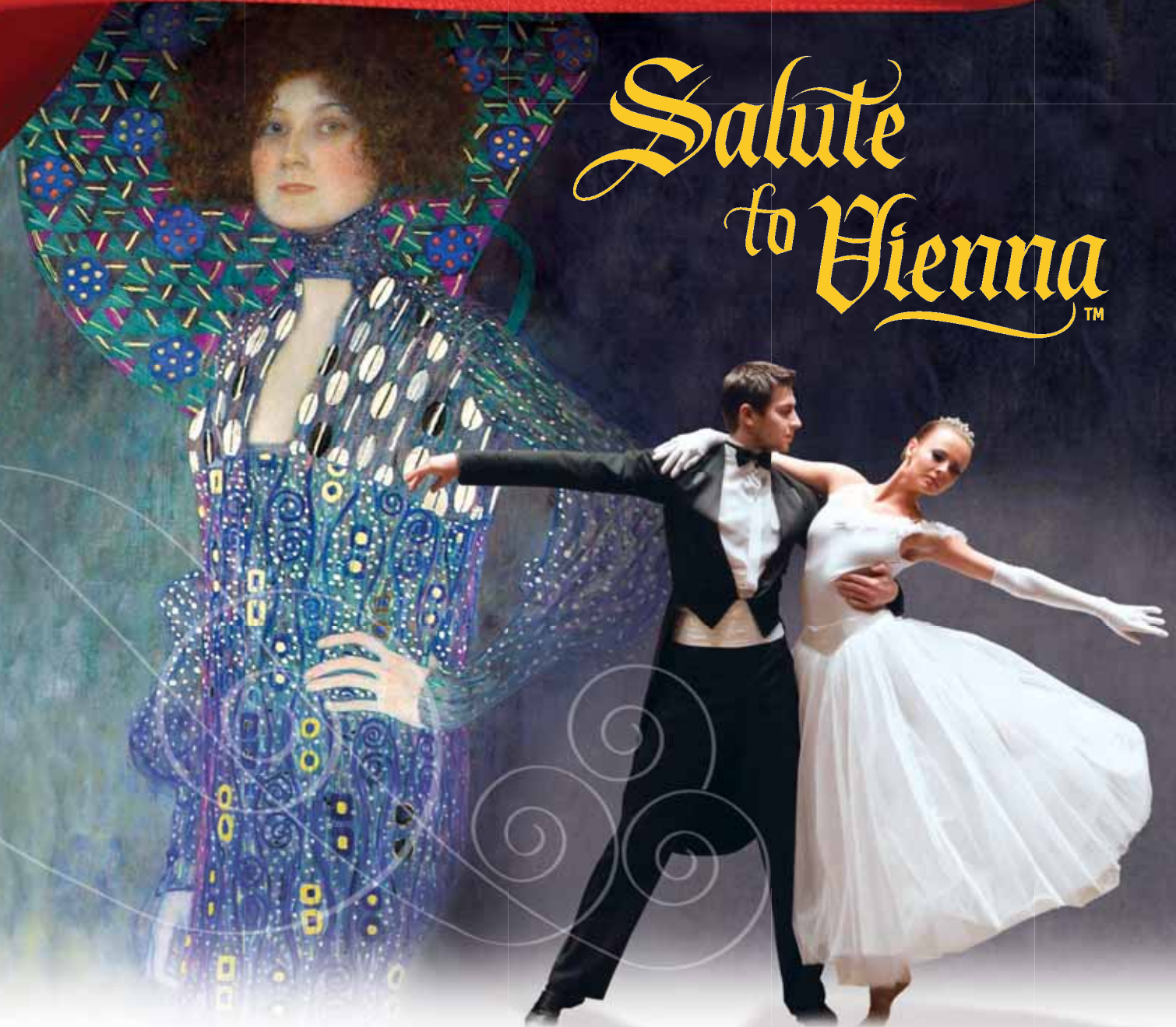
#### Catch Mahler's Fifth LIVE:

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TRANSLATION: LYNN TRAVERS

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