2006-2009

BRUSSELES / BELGIUM

COMPOSITION 2006
Works for Piano and Orchestra
Symphonic or Ensemble
Age Limit: 40 years
Deadline: November 10 2006
First prize: 10,000 euros

PIANO 2006
Age Limit: 27 years
Royal Conservatory
06/19/06: First Round & Semi-Final
06/22/06: Master Classes
Palais des Beaux-Arts
06/28/06-07/02: Final

SINGING 2006
Age Limit: 30 years
Royal Conservatory
06/14/06: First Round & Semi-Final
06/16/06: Master Classes
Palais des Beaux-Arts
06/21/06-06/24: Final

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07/28/07-07/02: Final

SINGING 2007
Age Limit: 30 years
Royal Conservatory
07/14/07: First Round & Semi-Final
07/16/07: Master Classes
Palais des Beaux-Arts
07/21/07-07/24: Final

COMPOSITION 2008
Works for Piano and Orchestra
Symphonic or Ensemble
Age Limit: 40 years
Deadline: November 10 2008
First prize: 10,000 euros

PIANO 2008
Age Limit: 27 years
Royal Conservatory
08/19/08: First Round & Semi-Final
08/22/08: Master Classes
Palais des Beaux-Arts
08/28/08-08/02: Final

SINGING 2008
Age Limit: 30 years
Royal Conservatory
08/14/08: First Round & Semi-Final
08/16/08: Master Classes
Palais des Beaux-Arts
08/21/08-08/24: Final

VIOLIN 2009
Age Limit: 27 years
Royal Conservatory
09/16/09: First Round & Semi-Final
Palais des Beaux-Arts
09/20/09: Final

VIOLIN 2009
Age Limit: 30 years
Royal Conservatory
09/16/09: First Round & Semi-Final
Palais des Beaux-Arts
09/20/09: Final

WWW.CMIREB.BE
QUEEN ELIZABETH INTERNATIONAL MUSIC COMPETITION OF BELGIUM
INFO: RUE AUX LAINES 20, B-1000 BRUSSELS (BELGIUM)
TEL: +32 2 213 40 50 - FAX: +32 2 514 32 97 - INFO@CMIREB.BE

brott music festival
NATIONAL ACADEMY ORCHESTRA

concerts | june & july

SUN. JUNE 11 | 7:30pm
The Devil’s Violin
Lara St. John | violin
St. Christopher’s Anglican | Burlington
Paganini | Violin Concerto No. 2
Haydn | “Farewell” Symphony.

SUN. JUNE 25 | 7:30pm
Magnificent Mozart
Jessica Linnebach | violin
St. Christopher’s Anglican | Burlington
Mozart | Violin Concertos Nos. 3 and 5
Mozart (“Paris” and “Prague” Symphonies

TUES. JULY 4 | 7:30pm
Opera Goes to the Movies
Patricia Roach | soprano
Pamela MacDonald | mezzo-soprano
John Tiranno | tenor
John Fanning | baritone
Alex Reynolds | host
Dofasco Centre for the Arts
The greatest opera arias used in film.
Carmen | Gallipoli, Magnolia
La Boheme | Moonstruck
Don Giovanni | Don Juan de Marco
Tales of Hoffmann | Life Is Beautiful

FRI. JULY 7 | 7:30 pm
Beethoven Piano Concerti Nos. 2, 3, 4
SAT. JULY 8 | 7:30 pm
Piano Concerti Nos. 0, 1, 5
Anton Kuerti | piano
Dofasco Centre for the Arts
Complete Beethoven Piano Concertos.

WED. JULY 12 | 7:30 pm
Biegel Plays Billy Joel
Jeffrey Biegel | piano
Dofasco Centre for the Arts
Joel | Concerto for Piano and Orchestra
(Canadian premiere!)
Copland | Outdoor Overture
Bernstein | West Side Story Suite

brottmusic.com
905.525.7664 x.16
888.475.9377
boxoffice@brottmusic.co
A multi instrumentalist, composer and professional musician since 25 years, Robert Len has played with numerous local and international well known artists like Oliver Jones and Colin James. He has recently joined the Hello Music team and the distribution of his new album is guaranteed by Distribution Select.

Robert Len captivated his audience last year by offering a high quality performance during which we could listen to some of his new album’s musical pieces. Concerts are in preparation with GIP Canada for the second half of this year and Robert should surprise us again with the unique and enchanting universes he creates, using a wide range of musical instruments from around the world some of which require a particular and complex technique.

The rhythms of the flutes, the Tibetan singing bowls and the didgeridoos are enriched by multiple percussions, guitars and keyboards.
PETITION FOR FAIR TAX CREDITS

D.B. Scott of Cambridge, Ontario, is taking on the Stephen Harper’s $500 tax credit for sports lessons because he believes it is fundamentally unfair. "Playing organized sports is one thing. But learning the piano or modern dance or how to sing in a youth choir is just as important," he told CBC Radio Scott has started an online petition called "Towards the fair treatment and support of all children" to ask the federal government to extend the credit to art and music lessons. So far, it has garnered strong grassroots support. As of June 8, the petition had recorded 30,000 signatures, adding about 1,500 new signatures per day. To sign the petition, visit the link at www.slena.org (Selected Links section).

This is the latest dissent over the treatment of the arts in Harper’s budget. Under the new budget, the Canada Council will receive a boost $50 million over the next two years, a far cry from the $300 million over three years promised by the Liberals before the last election. In effect, the arts community lost $250 million under the Harper plan, despite assurances present Heritage Minister Bev Oda gave to Radio-Canada during the election campaign. On a positive note, the budget contained a provision to eliminate capital gains taxes for donation of stocks to registered charities. Currently, donation of securities represents about 3.9% of all donations.

LA SCALA ANNOUNCES DANIEL BARENBOIM AS CONDUCTOR

Daniel Barenboim will be the principal guest conductor at Milan’s La Scala opera house. Barenboim’s appointment with the opera will begin with a concert of Verdi’s Requiem scheduled for Nov. 9, 2007, and the opera’s season opener, a performance of Wagner’s Tristan und Isolde in December, 2007, and continuing through a complete performance of Wagner’s Ring cycle in 2011. Barenboim will be stepping partly into the role vacated by former musical director Ricardo Muti, who resigned amid controversy last year.

La Scala and Barenboim have deliberately left Barenboim’s new role with La Scala undefined. The conductor commented on the new role saying, “There is no title, there’s no contract, there’s nothing, and because of this, there’s everything.” He will conduct two operas per season, plus concerts of the orchestra and chorus, and will also appear as a soloist.

Barenboim will remain as music director of Berlin’s Staatsoper and the two opera companies will have a close relationship, including co-producing Wagner’s Ring cycle. Barenboim is also Music Director of the Chicago Symphony Orchestra, a position he will be leaving at the end of this season.

NEW PRESIDENT FOR EMI CLASSICS

EMI Classics has named Costa Pilavachi as president, to succeed Richard Lyttelton, who is retiring this summer. Pilavachi is currently president of Decca Records, a position he has held since 1999. Prior to Decca, Pilavachi was president of Philips Music Group.

EMI Classics is one of the largest classical music companies, with a catalogue that includes recordings by the Berlin Philharmonic, the Vienna Philharmonic, Sir Simon Rattle, Placido Domingo, and Itzhak Perlman. Last year EMI release “Best Mozart 100” reached number 5 on France’s pop music charts and their release of Wagner’s Tristan and Isolde sung by Placido Domingo and Nina Stemme received much critical acclaim.

HALIFAX RESEARCHES REVIVE MEDIEVAL BELGIAN MANUSCRIPT

Jennifer Bain, music professor at Dalhousie University, is preparing a medieval score for its first performance in centuries. The score for the Salzinsnes Antiphonal from the Cistercian Abbey of Salzinsnes in Namur, Belgium, was written in 1554. Bishop William Walsh, the first Archbishop for the Catholic Diocese of Halifax, brought it to Canada in the 1840’s. In the early 1970’s Archbishop James Hayes discovered the manuscript in the attic of the archbishop’s residence in Halifax and donated it to the Patrick Power Library at St. Mary’s University.

The Cistercian Abbey of Salzinsnes was constructed in 1202, destroyed and rebuilt later that century, and finally destroyed in 1797. When this antiphonal was written there were 34 nuns living in the abbey, all noblewomen, who are illustrated and named in the antiphonal. The volume consists of 480 pages printed on parchment. The extensive illustrations and excellent condition of the volume are attracting international attention.

Judy Dietz, retired Associate Curator of Historical European Art at the Art Gallery of Nova Scotia, is writing her master’s thesis on the Salzinsnes Antiphonal and preparing an English translation. For the 2007 Scotia Festival of Music, Jennifer Bain is analysing and transcribing it for performance by an Australian choir specialising in early music.

PAVAROTTI CANCELS CANADIAN DATES

Luciano Pavarotti has recently announced the cancellation of four upcoming concerts across Canada and one in the US affecting his farewell tour. While undergoing physiotherapy in a New York hospital, Pavarotti contracted a serious infection that has hindered his recovery from a back injury which had prompted the singer to cancel eight concerts in April 2005. Canceled dates will include upcoming shows in Montreal on June 3, Toronto on June 6, Calgary on June 11, Vancouver on June 16, and Washington, D.C., on June 21. All five concerts have been rescheduled for October. Terri Robson, Pavarotti’s manager, said in a statement, “Luciano apologizes to his many disappointed fans for having to reschedule these concerts—happily, he is now well on his way to recovery and very much looks forward to continue celebrating his career with the Pavarotti worldwide farewell tour.” MV

LOOKING FOR THE NEXT GREAT CANADIAN TENOR

The Canadian Tenors, a new musical experience uniting the elements of the tenor voice with classical, popopera and live theatre, has launched a national search for new talent. Founder Jill Ann Siemens, started the Canadian Tenors in Victoria, BC, as a two-year development project which has built a solid fan base, and has garnered interest from Warner Music. The chosen talent will be provided with professional artistic and commercial representation, undertake a national tour for the 2006 – 2007 season and an international tour for the 2007 – 2008 season as well as have the opportunity to receive extensive media coverage and recording opportunities. Deadline for applications is June 15. Visit www.canadiantenors.com
The Gryphon Trio has been playing together for 13 years, and even speaking to them individually by phone, the close connections of this chamber ensemble are evident. Their stories interlace like musical phrases, and they constantly reference one another for elaboration, like passing a motive from part to part. Annalee Patipatanakoon, violin, Roman Borys, cello, and Jamie Parker, piano, all speak of the group and their professional and personal lives in a way that suggests the same musical harmony they project on stage.
The trio began as just two, when Patipatanakoon and Borys met at the Banff Center as teenagers, and both ended up at the world-renowned Indiana University School of Music. While there, they joined a pianist and studied with Beaux Arts Trio founder Menahem Pressler. After several years with this developmental ensemble, they called upon pianist Jamie Parker to fill in for several concerts, and according to Patipatanakoon, “everything just went from there.”

But with constant stories of chamber groups breaking up and lawsuits over instruments, there is always the question of how well the group gets along. In particularly, this trio has the potential for conflict, as Patipatanakoon and Borys married about a year ago. But as Parker put it, “they deal with things in the way that they deal with things, and it’s fine – nothing gets in the way of us making music together.”

Being in a chamber group is different from playing with a larger ensemble, as the quarters are considerably closer. “In an orchestra, if there’s someone you don’t get along with, that’s bad, but you don’t have to spend a lot of time directly working with that person,” says Parker. “We’re very fortunate that we still enjoy each other’s company.”

Throughout everything, there seems to be a healthy line of communication that can bridge potential disagreements, both personally and musically.

“Communication is key,” says Patipatanakoon. “We try and make sure that if something is a concern to someone, it comes out so that it doesn’t fester or cause bigger problems down the road.”

Not everything has been easy. “Of course, there have been lots of hurdles over the years,” Borys said. “It’s just that the passion for the art form always fuels the stamina required to come up with the solutions – with ways to overcome them.”

They all agree that traveling can be the most stressful part of any musician’s career. Occasionally, other aspects of life intrude on an active performing career, as they have for Parker, who has a new baby boy, and certainly doesn’t want to miss him growing up. “Sometimes my wife and boy can travel, and usually they’ll come with us on the summer festival circuit in Ontario. My wife probably won’t come with me to the prairies in February, though [laughs].” It can be a struggle to maintain that lifestyle. “There’s no question that at times it hurts.”

Naturally, there is a silver lining. “It’s great traveling around with people who have witnessed or experienced with you challenges as well as successes, whether they be particularly successful performances, or awkward moments taking your cello through an airport,” Borys laughs.

Through the years, the Gryphon Trio has developed a name synonymous not just with excellent playing, but also experimentation and innovation. Part of that has been a dedication to collaborative projects that take chamber music into new contexts and new spaces.

Both Patipatanakoon and Parker cited Borys as the “career developer” – the one who tended to push the group to some of their larger projects.

“I try and keep a bit more of my schedule free in order to dream up and administer and conceive and produce various initiatives, whether they be education things for young composers, or concerts for kids, or new commissions for us, or projects like Constantinople,” explains Borys.

Constantinople has been the largest of the group’s recent efforts – a multimedia presentation written and composed by Christos Hatzis. After rave reviews at its premiere in Banff, the group will be making the European premiere at London’s Royal Opera House, Covent Garden, in March 2007.

“It’s a big effort to put chamber music in a slightly different context and open it up to a new audience.” Said Borys. “Some might come at the piece with an appreciation for contemporary theatrical events, or perhaps from the side of the vocalists, or perhaps it’s young composers who are interested, or the combination of technology and arts.”

“We’ve also found that contemporary works seem to work very well in education contexts with young people who haven’t had a lot of experience with classical music,” says Borys. “Because to them it’s all foreign – whether it’s Beethoven or a piece that Gary Kalesha wrote for us yesterday. And in some ways they’re more comfortable with contemporary work – maybe because they can relate to the energy it gives off.”

Trying to reach new audiences is the focus of many of the group’s projects – from their Chamber at the Lula series,
where they perform alongside Latin artists like Hilario Duran and Roberto Occhipinti, to the many commissioned works the group plays. But Borys emphasized that the realization of their collaborations and desire to play for new groups of people doesn’t end with the artists involved. “We wouldn’t be able to do those programs without support – reaching new audiences, in a sense, is a collective priority developed alongside Music TORONTO.”

Besides active performing schedules, all three are also faculty members at the University of Toronto Faculty of Music. When school is out for the summer, their attention shifts from university work to summer festivals.

Festivals are an important part of any developing artist’s career. All three members of the trio attended the Banff Centre and had high praise for its influence on their lives. Parker spent 10 summers there through his high school and university years, studying with Marek Jablonski. “Banff was a great constant in my life, during my formative years. I’d spend anywhere from 2 to 5 weeks there every summer. It’s a very special place … you go to this very beautiful, spiritually powerful (from a nature point of view) place. You toss in all sorts of intensely artistic, creative personalities, and you just sort of stir the pot and all sorts of magic happens.”

At Banff, as well as the hundreds of other festivals across North America, part of the magic comes from mundane aspects – that most festivals occur in concentrated periods, when students can focus exclusively on their playing. The times spent can be incredibly intense, but also offer a chance for students to be around their peers.

In the process, more can develop than just greater performing skills. “I met my wife at the Ottawa International Chamber Music Festival,” Parker laughed. “She had worked for the festival, and we ended up just hanging out after concerts – ordering an extra pitcher or two at the bar. So that’s probably the best memory for me.” All in all, festivals allow the young professional a chance to blossom into their potential: “It’s about fueling motivation, opening up ears, opening up the mind, and just learning. Learning repertoire, learning about interpreting, learning about being an artist.”

The Gryphon Trio returns to many of the festivals to perform and teach. In addition to stints at the Festival of the Sound and the Ottawa Chamber Music Festival, the trio will be part of the faculty at the newly formed Toronto Summer Music Academy directed by Agnes Grossman. “She wants to create an environment which will serve the students’ many needs, establish a high standard, and focus the participants on achieving that high standard,” Borys says. “We’re very enthusiastic about what might happen.”

Parker is enthusiastic about the TSMA’s amateur program – a one-week, intensive chamber music workshop that will allow experienced ensembles to study and play with the faculty of the festival, as well as young professional students. He says, “It is rare for amateurs to find a place to study, and be taken seriously as students.” As Patipatanakoon explains, “There are dedicated audience members in Toronto who play for the love of it, and we want to encourage them as well – give something back to them.”

**OCMF CONCERT HALL PROJECT**

The Ottawa Chamber Music Festival, the largest chamber music festival in the world with 120 concerts, is moving ahead with a new 925 seat concert hall in downtown Ottawa, slated to open in the summer of 2008. In addition to serving as the main venue for future chamber festivals, the hall will provide a world-class mid-size venue in Ottawa for local chamber ensembles. The $27.5 million project has secured funding from both the city of Ottawa ($6.1 m) and the Ontario government ($6.5 m). Since the last election, federal support ($6.5 m needed) has been put in limbo. The OCMF has already raised over $1 m towards the $8.5 million community share of the project’s cost.

To help support the project: www.chamberfest.com.

**Gryphon Trio Summer Concert Schedule**

**JULY 22-30**
Ottawa Chamber Music Festival - Ottawa, ON
www.chamberfest.com

**JULY 25**
CBC Radio Studio Sparks - Ottawa
Live interview and performance, with Eric Friesen
www.cbc.ca

**AUGUST 1-4**
Festival of the Sound
Parry Sound, ON
www.festivalofthesound.ca

**AUGUST 9TH**
Waterside Summer Series
Amherst Island, ON
www.amherstisland.on.ca

**AUGUST 11TH**
Toronto Summer Music Academy & Festival - Toronto, ON
www.tsmaf.ca

Info: www.gryphontrio.com
very distinct, which means that, for now, I’m not ready
of a soprano in its very clear colour. My tessitura is
ity of my voice lies largely in my high-range harmon-
and work, instead of getting rid of flaws. The original-
preserve the intrinsic qualities of your natural voice
You shouldn’t try to find a different voice. You should
make it special?
you develop in this register, and how to you
But then how do you find “your” voice when
The best counter-tenors have very distinct voices. James Bowman, René Jacobs, and Lesne,
example, each seem to have a timbre and technique that is all their own.
Yes, that’s very true. It’s the same for Dominique Visse,
Alessandro Scarlatti, and many others. You can’t help recog-
izing them! The counter-tenor voice doesn’t get the
to attack the alto repertoire. On DVD I’ve sung the
Speranza in Monteverdi’s Orfeo and Nero in Handel’s
Agrippina—two roles usually reserved for women.
Is there a particular counter-tenor whom
James Bowman was one of the first I heard sing. I’ve seen him again recently. He’s incredible, espe-
cially in the English repertoire. Henri Ledroit, who
died early, also influenced me. His voice had a great
deal of warmth and emotional expressiveness. His
recordings were very distinctive and perfect, even
today, from the musicological standpoint. Lesne
actually was greatly inspired by him, to the point
that there is a real French counter-tenor school, as
there is an English or American school. In fact there
are many young counter-tenors everywhere now,
and you hear about dozens of them.
You’re one who has a fine recording career
before you. Are you planning to do your ver-
sion of the most outstanding works such as
Vivaldi’s Stabat Mater?
I enjoy presenting little-known works, as in my
last CD. Even Vivaldi’s cantatas with bass contin-
uing are far from being familiar works. However, I’ll
do the Stabat Mater eventually, when my voice
has developed its lower range. In July I’ll be
recording a “Vivaldi album” with the Matheus
ensemble, like Cecilia Bartoli. It may seem over-
confident to follow in her footsteps, but my
recording will be different from hers; none of the
selections will be the same.
You're also bringing out a recording soon
honouring the castrato Carestini. Was his
voice similar to yours?
Yes. He sang for most of his life in the mezzo
range. People always talk about Farinelli, but he
doesn’t necessarily represent his period. His
career was fairly short and he didn’t sing many
masterworks. Consequently, I think it’s interest-
ing to familiarize listeners with Carestini’s reperto-
ire. He worked for Handel (and was the first to
sing the role of Ariodante), as well as for Porpora and Gluck.
You attached a lot of importance to the
libretto, to diction.
Yes. I like to find just the right stress for a word. I’m
learning a lot right now listening to French song. In
opera there’s a tendency toward caricature, where
when you listen to Jacques Brel, for example, he knows
how to prepare for the word in his facial expression, to
anticipate the note, to place the consonants, and fin-
ally to give it the necessary delineation without exag-
gerating. When I sing the Stabat Mater by Sances, I
don’t want to illustrate every word, even though the
text is very visual, because then I’ll lose the magical
dimension. Bartoli may be my model, but at the
moment I’m trying to find a natural approach. I want
to refine my technique and delivery, and to try to
express more with less.
You really take recordings to heart!
It’s my way of leaving a mark, however small.
Look at how large a place Callas or Menuhin hold
in people’s imaginations nowadays! I hope that
my recordings will endure, even if for only a few
listeners. We performers are like ferrymen who
keep alive the admiration for geniuses like
Vivaldi or Handel, who have contributed so
much to the development of humanity.
Those who missed Philippe Jaroussky in
Montreal or Quebec City last May can catch
him at the Domaine Forget (www.domainedefor-
get.com) for a Vivaldi recital with the Artaserse
chamber group on August 25 and at Festival
Vancouver (www.festivalvancouver.ca) on
August 11.

PHILIPPE BAROQUE STAR
JAROUSSKY

Philippe Gervais and Pascal Lysaught

“THE COUNTER-TENOR VOICE DOESN’T GET THE
TRADITIONAL LYRIC TREATMENT, SO IT CAN BE APPROACHED
IN A VERY PERSONAL WAY AT THE OUTSET OF TRAINING.”

PHOTO: PASCAL LYSAUGHT

COUNTER-TENOR PHILIPPE JAROUSSKY’S FIRST
visit to Quebec hasn’t gone unnoticed—and for
good reason: he’s star material. Like Cecilia Bartoli,
the 28-year-old sings without a score, making
instant contact with his audience, who are
entranced by the breadth of his expressive range
and colour palette: his crystal-clear high notes, dar-
ing vocalizing, and expressive phrasing. All the
magic of baroque theatre is present, combined
with an overriding sense of naturalness; he can
look forward to a magnificent career.

LSM: When did you discover your vocation as
a singer?
PJ: I began as a violinist. Then, at 18, I heard a coun-
ter-tenor in concert, and I said to myself I could do
the same, that I had it in me. I found a voice coach
with whom I’m still studying and I began meeting a
lot of people—Jean-Claude Malgoire, then Gérard
Lesne, who asked me to sing in Scarlatti’s oratorio
Sedecia. I was 21 at the time, and it was my first
appearance on a CD! I’ve been very lucky to have
inspired confidence at such a young age. It enabled
me to work when I was still a student, something
that’s not given to everyone.

The best counter-tenors have very distinct voices. James Bowman, René Jacobs, and Lesne,
for example, each seem to have a timbre and technique that is all their own.

Yes, that’s very true. It’s the same for Dominique Visse,
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[Translated by Jane Brierley]
A growing number of festivals appeal to classical music lovers each summer. Located in bucolic locations, they aim to please their patrons's ears and delight their eyes. This issue, The Music Scene attempts to capture their unique appeal.
GROS MORNE SUMMER MUSIC

Rocky Harbour, Woody Point, Corner Brook, St. John’s, from July 21 to August 20
709-436-6729, www.gsmusic.ca
GROS MORNE SUMMER MUSIC celebrates the Cape Breton Island Conservatory’s 25th anniversary with five weeks of music in the spectacular environment of intense music-making, collaboration, and learning. The 2006 festival features the following artists:

MUSIC AT THE THREE CHURCHES

Mahone Bay, from June 23 to August 25
902-531-2248 www.thethreechurches.com

MUSIQUE ROYALE

Province-wide, from July 29 to August 22
800-242-4452, www.musiqueroyale.com
MUSIQUE ROYALE is a summertime celebration of Nova Scotia’s cultural heritage. A cross-province music festival, Musique Royale brings performances of early and traditional music to settings of historic and cultural significance in communities throughout the province.

PIES BY THE SEA FESTIVAL

(ROYAL CANADIAN COLLEGE OF ORGANISTS, HALIFAX CENTRE)

Halifax, from July 20 to August 6
902-443-9189, www.rccoh.ca
Experience the virtuosity of American organist Diann Beach. Hear recitals given by Gaye Martin-Jorgensen and Ian McKinnon, organists of the Royal Canadian College of Organists. Savour some Mozart as we celebrate the 250th anniversary of the composer’s birth with John Tuttle, organist, the Festival Chorus and a chamber orchestra. Meditate on the sacred with Liget in the haunting music of St. Mary’s Basilica.

SCOTIA FESTIVAL OF MUSIC

Halifax, from May 28 to June 11
800-528-9883, www.scottafestival.ns.ca

NEW BRUNSWICK

FESTIVAL INTERNATIONAL DE MUSIQUE DE CHAMBRE DE LA BAIE DES CHALEURS

Dalhousie, from July 4 to 9
506-566-5832, 888-414-9111 www.fmcnb.ca
Mozart à la mer: Le Festival célèbre son 10e anniversaire où le grand Mozart sera de la fête. Ohéne, orchester et choriste, trio avec piano, danse, projections et poésie, quintette de cuivres et quintette de harpe. Une programmation qui soulignera le 250e de Mozart avec des surprises sonores et des fantaisies en perspective musicale mondiale. Sans oublier un programme jeune public et la nouvelle série-trempée “Jeunes Artistes”. Un invité de marque!

the music scene Summer 2011
20h, ÉLÉ. Th, 22-25$, Mozart complet, Tylman Susato: Basse Dance Gentree; Prokofiev; Romeo and Juliet, Dohnanyi: Cassandre; wird. Abonnés: 10%, non-abonnés: 25%. (apportez votre chaise)

20h, StewH, Park. EL. Concert classique, John Norris, metteur en scène, Ichmouratov, clarinette; Alain Legault, guitare; Philippe Djokic, violon; Sally Dibblee, piano. (apportez votre chaise)

20h, StewH, Park. EL. Musique du monde, Jean-Pierre Bugnet, chef; Philippe Djokic, violon; Sally Dibblee, piano, Julie Lamontagne, piano; John Norris, metteur en scène. (apportez votre chaise)

FESTIVAL DE MUSIQUE DE LACHINE
Lachine, 514-847-7937, www.lachinecafe.com
Yoav Talmi, chef; Katherine Chi, piano

15h, Amph. Lain, 15-415, Église Saint-Joseph du lac Leamy. C'est le 15ème anniversaire de la chœurs; la Direction; le chef; la chorale; le public; la joie; la musique; la beauté. 

15h, Amph. Lain, 15-415, Église Saint-Joseph du lac Leamy. C'est le 15ème anniversaire de la chœurs; la Direction; le chef; la chorale; le public; la joie; la musique; la beauté.

MONTREAL BAROQUE
Montreal, from June 22 to June 25
514-845-7177, 800-845-7177
www.montrealbaroque.com

A year to celebrate: Two birthdays: two dazzling musicians: Mannes and Mozart. Two destinations, two universes, two styles, but one commitment to musical perfection, depth, delicacy and humor in a legacy of works as moving today as yesterday. Join the Festival international de musique de chambre de la Baie des Chaleurs and enjoy energetic performances of musical favorites old and new. That locals are very happy to share with one and all. An excursion through the Atlantic provinces will give you a chance to enjoy fresh air and enjoy energetic performances of some of your favorite musicals.

The Festival international de musique de chambre de la Baie des Chaleurs celebrates its 10th anniversary this summer and serves up Mozart, Piazzolla, Mendelssohn, Brahms, and many others. The festival runs in Campbellton and Dalhousie from July 6 to 9.

This year’s Charlottetown Festivals runs from June 19 until the beginning of October and presents a number of outstanding performances including Anne of Green Gables: The Musical, Celtic Blaze and the Confederation Brass Quintet. confederationcentre.com

The Pipes By The Sea festival will be presented by the Royal Canadian College of Organists July 23-27. Organists Diane Belcher, Gayle Martin, Stephanie Talmi, Lisa Neff, and Stephanie Talmi will team up for a number of outstanding performances including concerts, recitals, theatre, conférences, masterclasses, a banque of famous works, etc. For the first time ever in Montreal, hear newly edited works performed for the first time since the twentieth century. The music of one famous and one lesser-known composer. The music of Schumann, Brahms, and others. www.halifaxorganfest06.ca

MUSIQUE ROYALE celebrates its 21st season bring of bringing music across the province of Nova Scotia, throughout the months of July and August. Nova Scotia’s own Tempest Baroque Ensemble and soprano Lorna MacDonald are of particular note, but all offerings are worth investigating. www.musiqueroyale.ca

Gros Morne Summer Music presents one of the world’s most beautiful musicals in one of Canada’s most beautiful natural settings July 18 - August 20. www.gmms.ca

The Tuckamore Festival offers chamber music in St. John’s August 7 - 20. A challenging programme of Mozart, Beethoven, Brahms, Martinus and others will open doors to some of the world’s best musicians. The festival runs August 14-26. www.tuckamorefestival.ca

ATLANTIC CANADIAN FESTIVALS
Christopher Bourne
Canada’s Atlantic provinces possess a well-earned reputation for hospitality. During festival season, Maritimers and Newfoundlanders open their doors to visitors from all over Canada and abroad. Traditional music from the region is often balanced against sophisticated classical programming. The contrast demonstrates a love of all things musical that locals are very happy to share with one and all. An excursion through the Atlantic provinces will give you a chance to enjoy fresh air and enjoy energetic performances of some of your favorite musicals.

The New Brunswick Summer Music Festival continues its annual tradition of featuring one famous and one lesser-known composer. The music of Mozart will counterpoint that of the relatively unknown Chevalier De St. Georges, an afro-French composer, violinist and fencer. Philippe Djokic and Sally Dibbelle perform. The festival runs August 14-26. un.ca/FineArts/Music/NBSMF

The Lamèque International Baroque Music Festival, July 20-27, offers its usual high-quality baroque works. Artists this year include Viviane LeBlanc and Madeleine Owen from La Nef le Quatuor Joseph Franz, and Claire Guindon, Baroque and Jazz. www.festivalbaroque.com

The Festival international de musique de chambre de la Baie des Chaleurs celebrates its 10th anniversary this summer and serves up Mozart, Piazzolla, Mendelssohn, Brahms, and many others. Featured artists include award-winning soprano Chantal Dionne and the world-renowned Empire Brass. The Festival international de musique de chambre de la Baie des Chaleurs celebrates its 10th anniversary this summer and serves up Mozart, Piazzolla, Mendelssohn, Brahms, and many others. Featured artists include award-winning soprano Chantal Dionne and the world-renowned Empire Brass. The Festival international de musique de chambre de la Baie des Chaleurs celebrates its 10th anniversary this summer and serves up Mozart, Piazzolla, Mendelssohn, Brahms, and many others. Featured artists include award-winning soprano Chantal Dionne and the world-renowned Empire Brass.

FESTIVAL HIGHLIGHTS

LE MONDIAL CHORAL LOTO-
QUEBEC

Laval, from June 16 to July 2
450-480-2920, 866-480-2920
www.mondialchoral.org

The Montréal Choral Loto-Québec is to return to Laval cet été. Plusieurs surprises, toujours plus d'invariants et encore plus de chant! Des concerts gratuits à tous les soirs, des milliers de choristes, des artistes populaires, des feux d'artifices…Ne manquez pas le rendez-vous national et international de la musique. L'événement est accessible à tous. Free Friday and Saturday night concerts feature world renowned guitarists. The public is welcome to attend all concerts for free. The Optimist youth competition also offers prizes for young guitarists.

The Lévis Montréal Choral Loto-Québec is to return to Laval cet été. Plusieurs surprises, toujours plus d'invariants et encore plus de chant! Des concerts gratuits à tous les soirs, des milliers de choristes, des artistes populaires, des feux d'artifices…Ne manquez pas le rendez-vous national et international de la musique. L'événement est accessible à tous. Free Friday and Saturday night concerts feature world renowned guitarists. The public is welcome to attend all concerts for free. The Optimist youth competition also offers prizes for young guitarists.

THE LAMÉQUE INTERNATIONAL BAROQUE MUSIC FESTIVAL, AUGUST 7 TO 20

Montreal, from July 16 to August 27
514-437-0215, 514-910-1942
www.guitarlamaiche.com

Série de 7 concerts d'orgues dans 1999. 

Le concert de l'année.

Salle de concert à l'Église de la Purification, 445 Notre-Dame, Montreuil. 25$.

20h. Église St-Joseph, 3 rue Picotte, Lanoraie. 25$.

20h. Église de la Purification, 445 Notre-Dame, Montreuil. 25$.

22h. Église de la Purification, 445 Notre-Dame, Montreuil. 25$.


20h, Église, 960 Notre-Dame, St-Alphonse-Rodriguez. 25$.

14h. Église de la Purification, 445 Notre-Dame, Montreuil. 25$.


20h, Église, 960 Notre-Dame, St-Alphonse-Rodriguez. 25$.

14h. Église, 1234 Sainte-Victoire, Lavaltrie. 25$.

14h. Église, 1234 Sainte-Victoire, Lavaltrie. 25$.

14h. Église, 1234 Sainte-Victoire, Lavaltrie. 25$.

14h. Église, 1234 Sainte-Victoire, Lavaltrie. 25$.

FESTIVAL INTERNATIONAL DES GRANDES ORGUES DE NOTRE-
DAME DE MONTREAL

Montreal, from July 16 to August 27
514-842-2925
basiliquenddm.org

Série de 7 concerts d'orgues dans les églises de Montréal.

Chansons angloises du XVIe et XVIIe siècles.

De la Musique Antiqua à la Musique Contemporaine.

Beethoven, Mozart, Ravel, Bruckner, etc.

Wolfgang Amadeus Mozart, wunderkind, 1756-1791.

Franz Joseph Haydn, concert maestro, 1732-1809.

Johann Christian Bach, le Concerto, 1735-1782.

Robert Schumann, le romantique, 1810-1856.

L'orgue, un instrument de chant du voyageur

Brainerd Blyden-Taylor, chef.

Rondo; Mozart: Concerto pour violon #2 en ré

Zemlinsky; Martin Carpentier, clarinette

Dvorák: Quatuor #14, op.105.

Mozart: Quatuor en do majeur, K.170; Quintette Zemlinsky

Yoav Talmi, chef; Katherine Chi, piano

20h. Amph. Lain, 15-415, Église Saint-Joseph du lac Leamy. C'est le 15ème anniversaire de la chœurs; la Direction; le chef; la chorale; le public; la joie; la musique; la beauté. 

MONTREAL BAROQUE
Montreal, from June 22 to June 25
514-845-7177, 800-845-7177
www.montrealbaroque.com

A year to celebrate: Two birthdays: two dazzling musicians: Mannes and Mozart. Two destinations, two universes, two styles, but one commitment to musical perfection, depth, delicacy and humor in a legacy of works as moving today as yesterday. Join the Montreal Baroque Festival and internationally-accepted musicians as they animate Old Montreal with music, concerts, recitals, theatre, conférences, masterclasses, a banque of famous works, etc. For the first time ever in Montreal, hear newly edited works performed for the first time since the twentieth century. An ancient male soprano; a glass harmonica; victorian harp; choral works; etc. For the first time ever in Montreal, hear newly edited works performed for the first time since the twentieth century. An ancient male soprano; a glass harmonica; victorian harp; choral works; etc. For the first time ever in Montreal, hear newly edited works performed for the first time since the twentieth century. An ancient male soprano; a glass harmonica; victorian harp; choral works; etc.
23h. Chateau Notre-Dame Chapelle Notre-Dame du Sacré-Coeur.

20h. BasND. 15-45$. Debussy: Danse sacrée, K.437; Schubert: Rondo en la majeur pour piano et orchestre; Schubert: Sérénade à la lune.

21h. BasND. 15-45$. Mozart: Exultate Jubilate; airs d'opéra. (Concert commenté)


19h30. ÉSTA. 18-45$. Concerto pour piano en sol; Mozart: la valse, K.17; Mozart: la valse, K.331.

19h30. ÉSTA. 18-45$. Concerto pour piano en sol; Mozart: 4 concertos pour piano, K.454; Mozart: rondeau, K.378. (Concert commenté)

19h30. ÉSTA. 18-45$. Concerto pour piano en sol; Mozart: la valse, K.17; Mozart: la valse, K.331. (Concert commenté)

19h30. ÉSTA. 18-45$. Concerto pour piano en sol; Mozart: la valse, K.17; Mozart: la valse, K.331. (Concert commenté)

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19h30. ÉSTA. 18-45$. Concerto pour piano en sol; Mozart: la valse, K.17; Mozart: la valse, K.331. (Concert commenté)
MUSIQUE DE CHAMBRE À SAINT-PÉTRONILLE
Saint-Pétronille, from June 29 to August 17
Résidence de la Vérendrye (23e-28e août, 818-643-8133)

SEPTEMBER
1. 20h. DomFor. SFBe. La Saison du Domaine.
   Quatuor-Camines; Anne-Marie Dubois, piano
2. 20h. DomFor. SFBe. La Saison du Domaine.
   Quatuor Alcan et ses invités dans un programme d’œuvres de Mozart, Brahms, R. Schumann, Dohnanyi et Dvorák.

MUSIQUE DE CHAMBRE À SAINT-PÉTRONILLE
Saint-Pétronille, from June 29 to August 17
Résidence de la Vérendrye (23e-28e août, 818-643-8133)

JUNE
29. 20h. ÉSPétr. Mozart: Sonata pour piano, K.282: Schumann: Papillons; Chopin: Mazurkas, op.1, dans la miroir des Rémi; Beethoven, Sonata pour piano, op.53, André Laplante, piano

29. 20h. ÉSPétr. Mozart: Fantasy pour violoncelle et piano; Dvorak: Passacaille pour piano, op.75: Yoav Talmi, chef; Katherine Chi, piano

27. 20h. ÉSPétr. Saint-Saëns: L’Art Vocal. Bach, tango, Schumann, Schubert: etc.

26. 20h. ÉSPétr. Bartok: Danses roumaines (arr. V. Suk): Elizaveta Daskalova, piano

25. 20h. ÉSPétr. Hahn; Chausson; Debussy; J. S. Bach: Lobet den Herrn; Arvo Pärt: Magnificat; Luigi Boccherini: Menuet; Hélène Guilmette, soprano; Peter Schubert, dir.

24. 20h. ÉSPétr. Danse de feu; Poulenc: Dialogues de charivari, no.1; Formanik: Fantaisie pour violoncelle, op.7, Johannes Fritsch, violoncelle; Yegor Dyachkov, piano; Michaela Schuster, mezzo; Louis Lortie, piano

23. 20h. ÉSPétr. Concert bénéfice pour le Nouvel Ensemble Moderne; Lorraine Paradis, alto; Blair Lofgren, violoncelle; Jean Paradis, alto; François Théberge, saxophone; Piotr Azabagic, guitare; Villa-Lobos, Tarrega, Ivanovic, José.

22. 20h. ÉSPétr. Debussy: Sonate pour violoncelle et piano; Shostakovich: La femme au chapeau; Yoav Talmi, chef; Katherine Chi, piano

21. 20h. ÉSPétr. Bach: Suita italienne pour violoncelle et piano.

20h. ÉSPétr. Chopin: Fantasiestücke; Prokofiev: Roméo et Juliette; Yoko Oshio, piano; Michaela Schuster, mezzo; Louis Lortie, piano

20h. ÉSPétr. Debussy: Sonata for violoncelle and piano; Schubert: etc.

20h. ÉSPétr. Amadeus Fantasy dans tous les tons; Schubert: Auf dem Strom, D.843; Beethoven: Sonate pour le major pour ce piano; op.17; Schén: Quatre pièces pour ce piano; op.13, Romance in E; Variété K6; Nocturne, 32; Intermède, 32; Cool; Rêveries pour le major pour ce piano; Hélène Guilmette, soprano; Pierre Antoine Tremblay, clarinette; Stéphane Labbé, piano

19. 20h. ÉSPétr. Bartok: Danses roumaines IAN; Székely; Székely: Sonata pour piano et violoncelle; op.44; Anonymous: Rondo en mi bémol; op.27, Jonathan Crow, violoncelle; J. B. Bach: Suita in B minor for keyboard; Louis Lortie, piano; Matt Haimovitz, violoncelle; Stéphane Labbé, piano

18. 20h. ÉSPétr. Metamorphoses; Les Décors de l’Abîme; L’Enfant prodigue; etc.

17. 20h. ÉSPétr. Debussy: Suite française pour piano, op.23, M. Ravel: Rapsodie espagnole; Bartok: Double concerto; Cristóbal Halffter: Fantasía; etc.

16. 20h. ÉSPétr. Concert pour deux pianos n°7, opus 133, de Beethoven, dans l’arrangement pour piano quatrains de Benn (Wyness Song et Orion Weiss). Il lui-même réalisé et dont le manuscrit n’a été redécouvert qu’au début du siècle.

15. 20h. ÉSPétr. Le vendredi soir, l’Église Sainte-Pétronille accueille une série de concerts au cœur de la ville de Québec.

11. 20h. ÉSPétr. Concerto pour deux pianos n°7, opus 133, de Beethoven, dans l’arrangement pour piano quatrains de Benn (Wyness Song et Orion Weiss). Il lui-même réalisé et dont le manuscrit n’a été redécouvert qu’au début du siècle.

10. 20h. ÉSPétr.SCRÉIDOIRE: Viva Voce; Peter Schubert, dir.

9. 20h. ÉSPétr. Concerto pour deux violoncelles, opus 19, de Haydn: Louis-Philippe Marsolais, corale; Stéphane Voisard, contrebasse; Marjorie Paradis, alto; Ali Yazdanfar, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebasse; Stéphane Voisard, contrebass
BELFAST - FESTIVAL INTERNATIONAL DE PIANO
39e FESTIVAL INTERNATIONAL DE PIANO 1991
www.festival-de-piano.com
21h, Dom-JDL. 10$.

12h, Bourse de commerce, espace
Mondiale: Electric Blues.

CONCERT AU GRAND THÉÂTRE
20h. Aréna Ben-Leduc, Ferme-Neuve. EL.

CONCERTS AUX ILES DU BIC
Bic, St-Fabien-St-Fabien-sur-mer, from August 2 to August 13
418-869-3311 www.bicmusic.com
Pour son 5e anniversaire, les concerts aux îles du Bic vous rendez-vous du 8 au 13 août pour découvrir des concerts passionnants, des musiciens du monde entier et un choix de programmes nouveaux.

Domaine Joly de Loutre, 7015 route Pointe-Jumel.

JUIN
21h, DornJOL, 9-13h. Jass, Rockane Tessler, Ferland, hautbois, Jean-François Deroisy, guitariste.

JULY
2h15, Domaine Joly de Loutre, 7015 route Pointe-Jumel.

SEPTEMBRE
2h15, Domaine Joly de Loutre, 7015 route Pointe-Jumel.

OCTOBER
2h15, Domaine Joly de Loutre, 7015 route Pointe-Jumel.

MUSIQUE EN LA VILLE
www.musiqueenlaville.com
24h, 14$.

ORGUE ET CLAVICÉNE
www.orgue-et-clavicene.org
1h, 6$.

OCTOBER
2h15, DornJOL, 9-13h. Jass, Rockane Tessler, Ferland, hautbois, Jean-François Deroisy, guitariste.
4h30, Domaine Joly de Loutre, 7015 route Pointe-Jumel.

NOMINATIONS POUR LE JURY 2006
www.orgue-et-clavicene.org
Domaine Joly de Loutre, 7015 route Pointe-Jumel.

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deux de Mozart. Mozart: Sonate en do majeur, K330; Sonate en do majeur, K457; Sonate en si bémol majeur, K310. 

20h. CA Orford SGL. 10-75$. Orford et Mozart.

20h. CA Orford SGL. 10-28$. Orford reçoit.

20h. CA Orford SGL. 10-25$. Orford en famille.

20h. CA Orford SGL. 10-30$. Orford récite.

20h. CA Orford SGL. 10-30$. Piano Maestria.

20h. CA Orford SGL. 10-30$. Piano Maestria.

20h. CA Orford SGL. 10-30$. Roméo et Juliette, les Capulet et les Montagues.

20h. CA Orford SGL. 10-30$. Annabelle Canto, sur le chemin de la musique.

20h. CA Orford SGL. 10-30$. Voix baroques (d'après Pergolesi: Stabat Mater).

20h. CA Orford SGL. 10-30$. De la Rue: Magnificat sexti toni; Bach: Lobet den Herrn.

20h. CA Orford SGL. 10-30$. Chanson française et québécoise.

20h. CA Orford SGL. 10-30$. Roméo et Juliette, les Capulet et les Montagues.

20h. CA Orford SGL. 10-30$. Dvorák: Quatuor pour piano et cordes en mi bémol mineur, K.546; Sonate en mi mineur pour violon et violoncelle; Kodaly: Sonate pour piano et violoncelle; Schubert: Duo “Austrienne”, op.137 D.958; Beethoven: Opus 29, 1 et 5; Brahms: Scherzo en do mineur; Sonate F.A.E.; Schumann: Fantaisie en do majeur, op.11 #1; Beethoven: Sonate #9 “Waldstein”.

20h. CA Orford SGL. 10-30$. Castello, violon; Lefèvre y reprendra le Ravel joué à San Juan lors du Festival d’Arts de San Juan.

20h. CA Orford SGL. 10-30$. Robert Lalonde, violon; André Moisan, clarinette; Stéphane Audet, piano et percussions.

20h. CA Orford SGL. 10-30$. Schumann: Fantaisie en do majeur, op.11 #1; Beethoven: Sonate #9 “Waldstein”.

20h. CA Orford SGL. 10-30$. Lefèvre y reprendra le Ravel joué à San Juan lors du Festival d’Arts de San Juan.

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20h. CA Orford SGL. 10-30$. Schumann: Fantaisie en do majeur, op.11 #1; Beethoven: Sonate #9 “Waldstein”.
11pm. SJEC. $20. Korngold, Dvorak.
25
8pm. DCUC. $20.
26
5pm. SJEC. $20. Brahms, Currier, Rota.
27
10am. UofO TabHCh. $20. Coffee Concert. Sarasate, Goldsmith (Irish playwright, 1728-1774)

8pm. Basilique cathédrale Notre-Dame, 385 Sussex Drive (& St-Patrick). $20. Mozart: String Quartet in D minor, K.421; Ligtet String Quartet #14; Schubert: String Quintet in G major, D.956. Mendelsohn Quartet

8pm. SACF. $20. Cécile, Joseph, Lina Tkatch for solo cello; Respighi: Adagio con moto; Brahms: Double Concerto (arr. Schoenberg). Zapp String Quartet


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SUMMER MUSIC AT THE NATIONAL ARTS CENTRE

OTTAWA, FROM JUNE 20 TO JULY 26

613-995-8600, www.nac-cna.ca

The National Arts Centre presents a summer concert series that includes NAC Orchestra concerts featuring Maestro Pinchas Zukerman as conductor, and violin/viola soloists together with prestigious guest artists in recital, chamber music, masterclasses, and new music concerts as part of the NAC Young Artists Programme, under the direction of the National Arts Centre Institute; Canadian Day, and festivals of the Orchestra of the Francophonie canadienne and the National Youth Orchestra.

DCUC (Dorinson-Chalmers United Church, 355 Cooper Blvd.

NAC National Arts Centre
NACO National Arts Centre Orchestra

YAP Young Artists Programme

JULY

21:30 pm. NAC Plaza Bridge. FA. NACO SMI. under the direction of Maestro Pinchas Zukerman alongside a variety of piano and string soloists, including pianist André Laplante, tenors Michael Burgess and Mark DuBois and the Emperor String Quartet.

TODAY AND AREA

SOUTHERN ONTARIO CHAMBER MUSIC INSTITUTE

Oakville, from August 19 to August 20 905-842-5865, www.socmi.org

Season subscriptions: adults $75, seniors and students $45.

Appie College, 540 Lakeshore Rd. W. Willie Hall, Powell’s House

JULY

10:00 am. NAC Southam Hall. FA. Unisong Choirs

2:30 pm. NAC Studio. FA. Roberta Janssen, Cherry Kim, Garrett Knecht, Lisa Dalliecollan, cellos

7:30 pm. NAC Southam Hall. FA. Lafayette String Quartet, pianist

SUMMER MUSIC IN THE GARDEN

Toronto, from June 25 to September 17 416-973-4000, www.harbourfrontcentre.com

Summer Music in the Garden begins another season of free Thursday and Sunday outdoor concerts featuring world-renowned Canadian musicians, and their music tours. The annual outdoor concert series includes performances by the Toronto Botanical Garden volunteer guides. The Toronto Music Garden programmes are presented by Harbourfront Centre, in partnership with the City of Toronto Department of Parks and Recreation.

17600 Toronto Music Garden, 475 Queens Quay West

JUNE

26:40 pm. Garden, From the fire and the snow. Bach

Arie Frit, Villa-Lobos, Pink Martini, etc. Roberta Janssen, Cherry Kim, Garrett Knecht, Lisa Dalliecollan, cellos

8:00 pm. NAC Southam Hall. FA. Unisong Choirs

JULY

7:30 pm. NAC Plaza Bridge. FA. Lafayette String Quartet, pianist

UNISONG CHOIR FESTIVAL

Ottawa, from June 29 to July 1 613-236-3600, 800-247-8516

Choirs from across Canada perform over the Canadian Day long weekend in the National Capital in free concerts.

CCC Christ Church Cathedral, 430 Sparks (Bromson) NAC National Arts Centre Church, 51 St. John

JUNE

ONTARIO MUSIC Festivals

Christopher Bourne

The province of Ontario presents numerous music festivals of quality this summer. The music of Mozart is heavily favoured in celebration of his 250th birthday, but a variety of other offerings make for an interesting up-line.

The Kincardine Summer Music Festival includes performances by the Lafayette String Quartet, pianist Peter Allen, the Niagara Brass Quintet, and the Arthur-LeBlanc Quartet. (August 13 to 19) www.kmsf.ca/concerts/classical.shtm

The Music at Port Milford Chamber Music Festival will be highlighted by a variety of outstanding string quartets, including Tokai, Alcan, Windermere and Al Beir. (July 21 to August 12) www.mpmcamp.org

The Niagara International Chamber Music Festival celebrates the music of Mozart and Shostakovich. Performers include the Moscow Piano Trio, Anton Kuret, and the Penderecki Quartet. (July 24 to August 16) www.niagaramusfestival.com

The Southern Ontario Chamber Music Institute presents concerts in Oakville featuring Mozart, Grieg, Beethoven, et al., performed by the Lafayette, Tokai, and Penderecki string quartets. (August 10 to 20) www.socmi.org

The Ottawa International Chamber Music Festival presents a wide variety of beautiful chamber works in some of Canada’s most historic churches. (July 22 to August 5) www.chamberfest.ca

Summer Music at the National Arts Centre will present the NAC orchestra under the baton of Maestro Pinchas Zukerman alongside a variety of piano and string soloists, as well as chamber music. (June 20 to July 26) www.nac-cna.ca

Festival of the Sound in Pary Soud will fill Georgian Bay with world-class chamber music in commemoration of the anniversaries of Mozart, Schumann and Schostakovich. (July 21 to August 19) festivalofthesound.ca

The Valley Festival Concert series presents a variety of lovely chamber and baroque concerts in the environs of Ottawa. (May 28 to September 24) www.valleymusic.ca
Summer Opera Lyric Theatre will be showcasing a variety of emerging artists in performances of La Bohème, La Clemenza di Tito, and others. (August 4 to 13) www.solt.ca

Finally, the Toronto Summer Music Festival inaugurates its first season with a celebration of the music of Mozart. Top Canadian and international artists will participate in a festival that will culminate in four performances of Don Giovanni, featuring the National Youth Orchestra. (July 28 to August 20) www.tsmaf.ca

Southern Ontario Vocal Preview

Joseph K. So

Summer classical vocal music in Toronto, never plentiful to begin with, is almost completely absent this year due to the highly regrettable end of the Altamira-sponsored Summer Arts Concerts at Harbourfront Centre. Every late August for over a decade, the Canadian Opera Company (COC) (www.coc.ca) gave three nights of free concerts that showcased visiting artists in performances of La Bohème, La Clemenza di Tito, and others. (August 4 to 13) www.solt.ca

A consoliation is three evenings of concerts in June – a glittering Gala at the new opera house on June 14 starring Ben Heppner, Adrianne Pieczonka, Gerald Finley, Brett Polegato, plus invited guests. This event will be simulcast on a giant screen in Nathan Phillips Square. On June 16 and 17 two Celebratory Concerts will feature present and former members of the COC Ensemble. If the Gala Concert at $150/$250 is too steep for your pocket, the other two are more $75 and $65. For tickets, call 1-800-265-4653 or in person at 227 Front Street East.

Elsewhere in the city, the Toronto Symphony Orchestra (www.tso.ca) will give two concerts on June 15 and 17 starring Ben Heppner and conducted by Peter Oundjian. Heppner will sing songs by the Finnish composer Sibelius as well as arias from Lohengrin, Fidelio and Meistersinger. For tickets, call 416-933-4828.

The rest of Southern Ontario will be alive with musical heading. The list of Mozart’s birth, the Festival opens with his Requiem (July 4, 8 p.m.), starring soprano Karina Gauvin, mezzo Anita Krause, tenor Lawrence Harman (cr), bass Dougall Stewart and the Festival of the Sound (www.festivalofthesound.ca) Under the direction of co-founders Brian Finley and Donna Bennett, Westben offers HMS Mataroa July 24 to August 7, with three concerts in June – a glittering Gala at 7pm. TMGarden. FA. Bach at Dusk I, Faces of the Canadian Baroque. Bach, Keiko Abe, Astor Piazzolla, ragtime. Like a ray of sunshine piercing the clouds is National Academy Orchestra, made up of nationally renowned artists such as Nexus, Richard Goode, Leaping String Quartet, Menahem Pressler and Jan Swar conceivable in concerts, lectures, workshops, exhibitions and tours. The festival concludes with four fully staged performances of Mozart’s opera Don Giovanni, conducted by Agnes Grossmann, featuring the National Youth Orchestra. UofT-MUS (University of Toronto Faculty of Music) 80 Queen’s Park (Edward Johnson Building) M5G MacMillan Theatre; WM Walter Hall.

Southern Ontario Vocal Preview
The Banff Centre Summer Festival offers a mix of contemporary and traditional classical music. Throughout the festival season, composers loved by many and those known to few are performed by both rising stars and established members of the Canadian and International musical communities.

Christopher Bourne

Western Canada once offers again a mix of contemporary and traditional classical music. Throughout the festival season, composers loved by many and those known to few are performed by both rising stars and established members of the Canadian and International musical communities.

Christopher Bourne

The Clear Lake Chamber Music Festival sets chamber music works within the spectacular beauty of Manitoba’s Riding Mountain National Park. Works by T. Patrick Carrabré, composer-in-residence and pianist Alexander Tseykovskiy (August 6-7) www.clearlakechamberfestival.com

MANITOBA

The Agassiz Chamber Music Festival, named for an ancient lake that once covered vast tracts of the Canadian prairies and the Canadian Shield, brings together a variety of performers from this region in celebration of the music of Mozart, Shostakovich, Piazzola, and Dvorak. (June 14-23) www.agassizmusic.ca

ALBERTA

The Banff Centre’s Banff Summer Arts Festival offers an amazing variety of concerts, with over 200 being presented. Featured artists include pianist Angelica Cheng, cellist Marina Hoover and Canadian Jazz legend, Phil Nimmons. A George Balanchine choreography and music by Harry Freedman are also in the works. The festival culminates with Mozart’s The Magic Flute conducted by Jean-Marie Zeitouni. (May 1 to August 25) www.banffcentre.ca

no Nancy Hermiston. On July 27, vete-

nlar tenor Mark Dubois and the Empire String Quartet offer a pro-

gram of music from the royal courts of the 18th century Europe. For tickets, call 705-653-550 or 887-853-777.

Now in its 27th season under the artistic directorship of James Campbell, the Festival of the Sound presents an unusual joint concert by baritones Russell Braun and Peter McCallum with the two tenors sharing Schubert’s Schwanengesang, accompanied by Carolyn Maule (Aug. 3). On the morning of Aug. 4, baritone McCallum will give a recital of songs by Debussy, Butterworth, Quilter, and Vaughan Williams. In the evening is a Mozart Gala featuring Braun, vio-

linist James Ehnes, and clarinetist Campbell. On the program are Mozart viol-

in concertos No. 2 and 5, Adagio for Clarinet in A Major, and selected opera arias. On Aug. 11, mezzo-soprano Marion van den Akker sings Mahler’s song cycle Songs of a Wayfarer. For tickets, call 866-364-0061.

Stratford Summer Music (www.stratfordsummermusic.ca) closes its sea-

son with “Mozart’s Greatest Hits”, including his Mass in C Minor, with L’orchestre de la francophonie canadienne, conducted by Jean-Philippe Tremblay. Soloists are baritone Theodore Baerg, violinist Alexandre Da Costa, organist Christopher Dawes, sopranos Catherine Green and Irena Welhasch and tenor Joseph Schnurr.

Brott Music Festival (www.brottmusic.com) presents “Opera Goes to the Movies”, with cast of an all-Bach production of which the last performance will be held at 8:45 pm.

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A Night at the Opera, $30.
Festival of the Sound
Parry Sound, from July 21 to August 13
866-346-0061, 705-746-2410
Parry Sound Music Festival
Charles W. Stockey Centre for the Performing Arts, 2 Bay St.
TD Bank Queen cruise ship, leaves from Town Dock, 9 Bay St.

21 July 2006
20.00 CWSCPA, $31-40, Gala Opening Concert: Mozart; Sonata in D Major for two pianos, K448; John Straznowski; Oscar Čermák; Blue Banister for two pianos; Rachmaninoff: Prelude in G minor for solo piano, op.32, no.13; Chopin: Scherzo No.1 in B minor, op.20; Anagnoson and Kinton, piano duo; Winston Choi, Todd Yan; piano, 10:30am. CWSCPA, $16-19. Music for a Sunday Morning. Lesure: Scherzo; Brahms: Variations on a Theme of Schumann, op.66. 12pm. CWSCPA. $16-25. Music for a Sunday Afternoon. Strings for Two: Mahler: Symphony No.4 in G major; Schumann: Symphony No.4 in D minor; Britten: Symphony No.3 in D major. 7:30pm. CWSCPA, $26-35. Music for a Summer Evening. Mendelssohn: String Quartet in E minor, op.44; Telemann: Fantasia for solo violin; Kuiert; piano; Kolja Leising; violin; James Campbell; Chapman; New Zealand String Quartet

22 July 2006
10:30am. CWSCPA. FA. Music Scores for Adults IV. Shostakovich's Sound. 12pm. CWSCPA. $16-19. Music for a Summer Noon. Mozart: String Quartet #22 in B-flat major, K.408; Shostakovich: Piano Quintet in G minor, op.57; Gene Quarrington, double bass; Rian de Waal, clarinet; James Campbell; clarinet; Moshe Hammer, violin; David Young, double bass; Eric Goodman, harp; Eric Robertson, Carolyn Maoileidh; piano; Sean Kennedy, guitar. 2pm. CWSCPA, $16-19. Music for a Summer Afternoon. Festival Winds; Moshe Hammer, violin, Joel Quarrington, double bass; Robert Livingston, trumpet, flugelhorn; Robert Aitken, flute; New Zealand String Quartet; James Campbell, clarinet; Michael Guttmann, violin; Nora Bumanis, Julia Shaw, harp; James Campbell; clarinet; Carolyn Maoileidh, piano; Shoshon and Kinton, piano duo. 7:30pm. CWSCPA, $26-35. Music for a Summer Evening. Beethoven: Diabelli Variations. 8pm. Inn at Manitou, McKellar. $55.

23 July 2006
10:30am. CWSCPA. $16-19. Music for a Summer Noon. Mozart: Piano Concerto No.20 in D major, K.466; Mozart: Zauberflöte; Barry Shiffman, cello; New Zealand String Quartet; James Campbell, clarinet; Carolyn Maoileidh, piano. 2pm. CWSCPA. $16-19. Music for a Summer Afternoon. Festival Winds; Moshe Hammer, violin, Joel Quarrington, double bass; Robert Livingston, trumpet, flugelhorn; Robert Aitken, flute; New Zealand String Quartet; James Campbell, clarinet; Michael Guttmann, violin; Nora Bumanis, Julia Shaw, harp; James Campbell; clarinet; Carolyn Maoileidh, piano; Shoshon and Kinton, piano duo. 7:30pm. CWSCPA, $26-35. Music for a Summer Evening. Bach: Brandenburg Concerto No.2; Schumann: Symphony No.2 in C major, op.64; Beethoven: Symphony No.4 in B-flat major, op.64; Mendelssohn: Symphony No.4 in A minor, op.120. 8pm. TD. $32. Sunset on the Bay Cruise. The Painted Sound Orchestra; Festival Winds; Moshe Hammer, violin, Joel Quarrington, double bass; Robert Livingston, trumpet, flugelhorn; Robert Aitken, flute; New Zealand String Quartet; James Campbell, clarinet; Michael Guttmann, violin; Nora Bumanis, Julia Shaw, harp; James Campbell; clarinet; Carolyn Maoileidh, piano; Shoshon and Kinton, piano duo. 9pm. CWSCPA. Overture (opera). Schumann's Symphonic Piece on Schubert's Opus 2, D.940. 10:30am. CWSCPA. $16-19. Music for a Sunday Morning. Festival Winds; Moshe Hammer, violin, Joel Quarrington, double bass; Robert Livingston, trumpet, flugelhorn; Robert Aitken, flute; New Zealand String Quartet; James Campbell, clarinet; Michael Guttmann, violin; Nora Bumanis, Julia Shaw, harp; James Campbell; clarinet; Carolyn Maoileidh, piano; Shoshon and Kinton, piano duo. 7:30pm. CWSCPA, $26-35. Music for a Summer Evening. Mozart: Piano Concerto No.20 in D major, K.466; Mozart: Zauberflöte; Barry Shiffman, cello; New Zealand String Quartet; James Campbell, clarinet; Carolyn Maoileidh, piano. 2pm. CWSCPA. $16-19. Music for a Summer Afternoon. Festival Winds; Moshe Hammer, violin, Joel Quarrington, double bass; Robert Livingston, trumpet, flugelhorn; Robert Aitken, flute; New Zealand String Quartet; James Campbell, clarinet; Michael Guttmann, violin; Nora Bumanis, Julia Shaw, harp; James Campbell; clarinet; Carolyn Maoileidh, piano; Shoshon and Kinton, piano duo. 7:30pm. CWSCPA, $26-35. Music for a Summer Evening. Beethoven: Diabelli Variations. 8pm. Inn at Manitou, McKellar. $55.

24 July 2006
10:30am. CWSCPA. $16-19. Music for a Summer Noon. Mozart: Piano Concerto No.20 in D major, K.466; Mozart: Zauberflöte; Barry Shiffman, cello; New Zealand String Quartet; James Campbell, clarinet; Carolyn Maoileidh, piano. 2pm. CWSCPA. $16-19. Music for a Summer Afternoon. Festival Winds; Moshe Hammer, violin, Joel Quarrington, double bass; Robert Livingston, trumpet, flugelhorn; Robert Aitken, flute; New Zealand String Quartet; James Campbell, clarinet; Michael Guttmann, violin; Nora Bumanis, Julia Shaw, harp; James Campbell; clarinet; Carolyn Maoileidh, piano; Shoshon and Kinton, piano duo. 7:30pm. CWSCPA, $26-35. Music for a Summer Evening. Beethoven: Diabelli Variations. 8pm. Inn at Manitou, McKellar. $55.
In addition to much music and merriment, the Mountain View Festival of Song and Chamber Music offers a series of pre-concert lectures and films, adding depth to the outstanding concerts of Mozart and Shostakovich. The Schubertiad is, of course, not to be missed. (August 1-13) www.mountainview-festival.com

BRITISH COLUMBIA

The Vancouver Early Music Festival has adopted the new name of Summer Combusion. A line of young stars grace this 11-day festival, including cellist Denise Djokic, mezzo Julie Nesrallah, and guitarist Daniel Bolshoy. (July 18 to 29) www.vanrrecital.com

Festival Vancouver highlights the music and musicians of Italy alongside Mozart and others. Chamber, choral and early music stand alongside opera and orchestral music in this two-week celebration. Soprano Suzie Leblanc will be featured, along with the Borealis String Quartet, counter-tenor Philippe Jaroussky, the CBC Radio Orchestra, and the Tudor Choir. (August 7-19) www.festivalvancouver.ca

The Vancouver Early Music Festival offers a mid-august weekend of traditional music in an idyllic setting. Violinist Andriyew Dawe, pianist Alexander Tersky, cellist and founder of the Ottawa International Chamber Music Festival, Jonathan Kortapelion, and the Penderecki String Quartet will all perform. The requisite music is complemented with the music of Faure, Borodin. 20th century composers Jocelyn Morlock. Steven Chatman and Patrick Carrabre are also featured. (August 18-20) www.penderharbourmusic.ca

The Okanagan Vocal Arts Festival, now in its fourth season, combines a Young Artists Program with seasoned professionals in celebration of opera. The studies of the Young Artists will culminate in performances of Gilbert and Sullivan's The Mikado, while the instructors will perform Mozart's The Marriage of Figaro. Illustrious participants in the festival include: Bernard Tureau, Mariateresa Magisano, Randall Jakob, Lynne McMurtry, Andrew Greenwood, and Paul and Melina Moore. Maestro Frank Klassen will conduct an orchestra composed of musicians from throughout the Okanagan Valley, and Canada's west coast. (July 3-22) www.ovaf.ca
2pm. Eagle Valley Golf Club, 2334 St. Paul Ave. $5-12am. CtH MarketR. FA. Showcase of Young Performers.

7:30pm. Peller Estates Winery, 290 John St. $5-25.

2pm. Public Library, 32 Queenston Street. $5-25. A New Face

30

8pm. EpicR. $15. JazzAfterPlay.

7:30pm. GraceUC. $5-25. Music and Wine.


2pm. Public Library, 32 Queenston Street. FA. Public Library Chamber Ensemble.


5


7:30pm, Navy Hall, 305 Ricardo St. $5-25. A New Day.


7:30pm. Navy Hall, 305 Ricardo St. $5-25. New Day.

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12:30am. Barge. FA. BargeMusic.

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12:30am. Barge. FA. BargeMusic.
Nancy Hermiston, Donna Bennett, Virginia Hatfield, soprano; Kim Dufane, mezzo; Ken Taber, bass, (+ 11)
2. The Barn, 8pm, June 17. Gilbert & Sullivan: HMS Pinafore. UBC Opera Ensemble. (+ 4)
5. The Barn, 7:30pm. Banff Festival. $25. EHT. Encore performance of Andrew Balfour’s ‘Voice of the Lake’. (75 minutes)
6. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
8. The Barn, 11am. The Barn. $5-40. Beethoven: Summer Winds. (The Banff Summer Arts Festival helps celebrate two anniversaries this season, Mozart’s 250th and Maestra Tania Miller’s first as music director. The Island Healing Victoria Symphony Splash will present both to full effect. The venue is the harbour front, the orchestra floating on a barge before the illuminating dome of the provincial legislature. This gala event will include a mix of favouite pieces. (August 6) www.victoriasymphony.ca
9. The Barn, 8pm. The Barn. $15-30. Mozart: chamber music. (45 minutes)
11. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
13. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
14. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
15. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
16. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
17. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
18. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
19. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
20. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
21. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
22. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
23. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
24. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
25. The Barn, 8pm. The Barn. $15-30. Mozart: Chamber music. (+ 15 minutes)
ISLAND HEARING VICTORIA SYMPHONY
Island Hearing Victoria Symphony is the largest annual symphony event in North America, attracting up to 40,000 Victoria residents and visitors, this year showcasing the works of Debussy, Prokofiev, Tosti, Verdi, and Piazzolla. Expect a full programme coming soon to our website.

OKANAGAN VOCAL ARTS FESTIVAL
Vernon, from June 3 to June 22
www.ovaf.ca

PENDER HARBOUR CHAMBER MUSIC FESTIVAL
Madeira Park, from August 18 to 20
www.penderharbourmusic.ca

SUMMER COMBINATION 2006
Vancouver, from July 18 to July 20
604-602-0343, www.vancareital.com

SYMPHONY IN THE HARBOUR
Nanaima, August 5 and 6
www.visco.ca/events.html

VANCOUVER EARLY MUSIC FESTIVAL
Vancouver, from July 30 to August 19
www.earlymusic.bc.ca

BC TRIBUNAL
FESTIVAL VANCOUVER
Vancouver, from August 7 to August 19
604-280-3311, 604-688-1192

BRITISH COLUMBIA

TURIN BIG BAND
www.turinbigband.com

IAF 2006
IAF 2006 is 1 of Canada’s leading early music concert series, featuring a host of internationally-recognized music, this year marking the 206th festival. Expect a full programme coming soon to our website.

SYMPHONY IN THE HARBOUR
Vancouver, from July 30 to August 19
www.visco.ca/events.html

VANCOUVER EARLY MUSIC FESTIVAL
Vancouver, from July 30 to August 19
www.earlymusic.bc.ca

British Columbia performs a large annual music festival, attracting up to 40,000 Victoria residents and visitors, this year showcasing the works of Debussy, Prokofiev, Tosti, Verdi, and Piazzolla. Expect a full programme coming soon to our website.
VICTORIA CONSERVATORY OF MUSIC SUMMER STRING ACADEMY
Victoria, from August 6 to August 12
Victoria Conservatory of Music, 907 Pandora Ave
www.vcm.bc.ca/summerstringacademy-2006.htm

The Victoria Conservatory of Music presents Summer String Academy, July 10 – Aug 12. The VCM is proud to host renowned guest faculty to lead advanced students in master classes and performance. Albert Markov, one of the greats in the pantheon of Russian super-violinists. “A complete wiz-"ance. Albert Markov, one of the greats in the pan-

BOSTON UNITED EARLY MUSIC FESTIVAL
Boston, from June 11 to June 17, 2007
877-645-1912
www.bemf.org

The 2007 Boston Early Music Festival will feature the North American premiere of Jean-Baptiste Lully's most extravagant opera, “Psyché.” The international cast features Carolin Sampson as Psyché as well as Canadian singers Karin Gauvin as Venus, Olivier Jacqueux as Mars, and Mireille Lebel. The Grammy-nominated BEMF Orchestra and Chorus is led by music directors Paul O'Dette and Stephen Stubbs with stage director Gilbert Bills. Concert performances, public symposia, performance masterclasses, dance workshops, fringe concerts, and the world famous Exhibition round out the week's events.

VERMONT INTERNATIONAL OPERA FESTIVAL
Estes Park, from June 11 to September 3
800-264-1200
www.bso.org

Join the Boston Symphony Orchestra and the Tanglewood Festival Chorus at their summer home in the Berkshires Hills of western Massachusetts. Enjoy classical, popular, and jazz performances throughout the season. Tickets on sale now! $15.00 – $92 (617) 266-1200 www.bso.org

VERMONT INTERNATIONAL OPERA FESTIVAL
warren, from July 8 to July 16
613-233-8222, 613-946-0707
homestead.com/vermontopera festival

The 2007 Vermont International Opera Festival, offering Opera Galas, a full production of Faust by Gounod and Public Masterclasses in different theaters and open venues with breathtaking scenery in the heart of Vermont's Mad River Valley. Featuring legendary Canadian bass Joseph Rouleau in the role of Mephistopheles and a full international cast including Gianna Corbiere, Marc Hervieux, Chantal Dionne, Eduardo de Campo, Julie Boulianne, Luciano Mastro, all directed by the newly appointed stage director in the Silesian and Moravian National Theatre, Czech Republic, Carmen Or.

TANGLEWOOD
LENOX, MA
June 29 through September 3

Highlights of the Season
• Opening Weekend featuring Beethoven’s Ninth Symphony, July 7
• All-Mozart Weekend, July 21 – 23
• LeAnn Rimes, July 4
• Beethoven Tribute throughout the season
• Faust by Gounod, July 7
• Film Night at Tanglewood, August 12

Tanglewood Jazz Festival Weekend, September 1 – 3
• The Fourth Annual Tanglewood Wine and Food Classic, August 3 – 5

Tickets on sale now!
(888) 266-1200
www.tanglewood.org
Festivals2006

> WORLD MUSIC, FOLK AND OTHERS

**World2006**

**NEWFOUNDLAND**

**BRIMSTONE HEAD FOLK FESTIVAL**
Fogo Island, from August 9 to August 11
902-544-2297
www.cdi.ca/~gpinnsor/brimstonehead

**NEWFOUNDLAND AND LABRADOR FOLK FESTIVAL**
St. John’s, from July 30 to August 6
864-971-6058
www.sfjcf.com/shamrock.html

**SHAMROCK FESTIVAL**
Ferryland, from July 22 to July 23
888-332-2052
www.sfjcf.com/shamrock.html

**NOVA SCOTIA**

**CELTIC COLOURS INTERNATIONAL FESTIVAL**
Sydney, from October 6 to October 14
902-536-3190
www.celtic-colours.com

**LUNENBURG FOLK HARBOUR FESTIVAL**
Lunenburg, from August 7 to August 11
902-935-5505
www.folkharbour.com

**INTERNATIONAL FESTIVAL MUSIQUE, DANSE, CHANSON & CONTES**
St. John’s, from July 30 to August 6
864-876-8989, 888-444-9114
www.confederationcentre.com

**MONTRÉAL ET ENVIRONS**

**FESTIVAL ACCÉS ASIE**
Montréal, from July 22 to July 25
514-876-2931
www.accesasie.com

In collaboration with the Chinese Garden of the Montreal Botanical Garden, this annual event is a five-day celebration with thirty minute sessions per day with two groups. With traditionally based dance and music performances, over seventeen local and national artists and community groups attract a public of 5,000 in an outdoor setting.

**FESTIVAL INTERNATIONAL DU NAÏF D’AFRIQUE DE MONTRÉAL**
Montréal, from July 21 to July 23
514-497-3432, 514-899-1729
www.festivalnuldafricame.com

Music performed on an intimate stage, including traditional African, Caribbean and Brazilian music, as well as traditional and contemporary music from around the world.

**ORMSTOWN BRANCHES & ROOTS MUSIC FESTIVAL**
Ormstown, from July 28 to July 30
450-264-6530, 450-829-2776
www.ormstownfair.com

The 4th annual Ormstown Branches & Roots Music Festival, at the Ormstown Fairgrounds, features an eclectic mix of folk, bluegrass, Celtic, & blues music, and this year, a jazz band. Friday night kicks off with an open mic (3:45-5:30). Saturday’s performers, on two simultaneous stages, are Bill Garritt & Sue Orton, The Echo Hunters, The Fat Tuesday Brass Band, Terry Joe Banjo/Joe Grass, Yonder Hill, Mike Lothrop, The Echo Hunters, The Fat Tuesday Brass Band, Terry Joe Banjo/Joe Grass, Yonder Hill, Mike Lothrop, The Echo Hunters, The Fat Tuesday Brass Band, Terry Joe Banjo/Joe Grass, Yonder Hill, Mike Lothrop, The Echo Hunters, The Fat Tuesday Brass Band, Terry Joe Banjo/Joe Grass, Yonder Hill, Mike Lothrop, The Echo Hunters, The Fat Tuesday Brass Band, Terry Joe Banjo/Joe Grass, Yonder Hill, Mike Lothrop, The Echo Hunters, The Fat Tuesday Brass Band.

**PEI BLUEGRASS & OLD TIME MUSIC FESTIVAL**
Souris, from July 7 to July 9
902-569-6500
www.bluegrasspei.com/rollaway.htm

**WEST PRINCE RED CLAY BLUEGRASS & OLD-TIME MUSIC FESTIVAL**
Charlottetown, from August 18 to August 20, 902-882-3488

**MONTRÉAL**

**FESTIVAL GIGUE EN FÊTE**
Montréal, from August 12 to August 20
514-876-1021
www.gigueenfete.com

This event features Canadian and international folk bands, as well as traditional dance, and the opening concert features leading Canadian folk musicians.

**FESTIVAL MÉMOIRE ET RACINES**
Montréal, from June 8 to June 10
514-876-8999, 888-444-9114
www.francofolies.com

The 29th annual Festival Mémoire et Racines celebrates the diversity of francophone cultures from around the world. This year’s festival features over 100 artists representing 20 countries.

**LES FRANÇOFOLES DE MONTRÉAL**
Montréal, from June 8 to June 10
514-876-8999, 888-444-9114
www.francofolies.com

The 29th annual Festival Mémoire et Racines celebrates the diversity of francophone cultures from around the world. This year’s festival features over 100 artists representing 20 countries.

**PEI BLUEGRASS & OLD TIME MUSIC FESTIVAL**
Souris, from July 7 to July 9
902-569-6500
www.bluegrasspei.com/rollaway.htm

**WEST PRINCE RED CLAY BLUEGRASS & OLD-TIME MUSIC FESTIVAL**
Charlottetown, from August 18 to August 20, 902-882-3488

**ORMSTOWN BRANCHES & ROOTS MUSIC FESTIVAL**
Ormstown, from July 28 to July 30
450-264-6530, 450-829-2776
www.ormstownfair.com


**PEI BLUEGRASS & OLD TIME MUSIC FESTIVAL**
Souris, from July 7 to July 9
902-569-6500
www.bluegrasspei.com/rollaway.htm

**WEST PRINCE RED CLAY BLUEGRASS & OLD-TIME MUSIC FESTIVAL**
Charlottetown, from August 18 to August 20, 902-882-3488

**MONTRÉAL ET ENVIRONS**

**FESTIVAL ACCÉS ASIE**
Montréal, from July 14 to July 21
514-523-1043
www.accesasie.com

In collaboration with the Chinese Garden of the Montreal Botanical Garden, this annual event is a five-day celebration with thirty minute sessions per day with two groups. With traditionally based dance and music performances, over seventeen local and national artists and community groups attract a public of 5,000 in an outdoor setting.

**FESTIVAL INTERNATIONAL DU NAÏF D’AFRIQUE DE MONTRÉAL**
Montréal, from July 11 to July 23
514-497-3432, 514-899-1729
www.festivalnuldafricame.com

Music performed on an intimate stage, including traditional African, Caribbean and Brazilian music, as well as traditional and contemporary music from around the world.

**ORMSTOWN BRANCHES & ROOTS MUSIC FESTIVAL**
Ormstown, from July 28 to July 30
450-264-6530, 450-829-2776
www.ormstownfair.com

The 4th annual Ormstown Branches & Roots Music Festival, at the Ormstown Fairgrounds, features an eclectic mix of folk, bluegrass, Celtic, & blues music, and this year, a jazz band. Friday night kicks off with an open mic (3:45-5:30). Saturday’s performers, on two simultaneous stages, are Bill Garritt & Sue Orton, The Echo Hunters, The Fat Tuesday Brass Band, Terry Joe Banjo/Joe Grass, Yonder Hill, Mike Lothrop, The Echo Hunters, The Fat Tuesday Brass Band, Terry Joe Banjo/Joe Grass, Yonder Hill, Mike Lothrop, The Echo Hunters, The Fat Tuesday Brass Band, Terry Joe Banjo/Joe Grass, Yonder Hill, Mike Lothrop, The Echo Hunters, The Fat Tuesday Brass Band, Terry Joe Banjo/Joe Grass, Yonder Hill, Mike Lothrop, The Echo Hunters, The Fat Tuesday Brass Band.
and spectacular acts. The historic St. Lawrence tors are so close to the action that in the past, It brings the theatre to the streets where specta- tainment galore, scrumptious food and drink to slake yer cravings, and plenty o’ fun stuff for pirates and lubbers of all ages to see, buy, learn and do! TFE RUGUS SCOTTISH FESTIVAL AND OTHER HIGHLAND DANCES TFE RUGUS SCOTTISH FESTIVAL AND OTHER HIGHLAND DANCES

SASKATCHEWAN
JOHN ARCAD ANTIQUE FESTIVAL SASKATCHEWAN, from August 10 to August 13 800-382-0311 www.johnarcanfiddletestival.com

REGINA FOLK FESTIVAL REGINA FOLK FESTIVAL Regina, from August 11 to August 13 306-757-7864 www.reginafolkfestival.com

AFRIKALEY! FESTIVAL AFRIKALEY! FESTIVAL Calgary, from August 6 to August 13 403-254-9110 www.afrikalkey.com

BLUEBERRY BLUEGRASS & COUNTRY MUSIC SOCIETY FESTIVAL BLUEBERRY BLUEGRASS & COUNTRY MUSIC SOCIETY FESTIVAL Stoney Plain, from August 4 to August 6 587-755-2000 www.blueberrybluegrass.com

CALGARY FOLK MUSIC FESTIVAL CALGARY FOLK MUSIC FESTIVAL Calgary, from July 27 to July 30 403-233-0904, 403-233-0904 www.calgaryfolkfestival.com The 27th annual Calgary Folk Music Festival is a four-day family-friendly cultural and musical jam-boree. It takes place at beautiful Prince’s Island Park, and features 66 artists from 15 countries on 7 stages performing to daily audiences of 12,000. There’s also a beer garden, international food, craft vendors and an on-site camping area.

CANADIAN ROCKIES BLUEGRASS FESTIVAL CANADIAN ROCKIES BLUEGRASS FESTIVAL Canmore, from August 5 to August 7 403-678-0264 www.canmorefolkfestival.com

EDMONTON FOLK MUSIC FESTIVAL EDMONTON FOLK MUSIC FESTIVAL Edmonton, from August 10 to August 13 780-429-1899 www.sfmt.ca

SHADY GROVE BLUEGRASS AND OLD TYME MUSIC FESTIVAL SHADY GROVE BLUEGRASS AND OLD TYME MUSIC FESTIVAL Nanton, from August 18 to August 20 403-258-6726 www.mfmetrocalgary.com

BRITISH COLUMBIA

HARMONY ARTS FESTIVAL HARMONY ARTS FESTIVAL West Vancouver, from August 4 to August 13 604-925-7268 www.harmonyaarts.net

HORNY FESTIVAL HORNY FESTIVAL Hornby Island, from August 3 to August 13 250-472-2374 www.hornbyfestivals.bc.ca

ICA FOLKFEST ICA FOLKFEST Victoria, from June 30 to July 9 250-472-3378 www.icafolkfest.com

ISLANDS FOLK FESTIVAL ISLANDS FOLK FESTIVAL Duncan, from July 21 to July 23 250-748-3775 www.folkfest.bc.ca Unforgettable non-stop music from Canadian and international musicians over seven stages, all within a short and pleasant walk through the beautiful and pastoral surroundings of Little Qualicum Farm just outside Duncan on Vancouver Island. Music, danc- ing, panel concerts, jam sessions, interactive work- shops, children’s activities, arts & crafts, food ven- dors and on-site camping will make the weekend full of great discoveries and family memories.

MIDSUMMER FESTIVAL MIDSUMMER FESTIVAL Smithers, from June 23 to June 25 250-563-2880 www.pgo festival.com

MISSION FOLK MUSIC FESTIVAL MISSION FOLK MUSIC FESTIVAL Mission, from July 21 to July 23 888-777-0364, 604-257-0364 www.missionfolkmusicfestival.ca From the ancient cultures of the world to modern world music and contemporary folk genres, a world of pulsating drums, stirring strings and vibrant dance, to the sounds and rhythms of Africa, Asia, the American folk and roots music scene and to the music and dance of many peoples and cultures; a weekend of wonderful music and events.

PRINCE GEORGE FOLK FEST PRINCE GEORGE FOLK FEST Prince George, from July 27 to July 29 250-563-2880 www.pgo festival.com

Sooke River Bluegrass Festival Sooke, from June 16 to June 18 250-462-4860 www.sookebluegrass.com

SUMMERLAND FOLK FESTIVAL SUMMERLAND FOLK FESTIVAL Summerland, from August 4 to August 5 403-246-2866 www.summerlandchamber.bc.ca/festivalfestival

VANCOUVER FOLK MUSIC FESTIVAL VANCOUVER FOLK MUSIC FESTIVAL Vancouver, from July 14 to July 16 800-883-3655, 604-602-9799 thefestival.ca An annual celebration of the finest in traditional and contemporary music, arts and crafts, food of the region. Ten days of concerts and workshops, some taking place at the Coombs Rodeo Grounds. This year’s festival features international headliners such as Emmylou Harris, Robert Plant and Manfred Mann’s Earth Band, and features over 100 artists from around the world and across the street. Food, craft market, special entertainment and activi- ties for little folks. A family oriented event marking its 29th anniversary. Early bird tickets available online or by phone until June 30.

VANCOUVER ISLAND MUSICFEST VANCOUVER ISLAND MUSICFEST Comox Valley, from July 7 to July 9 866-898-8479 www.vancouverislandmusicfest.com

WHISKEY CREEK MUSIC FESTIVAL WHISKEY CREEK MUSIC FESTIVAL Coombs, from July 15 to July 15 250-751-1777, 250-752-3444 whiskeycreekmusicfestival.org The 4th annual Whiskey Creek Music Festival takes place at the Coombs Rodeo Grounds. This year’s Festival tributes to its previous music inspirations, Tina Turner, Bon Jovi and many more! This 11-hour musical revue over two days and ends at the end of the day with Canadian and international musicians on the main stage. A family oriented event marked

Canada’s foremost violin experts. Proud of our heritage. Excited about the future.
**THE COAST TO COAST CANADIAN JAZZ BONANZA**

NO OTHER COUNTRY IN THE WORLD ENABLES BIG TICKET DRAWS AND national talents to cover over five thousand kilometers in such a short period of time as does Canada. Starting in mid-spring and running through to the last days of summer, there are now over 40 such events dotting this country's vast landscape (see listing adjoining this section). From almost pocket-sized, weekend-long events held in more out-of-the-way communities like Kaslo, B.C., or Campbellford, Ontario, to the mega-events of Montreal, Vancouver and Toronto, all provinces are served by at least one of these music happenings.

**BEYOND THE MAIN EVENTS**

Amidst all the high-profiled festivals, there is an interesting trend now taking place, namely, the staging of parallel events. Montreal, for instance, is now the theatre for four of these throughout June and into early July. Overshadowed as it may be by the Festival International de Jazz de Montreal (FIJM), the Off Festival de Jazz has bravely held its own since its inception in Y2K. In six short years, it has established its niche as the primary locus for home-grown talents, with a sprinkling of out-of-town guests to round off its ten-day 35-show slate. For those with more venturesome tastes, the Casa del Popolo's almost month-long extravaganza (“Sounds for the People’ a.k.a. “Suoni per il Popolo”) is the choice rendez-vous for all left-of-center music, ranging from knob-tweaking electro-groove to no-holds-barred free-jazz. And as if that weren't enough, the most unusual of all fests of the city occurs, in all places, at the Montreal Jewish General Hospital. With daytime performances only, it offers performances outdoors for the general public and others indoors for the benefit of patients, families, friends and music buffs alike.

Elsewhere in Quebec, the city of Rimouski, which also sports its yearly main event, has seen its own Off Festival come into existence, and yet another one dedicated to more free improvised music (“Rencontres de musiques spontanées” held in early June). Elsewhere in Canada, one should note the upstart St-John’s (Newfoundland) Festival (five years old this coming July), occurring just after the more eclectic and far longer-running Sound Symposium.

With a little bit of help from the elements, there’s no denying the fact that Canada’s summer jazz fest splurge is to draw much greater crowds than ever before. In so doing, maybe, just maybe, more fans will gravitate to this musical genre of continuously expanding horizons.

[Please note not all locations may be listed below for a given artist's tour stops.]

Marc Chénard, *National Jazz Editor*

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**MUSICIANS TO WATCH FOR AT A FESTIVAL NEAR YOU**

**[ LEGENDS ]**

★ **McCoy Tyner**
Tours with a trio in Western Canada (Vancouver and Saskatchewan) and with a seven-piece group in the East (Ottawa, Toronto, Montreal), in a tribute to the Impulse Jazz label of the sixties.
★ **Yusef Lateef**
85-year old pioneer saxophonist of world music in jazz will be performing music from a recording done in conjunction with the Brothers Lionel and Stephane Belmondo from France.
(Vancouver, Ottawa, Montreal)
★ **Bobby Hutcherson**
The stalwart vibes player made famous by the Blue Note label in the sixties will be on tour in Western Canada with guest pianist (and one-time Vancouverite) Renee Rosnes (Vancouver, Victoria, Medicine Hat)

**[ HOT PROPERTIES ]**

★ **E.S.T (a.k.a. Esbjorn Svensson Trio)**
The hottest property of piano trios from Europe, this unit led by pianist Svensson will be touring the country from Vancouver to Montreal with several stops in between.
★ **Paquito D’Rivera**
A leading name of Latin Jazz, the Cuban alto saxophonist-clarinetist tours throughout Western Canada from mid to late June
★ **John Zorn**
The enfant terrible of the Downtown New York scene, Zorn makes two flash appearances in Montreal and Toronto with his most famous band, Acoustic Masada.

*FESTIVAL PICKS Cont. page 32*
JAZZFESTIVAL INTERNATIONAL
Victoria, from June 23 to July 2
www.jazzfestivalinternational.com

KASLO JAZZ ETC. FESTIVAL
Kaslo, from August 4 to August 6
250-353-7548, 250-353-7577
caslo@caslo.net

The Festival takes place in Kaslo Bay Park, on the shores of Kootenay Lake, adjacent to Kaslo, B.C., a quaint village of 800 people. The beach-park is a natural amphitheater with a floating stage. There is a world class view of Kootenay Lake and the snow-covered peaks of the Purcell Mountains. The music starts at 12 noon and runs continuously until 2000hrs, with 8 bands per day, each night a great Jazz Jam takes place at a pub which overlooks the waters of the Bay. The festival’s bands include: Springtide, Quake Rochford, Jane Bunnett, Dirty Dozen Brass Band, Harry Mays, and lots more.

MAPLE RIDGE JAZZ & BLUES FESTIVAL
Maple Ridge, from June 10 to 12
604-447-7255.

NORTH ISLAND JAZZ FESTIVAL
Courtney, from June 2 to 4
250-334-3499
www.northislandjazz.com

PENDER HARBOUR JAZZ FESTIVAL
Pender Harbour, from September 15
877-883-2456
www.penderharbour.com

PENTASTIC HOT JAZZ FESTIVAL
Penticton, from September 8 to 10
jazzfestival@penticton.com
www.penticastic.com

VANCOUVER INTERNATIONAL JAZZ FESTIVAL
Vancouver, from June 23 to July 2
888-339-5200
www.vancouverjazz.org

VANCOUVER SWEET BASIL SINGERS’ FESTIVAL
Vancouver, from October 9 to November 10
604-280-4444
www.sweetbasil.com

VICTORIA CONSERVATORY OF MUSIC SUMMER JAZZ WORKSHOP
Victoria, from July 10 to July 22
250-386-3311, 864-386-5311
www.vcm.bc.ca/summerjazzworkshop-06.htm
Victoria Conservatory of Music presents Summer Jazz Workshop (July 10 – 22). This year debuts a special week of master classes in Solo Vocal Jazz led by Louise Rose.In addition to master classes and jam sessions the SWJ presents Faculty Concerts which include well-known master Canadian and New York musicians like Masha Patagonkys, Don Thompson, Neil Swainson, Hugh Fraser & Willard Dyson. As well, the week of July 17-22 SWJ faculty and students will appear in free public performances. Come and listen to exceptional music in the heart of Victoria’s artistic gem, Aix Golden Performance Hall.
VCM’s Matura Conservatory of Music, 907 Pandora Ave (at Quadra)

JULY
21-22, VCM All-Age Golden Performance Hall. 31s. CD Release: “Kan” Cord Cavendish, saxophone, clarinet, flute; Masha Patagonkys, piano, drums; Dan Thompson, piano, vibes; Neil Swainson, piano; Hugh Fraser, guitar, Willard Dyson, drums; Phil Dwyer, alto saxophone
22, Via, VCM Golden Performance Hall. 31s. Don Thompson, Wahga Wahga, Faculty big band; faculty and professionals from Vancouver Island
Marc Chénard, Felix Hamel, Paul Serralheiro

OFF THE RECORD

Rabih Abou-Khalil/Joachim Kühn: Journey to the Centre of an Egg
Enja/Justin Time JENJ 3242-2
★★★★✩✩

Oud player Rabih Abou-Khalil has had a long and fruitful relationship with the Enja label, one that allowed him to explore various musical settings, from the solo II Sospirato the 12-piece band on The Cactus of Knowledge. While the encounter with German virtuoso pianist Joachim Kühn may seem an unlikely venture, it works remarkably. Each musician fits into the other’s sound world, like in the first moments of “Little Camels”, when Kühn extracts muffled piano sounds that blend in perfectly with the sound of the oud. They also explore freer territory, notably on “No Plastic Cups, Please”, and Kühn switches to alto saxophone for parts of “Natwasheh and Kadwasheh”. Drummer/percussionist Jarrod Cagwin provides subtle support throughout, and drummer Wolfgang Reisinger is on board for two of the eight tracks. The sound, engineered by Walter Sperlich, is as spacious as expected. FH

Music by Lisa Miller: Q
Green Ideas 180605
★★★✩✩✩

Hailing originally from neighbouring Alberta, pianist Lisa Miller settled in Vancouver to pursue a doctorate in composition at UBC. On this debut recording, she chooses something of a standard format, a quartet, but her choice of cello as a ‘front line’ instrument is unusual. In the able hands of Peggy Lee (whose partner Dylan van der Schyff holds down the drum chair), the music has a definite chamber feel underscored by the pianist’s compositions, most of which are based on ostinato bass lines (provided by Steve Smith) and darker-sounding harmonies. As is the case in many contemporary jazz recordings, improvisations do not necessarily flow out of the tunes, they sometimes lead into the them, as in the opening cut, “Weary”, which segues to the head after a few minutes of abstract sound play. More spacious as well is the title cut of this disc, a 13-minute group improvisation; in contrast, the closer “Image” begins with a clear-cut thematic statement that allows the players to launch into their improvisations. By and large, an adventurous side worth checking. MC

John Stetch Trio: Bruxin’
Justin Time JTR 8525-2
★★★✩✩✩

On this release issued by the Montreal jazz indie Justin Time, Edmonton native, but long-time New York pianist, John Stetch has returned to his preferred format: the classic trio. In his latest offering, he presents 11 originals (the closer “Rectangle Man” having been the title track of his very first album). Its curious title refers to “a causal jazzers’ retro term for grinding the teeth subconsciously”. But anyone who might know this musician is aware of his rather off-the-wall sense of humour, displayed here in most whimsical liner notes rather than in the music itself. Together with his band mates, bassist Sean Smith and drummer Rodney Green, the pianist works very much within the confines of the jazz mainstream but has assimilated more contemporary developments (e.g., the dense passages of the opening cut “Inuit Talk”). The first tracks are the edgiest of this 62-minute side, the second half being more relaxed in mood and tempo. All told, some well-polished piano fare. MC

Gestrin/Monder/van der Schyff: The Distance
Songlines SGL S1557-2
★★★★✩✩

This release documents the trio’s meeting at the 2005 Vancouver International Jazz Festival. The musical personalities are well-matched, especially pianist Chris Gestrin and guitarist Ben Monder, both going for an other-worldly effect, with a greater interest for texture and mood rather than overt melody and form. Drummer Dylan van der Schyff plays the musical chameleon, with washes of cymbals, percolating rhythms, providing the appropriate colour to each piece. The original compositions are varied in tempi and intensity, but the aural concept is consistent. The result of Monder’s aquatic sound, Gestrin’s paradoxically ominous and airy piano, and van der Schyff’s edgy thrumming is an imaginative palette of sound. Among the noteworthy tracks are: “# 47” for Monder’s allusive picking, “Treacle” for its propulsiveness, “The Distance” for its yearning piano theme, “Dark

FESTIVAL PICKS From page 30

[ DISCOVERIES ]
★ Jost Buis and the Astronotes
A zany ten-piece Dutch treat led by a trombonist inspired by both Sun Ra and Duke Ellington, this outfit sports top-drawer talent from that hotbed of country and personal music cross-cutting 20th Century classical and pop. Toronto saxophonist Quinsin Nachoff, heralds a sextet of international players: pianist Sylvie Courvoisier, drummer Ben Perowsky—both from the Stateside), this pianoless quartet, including Canadian bassist Rodney Green, the pianist works very much within the confines of the jazz mainstream but has assimilated more contemporary developments (e.g., the dense passages of the opening cut “Inuit Talk”). The first tracks are the edgiest of this 62-minute side, the second half being more relaxed in mood and tempo. All told, some well-polished piano fare. MC

★ Sylvie Courvoisier
This Swiss pianist now based in New York City is clearly on the cutting edge of today’s improvised music scene. Clearly a name to watch. (Off Festival in Montreal with drummer Ben Perowsky—late June—Guelph Jazz Festival with violinist Mark Feldman—early Sept.)

★ Alberto Pintón
A post-hard bop quintet hailing from Sweden, headed by an Italian expatriate to that Nordic country. More hard evidence from the dynamic Nordic music scene.

[ CAN CON ]
★ Nimmons’ n Braid
When an 83-year young clarinetist, first name Phil, plays with a 30-some pianist, first name David, styles and eras are spanned in this encounter of the generations. (Vancouver, Victoria, Medecine Hat, Ottawa, Halifax)

★ Michel Donato and his European Friends
This veteran Montreal bassman was granted the opportunity to gather four young musicians based in Europe a couple of years ago. With a recording to its credit, this group plays in a time-limited mainstream tradition. (Vancouver, Saskatchewen, Montreal. . .)

★ Michael Bates and Outside Sources
Led by a bassist (and native son now living in Stateside), this pianoless quartet, including Toronto saxophonist Quinsin Nachoff, heralds a music cross-cutting 20th Century classical and jazz at the outskirts of the hard bop tradition. (Vancouver, Toronto, Ottawa, Montreal)

ONE FINAL NOTE:
For those who may not know, the Calgary Jazz Festival has been cancelled due to financial and administrative difficulties.

32 the music scene Summer 2006
Engine” for its lyrical moodiness, “Voice in the Night” for its minimalist impressionism and “Treant”, which builds to a shredding climax. PS

Matt Darriau Paradox Trio with Theodosii Spassov: Gambit
Enja ENJ-9474 2
★★★✩✩✩

Since the mid-80’s, saxophonist/clarinetist Matt Darriau has pursued an interest in Eastern European music, most notably with the Paradox Trio (actually a quartet comprised of guitarist Brad Shepik, cellist Rufus Cappadocia and percussionist Seido Salifoski). So it should come as no surprise that the Bulgarian-born kaval player Theodosii Spassov would join this band for its debut on the German Enja label. The opening “Theo’s Gambit”, for one, is a rousing piece that wouldn’t be out of place at a Bulgarian wedding, where the leader contributes an exciting alto solo, too. Many of the compositions bear a resemblance to Dave Douglas’ balkanic themes (Shepik played in Douglas’ Tiny Bell Trio), or John Zorn’s Masada pieces. Spassov’s flute-like instrument offers a nice sonic contrast to the band’s rhythmic vitality. Cappadocia moves effortlessly between an accompanist’s role and a plaintive, violin-like lead, while Salifoski is excellent on dombek. Even if this attempted symbiosis between jazz and “world music” may not be fully realized, it’s till a lot of fun to listen to. FH

Pete McCann: Most Folks
Omnitone 15213
★★★✩✩✩

While it may be true, as the adage goes, that guitarists are a dime a dozen, guitarists with individual voices are a relative rarity. Such a guitarist is Wisconsin-born, New York-based Pete McCann. With saxophonist John O’Gallagher and the rhythm trio of John Hebert on bass, Mark Ferber on drums and Mike Holober on piano, McCann spins out imaginative, fresh lines and chordal passages. Despite the two chordal instruments on this session, this is surprisingly lightly-textured music. Never do the pianist and guitarist get in each other’s way, a feat achieved mainly because the piano plays lines rather than chords. The drummer’s spry playing and the impassioned alto and soprano sax statements also help lift the session on material that winds its way through a series of stylistic twists and turns, including a post-boppish sounding title track. McCann’s expressiveness encompasses both a light lyrical touch (“Jojo’s Waltz”, “Hunter Gatherer,” and “Worth”) as well as a driving edge (“Rack’Em Up” and “Split Decision”), with some precise nylon string playing added in “Las Tias” and “Third Wheel.” Though very much in the mainstream tradition, there are enough original touches here to signal the presence of an electric guitarist with a distinctive voice. PS
ORCHESTRAL MUSIC

Beethoven

Orchestral Works

Symphony No 7; Triple Concerto: Gordan Nikolitch (violin), Tim Hugh (cello), Lars Vogt (piano), London Symphony Orchestra/Bernard Haitink

LSO 00078 Hybrid SACD (24 min 36 s)

★★★★★✩ $$$

It has been a while since the LSO embarked on a Beethoven symphony cycle. This disc is the product of November 2005 concerts, and the entire cycle under Haitink is supposed to be released before the end of this year. An impressive and daring concept — and these terms also apply to the present performances. Haitink may be reading the latest critical edition of the scores but these are full-blooded, muscular accounts. Dramatic thrust and rugged good humour abound in the interpretation of the Seventh. The orchestral playing is brilliant and undiminished by the Barbican’s notoriously difficult acoustic. Add to this a refreshing robust performance of the Triple Concerto (where the conductor is really the decisive element) and it is hard to resist the conclusion that the protracted Minnesota cycle under Vänskä on BIS is facing serious competition. Symphony No 6 is next in the order of release.

Admirers of the LSO should not miss the mid-price four-disc box of the complete Prokofiev symphonies (with both versions of No 4) under the orchestra’s chief conductor-designate, Valery Gergiev (Philips 475 7655). Collectors who have overlooked all but Nos 1 and 5 are in line for enlightenment as Gergiev invests each piece with radical zest while the orchestra flies magnificently by the seats of their pants/gowns. These 2004 live concert recordings set a new benchmark for the Prokofiev symphonies on disc. WSH

Brahms

Piano Concerto No 1

Krystian Zimerman (piano), Berlin Philharmonic Orchestra/Sir Simon Rattle

DG 4776221 (51 min 21 s)

★★★★✩✩ $$$

This might well be the finest recording that Sir Rattle has made in Berlin. Brahms has not been prominent in his discography, but he had serious practice in the D minor concerto in 2004 with Daniel Barenboim as soloist. The venue was Athens and that outstanding performance is available in the EuroArts DVD (2035658) series of BPO Europa-Konzerts. Direction of the orchestra is just as impressive in this studio recording of the most symphonic of all piano concertos. The BPO deliver an inspiring account of the score and are superbly recorded.

Krystian Zimerman brooded for more than two decades about his previous recording of this work with Leonard Bernstein and the VPO (also for DG). He listened to eighty variations on disc in an effort to discover its pulse. The result is expansive, cleanly articulate and firmly expressive. Zimerman amply surpasses his fretful Vienna performance but memories of Maurizio Pollini (with the PBO under Abbado for DG) and Barenboim at the Olympic Games in London in 2003 (LSO00038), this is more the of same, a marginally more expansive account in rather better sound. The Super Audio 5.0 surround option really opens up the sonic configuration. The conductor continues to defy the Ratz Critical Edition of the score by placing the slow movement second and by deleting the third hammer stroke of the finale. At least the booklet by Eveline Nikkels looks at the musical consequences of this decision. Among SACD versions of the symphony, the Tilson Thomas from San Francisco is still very much in a class of its own. It could fairly be said on the basis of sheer impact that Jansons has the edge over Abbado with the BPO (00289 5684) and Fischer from Budapest (CC SA 22905). Go for the Mahler, by all means, but stay for the Henze. WSH

Mahler

Symphony No 8

Soloists, Concertgebouw Orchestra/Bernard Haitink

Pentatone 516 166 Hybrid SACD (75 min 43 s)

★★★★✩✩ $$$

This is turning into a banner year for Mahler Symphonies on disc. Five-star performances have already been turned in by Daniel Barenboim (No 7) and Michael Gielen (No 10). The Berlin Staatskapelle are superbly recorded in the Seventh (Warner 2564 62963-2) and Barenboim’s mischievous subversion in the inner movements provides the best audible suggestion of what the symphony is actually all about. Gielen leads the SWR SO in what is certainly the finest account of the performing version of No 10 by Deryck Cooke. Elsewhere, EMI have made amends for decades of neglect in releasing the late Gary Bertini’s excellent Mahler cycle (with Das Lied von der Erde) in a super-budget 11 disc box during 2003-04. As the Montpellier performance (under Friedemann Ratz) of Symphony No 10 (Accord 4767156) demonstrated last year, Henze is still going strong right into his ninth decade. Sebastian im Traum provides a searing postscript to a very good performance of Mahler’s Sixth. For those who were thrilled by Jansons conducting the same work in London in 2003 (LSO00038), this is more the of same, a marginally more expansive account in rather better sound. The Super Audio 5.0 surround option really opens up the sonic configuration. The conductor continues to defy the Ratz Critical Edition of the score by placing the slow movement second and by deleting the third hammer stroke of the finale. At least the booklet by Eveline Nikkels looks at the musical consequences of this decision. Among SACD versions of the symphony, the Tilson Thomas from San Francisco is still very much in a class of its own. It could fairly be said on the basis of sheer impact that Jansons has the edge over Abbado with the BPO (00289 5684) and Fischer from Budapest (CC SA 22905). Go for the Mahler, by all means, but stay for the Henze. WSH

Henne & Mahler

Orchestral Works

Henne: Sebastian im Traum; Mahler: Symphony No 6

Royal Concertgebouw Orchestra/Mariss Jansons

RCHO 06001 Hybrid SACD (2 discs: 98 min 40 s)

★★★★★✩ $$$

The fifteen minutes of Sebastian im Traum by Hans Werner Henze will be irresistible for some collectors. This is the world premiere recording of the piece, which was composed during 2003-04. As the Montpellier performance (under Friedemann Ratz) of Symphony No 10 (Accord 4767156) demonstrated last year, Henze is still going strong right into his ninth decade. Sebastian im Traum provides a searing postscript to a very good performance of Mahler’s Sixth. For those who were thrilled by Jansons conducting the same work in London in 2003 (LSO00038), this is more the of same, a marginally more expansive account in rather better sound. The Super Audio 5.0 surround option really opens up the sonic configuration. The conductor continues to defy the Ratz Critical Edition of the score by placing the slow movement second and by deleting the third hammer stroke of the finale. At least the booklet by Eveline Nikkels looks at the musical consequences of this decision. Among SACD versions of the symphony, the Tilson Thomas from San Francisco is still very much in a class of its own. It could fairly be said on the basis of sheer impact that Jansons has the edge over Abbado with the BPO (00289 5684) and Fischer from Budapest (CC SA 22905). Go for the Mahler, by all means, but stay for the Henze. WSH
This restored re-issue of the 1971 Haitink recording of Symphony No 8 has stiff competition in the form of the recent Naxos issue under Antoni Wit with impressive Polish forces (8550533). Wit's performance effectively knocks off the vintage Solti version (now re-minted on CD for the fourth time in the Decca Originals series) as the primary recommendation for the work. Yet there are some good reasons for hard-core Mahlerians to consider Haitink as a collectible. He conducts briskly but with due attention to detail (the 70'45" timing given on the CD case is incorrect). The performance exemplifies the great Concertgebouw Mahler tradition, which goes back to the personal association of Willem Mengelberg with the composer. And the quality of sound is marvelous, especially in 4.0 Super Audio playback. The clarity of the vocal lines is incredibly fine. WSH

VOCAL MUSIC

Lehár
Le Comte de Luxembourg/Frédérique/Giuditta
Soloists, Chorus and Orchestre lyrique de ORTF, Adolphe Sibert, conductor
NAXOS Historical 8.111010 (70 min 11 s)
★★★✩✩✩ $$

This disc of Franz Lehár operettas is a mixed bag. It contains live performances and studio recordings from 1966 to 1980, drawn from INA archives. The best known soloists are tenors Alain Vanzo and Henri Legay. The conductor is Adolphe Sibert. The booklet mentions that he studied with Furtwängler and Krauss and had a respectable career as a radio orchestra conductor. The playing and
singing range from charming to a little rough. The booklet claims “all tracks sung in French”, but ‘Meine Lippen, sie küszen so heiss’ from Guaditta, is in German, though listed as “Sur mes lèvres”. Alain Vanzo is slightly passed his prime but remains stylish. He ends ‘Oh ma belle étoile’ with an interpolated high E natural (!) in an otherworldly falsetto, drawing ovations from the audience. The other voices are mediocre. Soubrette Lina Dachary is well schooled and has the right instincts for operetta, but her tone is thin and acidic; Anita Ammersfeld’s vibrato is too pronounced in Guaditta. It has good broadcast sound except for La danse des libellules, dimly recorded in 1966. A curiosity worth considering by operetta addicts for its bargain price. JKS

CONTEMPORARY MUSIC

Rorem
Orchestral Works
Pilgrims; Flute Concerto; Violin Concerto: Philippe Quint (violin), Jeffrey Khaner (flute), Royal Liverpool Philharmonic Orchestra/José Serebrier
Naxos 8559278 (62 min 42 s) ★★★★★✩

Ned Rorem has said, “Music does not evolve; it revolves like a great wheel.” Born in 1923, Rorem has been active through successive eras in American music, contributing tonal compositions in all forms with subtle French inclinations. He established a style imbued with wit and elegance and maintained it. By the closing decade of the last century, the ‘great wheel’ again caught up with this ever-youthful composer and his music is increasingly being recognized for its expressive depth and daintiness of utterance. José Serebrier’s 2003 recording for Naxos (8559149) of Rorem’s three numbered symphonies was nominated for a Grammy Award and the label has followed up with an album of songs (he wrote hundreds) performed by Carole Farley. The present issue offers works composed between 1958 and 2002. Serebrier lavishes great care on the seven minutes of Pilgrims and its mood of solemn remembrance exquisitely sets the sound stage for the concertos, both of which are laid out in six sections. The Violin Concerto dates from 1985 while the Flute Concerto was commissioned by the Philadelphia Orchestra in 2002. Rorem gives both of the soloists much to do and little scope for showing off – violinist Quint and flautist Khaner (Canadian-born and Philadelphia’s Principal Flute since 1990) acquit themselves with distinction. The music is sinuous and graceful with its own sense of inner disquiet. The Flute Concerto is especially affecting; catastrophe interweaves with the memory of lost sensuality. No claims of this nature are implied but Rorem has composed what many of us felt after 2001. Hear it and weep. An outstanding production in every respect. WSH

DVD

Puccini
Madama Butterfly
Cheryl Barker, Martin Thompson, Catherine Keen, Richard Stilwell
Netherlands Philharmonic Orchestra / Edo de Waart
Opus Arte OA 0977 (2 DVDs :169 min) ★★★★★✩ $$$

The most distinctive thing about this Butterfly is the direction of the controversial Robert Wilson. His minimalist approach will not please traditionalists, but if you liked his Met Lohengrin, you’ll love this – the stylistic affinities between the two productions are obvious. Don’t expect any Oriental fussiness as there are hardly any sets and props to speak of. The movements are static and highly stylized – kudos to the singers for gamely assuming stiff and uncomfortable-looking poses. With few exceptions, the costumes are what one would call ‘ethno-generic’ – is it Nagasaki or Brabant? Wilson typically goes to town with some very beautiful and dramatic lighting effects. Included in the release is a documentary where Wilson talks about his approach to this opera, which goes a long way towards a better understanding of his approach. The singing is good rather than distinguished, with Barker a slightly edgy but sympathetic Butterfly, and Thompson a big-voiced if anonymous Pinkerton. Richard Stilwell (Sharpless) is slightly past his prime. Canadian comprimario tenor Peter Blanchet makes a strong impression as Goro, even with the imposed robotic movements. Edo de Waart is hardly known for his Puccini, but he shows a strong affinity for the score. For those tired of mega-production Butterflies a la Zeffirelli, this will prove an attractive choice. JKS

Schubert
Winterreise
Dietrich Fischer-Dieskau, baritone; Alfred Brendel, piano
Sender Freies Berlin, 1979 (live performance)
TDK DVD DVWW-COWINT (129 min) ★★★★★✩ $$$

We are fortunate that so much of the art of the great, now retired FiDi – as he is sometimes affectionately called – is now available on video. This Winterreise, recorded live with-
out an audience at the Siemensvilla in 1979, catches the baritone vocally past his prime but interpretively as powerful as ever. The once lovely tone is rather dry and grainy, and the top hard and fierce, but enough voice remains to permit the singer to give his trademark performance of this Mount Everest of song cycles. The quieter moments are best, as he doesn’t need to push. The understated Der Leiermann is heartbreaking. In fact there is a tinge of world weariness through the whole cycle that is dramatically appropriate. With the eminent pianist Alfred Brendel at the keyboard, it is luxury casting indeed. Fascinating is the 56-minute bonus film showing the two in rehearsal, but regrettably TDK does not provide subtitles, claiming much of the conversation is unintelligible. The baritone has recorded this cycle numerous times and in fresher voice, such as the 1966 version with Jörg Demus. However, this DVD is highly recommended for those wanting a visual document of the great singer in this song cycle. JKS

Mozart

Don Giovanni
Wojtek Drabowicz, Kwanchul Youn, Regina Schörg, Véronique Gens, Marcel Reijans, Anatoly Kocherga
Orchestra of Gran Teatre del Liceu/Bertrand de Billy
Opus Arte DVD OA 0921 D (156 min)
★★★★✩✩ $$$$ This supremely trashy Don Giovanni comes from Spanish director Calixto Bieito, the enfant terrible of the opera world, whose work is considered either ‘cutting edge’ or ‘Eurotrash’, depending on your personal taste. Updated to the present, the opening scene has Leporello sitting on the hood of a Mercedes while Anna and Don Giovanni make out in the backseat. There is plenty of sex and drugs, cocaine being the narcotic of choice. And let’s not forget blood – yes, more blood than your local Red Cross. In the masked ball scene, Elvira is a Spanish cheerleader complete with pom-pom, and Ottavio dons a Superman outfit. Forget about a window for the Don’s serenade – he just phones it in! This is updating with a vengeance.

So it is to my big surprise that I find the production actually quite entertaining in a perverse sort of way. Musically it is very strong, particularly the playing of the orchestra under Bertrand de Billy. The ensemble cast is mostly very good, and kudos to them all for buying into Bieito’s concept. The best is the Leporello of Korean bass-baritone Kwanchul Youn, who puts up with a lot of physical abuse and generally outshines the otherwise quite acceptable Don Giovanni of Polish baritone Wojtek Drabowicz. Marcel Reijans as Ottavio has handsome stage presence and a nice timbre but also messy coloratura in ‘Il mio tesoro’ – the cut ‘Dalla sua pace’ probably suits him better. As a slutty, buxom Anna dressed in a tight leopard skin top, Regina Schörg is as impressive vocally as her daring décolletage. Veronique Gens is a silvery-voiced Elvira – too bad her ‘Mi tradì’ is omitted in the Prague version. Argentinean soprano Marisa Martins (Zerlina) looks beautiful but her singing is nothing to write home about. I would not recommend this performance for anyone new to the opera, but if you are an old hand looking for something different, it may amuse you. JKS

SUBSCRIPTION SERIES GUIDE

Victoria Symphony debuts of Gillian Anderson, Measha Brueggergosman, Eve Egoyan, Ivars Taurins, and Bundit Ungrangsee
✦ Introduction of the new Royal Tea Concerts Series, hosted by John Krich. Royal Tea Concerts are matinee performances of light music with special guests, led by Conductor-in-Residence Giuseppe Pietraroia
✦ Solo performances by Victoria Symphony musicians Christi Meyers and Annabelle Vitek
✦ World premieres of compositions by David R. Scott and Composers-in-Residence Tobin Stokes and Anna Höstman
✦ Guest artists returning to Victoria include Anton Kuerti, James Sommerville, Angela Cheng, Jeanne Lamon, Stewart Goodyear and John Friesen
✦ Second annual New Currents Festival of Music includes three concerts highlighting the works of living composers and a collaboration with Suddenly Dance
✦ A celebration of the 90th birthday of Victoria poet PK Page, with works by Murray Adaskin, Victoria Symphony Composer-in-Residence Anna Höstman, and a commission by David R. Scott. This concert will be broadcast nationally on CBC radio.
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