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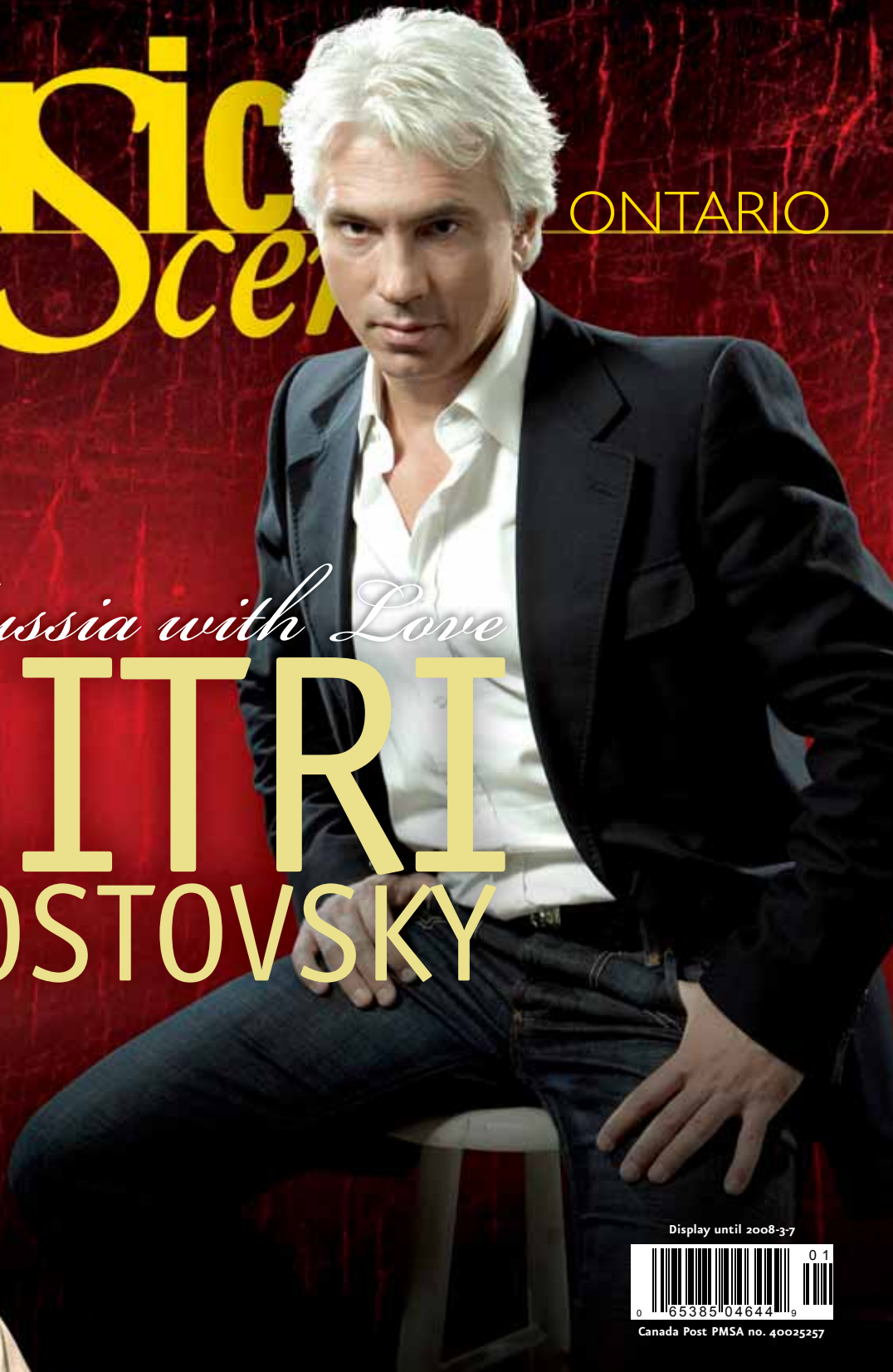
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From Russia with Love

DMITRI HVOROSTOVSKY



RICHARD BRADSHAW
1944-2007



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McGill Symphony Orchestra

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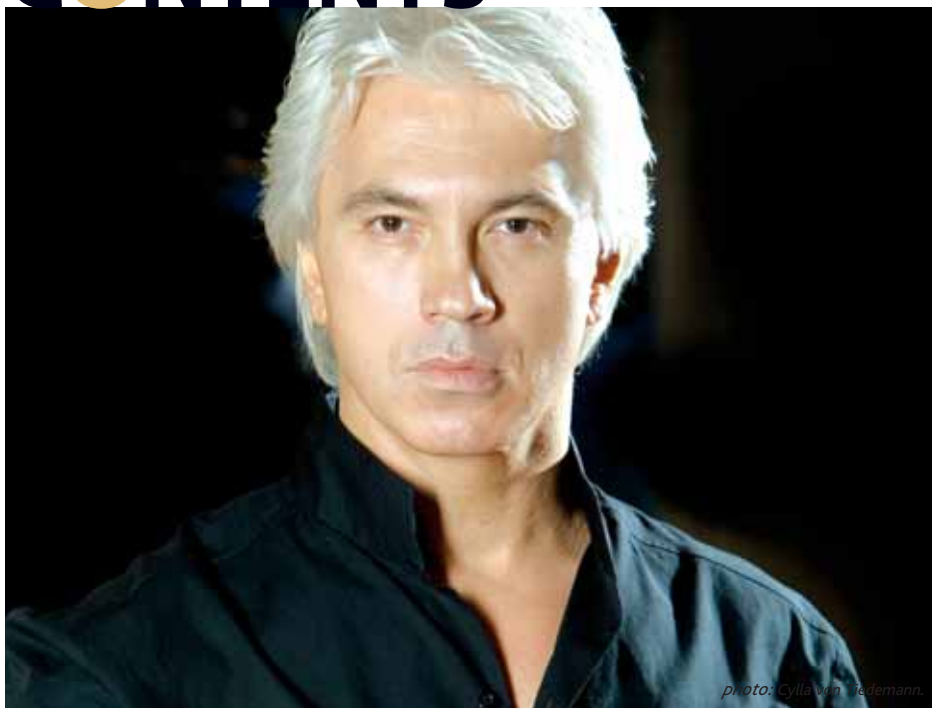


photo: Cylla von Steinem

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FROM RUSSIA WITH LOVE



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THE MUSIC SCENE ■ WINTER 2008

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EDITORIAL

The big news that came out of the Pop & Policy Conference held in October at McGill University was the discussion and consensus that the time is ripe for an additional \$2 monthly fee to be charged to each high-speed internet bill as a way of monetizing internet music downloads. In exchange, subscribers will be able to legally access quality downloads. Music industry pioneer Sandy Pearlman also floated the notion of a 5 cent download. These ideas may actually have some traction, considering reports that as much as 97% of all downloads are illegal and that with technological advances, all of the world's recording music will soon fit in a memory stick, suggesting that current business models continue to be futile. The whole debate over downloads was brought to the forefront when major pop group Radiohead released their album for free on the internet, thereby bypassing the record labels; pop groups are now realizing that in the New Economy, the real money is in selling tickets to live performances, something classical musicians already know - just ask singers like Renée Fleming and Bryn Terfel. Other news reports suggest that internet download stores are doing quite well in the classical genre. Indeed, despite their differences, the pop and classical music worlds have much to learn from one another.



Robert Savoie died suddenly of heart failure at the age of 80. Closer to home of *TMS* readers, Richard Bradshaw, the visionary general director of the Canadian Opera Company who saw his long-time dream of an opera house for the COC come to life, died suddenly this August. Bradshaw was featured on the cover of our Fall 2006 issue and we remember him in this issue. I had the unexpected task of breaking this news to Russian baritone Dmitri Hvorostovsky, who spoke lovingly of Bradshaw. In our feature interview, Hvorostovsky reveals a determined, intelligent and approachable artist. The 2007-08 season began with the 25th anniversary of Glenn Gould's death and web editor Michael Vincent looks at the associated buzz. Norman Lebrecht tells us of mezzo-soprano Anne Sophie von Otter's unspoken family tragedy. In our annual look at higher music education, Graham Lord reports on music research conducted at our colleges and universities. You'll also find profiles of 16 Canadian music programs. As usual, this issue is full of CD and DVD reviews, and concert picks. Visit SCENA.ORG for our online concert listings.

Watch for the Spring issue (mid-March 2008) of *The Music Scene Ontario* for our coverage of summer camps and philanthropy with our profiles and detailed guides. We will also look at the state of classical music radio in Canada. Note that our jazz-world-folk and classical music festival coverage will now be part of the May and June national issues respectively of our bilingual sister publication *La Scena Musicale*.

Promoting concert music has always been the mission of our non-profit charity The Music Scene/La Scène Musicale. Over the summer, our board of directors extended our mission to include the promotion of all forms of the arts. We are pleased to report on the successful September launch of our new bilingual quarterly magazine, *La SCENA*, the only multi-disciplinary arts and culture publication of its kind in Montreal. Our vision in launching *La SCENA* is to unite all art forms (including music, dance, theatre, film, and visual arts/museums) in a common forum to promote interaction and the exchange of news, ideas, education and innovation between artists, arts organizations, and arts lovers. Ultimately, our goal is to cultivate a rich and dynamic community that bridges different art forms, activities and involvement. By their very nature as explorers, artists, past and present, professional or amateur, often actively engage, at some level, in multiple arts disciplines. The Winter 2008 issue of *La SCENA* (available on November 30th) will feature a cover interview with filmmaker Denys Arcand who also speaks about his love of music. Watch our award-winning website SCENA.ORG for the development of new specialized arts pages as well as MYSCENA.ORG, a new interactive site for the arts.

As this issue is coming out at the start of the holiday season, consider the gift that keeps on giving by treating a loved one to a subscription to *The Music Scene Ontario*, *La Scena Musicale* or *La SCENA*. On behalf of my dedicated team of staff and volunteers at The Music Scene/La Scène Musicale, I wish you and yours much happiness during the holidays. Have a joyful 2008 filled with music and the arts!

WAH KEUNG CHAN
EDITOR/PUBLISHER



Photo: Dan Weiner. Courtesy of Sandra Weiner

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From Russia with Love

DMITRI HVOROSTOVSKY

When *La Scena Musicale* first met Russian baritone Dmitri Hvorostovsky ten years ago (June 1998 issue), he was already well into his promising career as one of the world's leading baritones. At the time, Philip Anson wrote, "When he walked into the café of New York's elegant Stanhope Hotel wearing dark glasses and a black leather jacket, he radiated movie star glamour. Call it charisma or animal magnetism, Hvorostovsky is one of nature's physical aristocrats. Those sardonically sensual lips, that trademark mane of silver hair and those hooded Slavic eyes suggesting cruel Tartar ancestry – the man is totally hot and, paradoxically, cold."

Wah Keung Chan

Hvorostovsky was a sex symbol then and he still makes women swoon today, as viewers to last February's Met's Live Telecast of Tchaikovsky's *Eugene Onegin* would attest. As Anson reported, "Hvorostovsky is more than just another 'barihunk.' He is a serious artist struggling to balance artistic and commercial pressures at 'a very difficult time for classical music' he said, 'when even excellent musicians are being dropped by record companies.'" At the time, Hvorostovsky was a Philips Classics artist. Seven years ago, for artistic reasons, he signed with the Delos label. While times are still difficult for the classical music recording industry, Hvorostovsky has thrived with a string of successful CDs.

As a child growing up in Krasnoyarsk, Hvorostovsky was interested in sculpture, making horses and animals as toys for amusement; a hobby which he continued until the age of 12. The defining moment in his life took place when he was 7; his father showed the director of the local arts school pictures of his work. Although Hvorostovsky was accepted for admissions, "The director's reaction didn't have the degree of excitement that my father expected and he took me to the music school instead," laughed Hvorostovsky. "That's how he decided my destiny. If I wasn't a singer, I could definitely be a sculptor."

Lessons in piano, choral music and solfège followed. "When I turned 16, I went to chorus conducting school, where I began singing in the choir," recalled Hvorostovsky, who also began voice lessons as a tenor with a former opera singer who had taught his father. His desire to be an opera singer grew, but "at 16 and 17, my voice was very green and flexible and very fragile. Soon, I realized that training as a tenor would take me nowhere and I withdrew from those lessons." Although Hvorostovsky continued lessons with the school's teacher, he began to work on his own. "My best universities were recordings. I always admired the great Italian tenors, starting with Enrico Caruso, Pertile, Benjamino Gigli, Mario Del Monaco, Di Stefano, Franco Corelli, to Luciano Pavarotti, Domingo and Carreras." Among the baritones, Hvorostovsky was really fascinated by the voice of Ettore Bastianini. "His was one of the most golden voices ever; the most vibrant and beautiful I've ever heard in my life."

After graduation, Hvorostovsky studied for 5 years with Ekaterina Yoffel at the Krasnoyarsk Conservatory. "My teacher taught me about performing and phrasing. She kept me singing for one year in a certain repertoire and a certain diapason [range] (from C to E flat) where I didn't have to hit any high

notes. She darkened my voice and let it darken naturally in this diapason and then in the second year, she let me hit the higher notes, bit by bit, up and down by semitones so that I would not damage the quality of my voice." The challenge for any young voice is to develop the *passaggi* or the turn of the voice. "I've had it naturally but when my voice darkened during the first year of studies, I started to lose it. We paid a lot of attention to the turn of the voice during the second year. After that I was ready to go." Ready he was – Hvorostovsky soon joined the Krasnoyarsk Opera Theatre as its youngest member.

From the start, audiences have been bowled over by Hvorostovsky's innate sense of musical line and his natural legato, which were on display when he won the 1989 Cardiff Singer of the World Competition (check out YouTube) over Bryn Terfel. "The legato was a natural thing, and I used scales to develop the breath control to keep it, to keep the vocal chords connecting equally in all the diapason. It is essential to control the *passaggi* by the breath and it is essential that the connection of the vocal chords be the same way in the high register as in the chest register."

Hearing Hvorostovsky discuss technique, one feels the confidence of someone used to working on his own. "I don't trust anyone except myself. It's a very intimate process. I work alone. Luckily, I've survived, and hopefully I'll be safe in 20 years." And how has his voice changed over the years? "It's darkened and become much bigger and freer in the high and low register. I can follow my music ideas and the mood of my heart and soul and my thoughts. It's the perfect instrument, which I have to cherish and take great care of. With travelling, it's quite a difficult task."

REPERTOIRE

Although he is the leading Russian male singer today, Hvorostovsky's sound is clearly more Italian than Russian, and shows the singer's preference for the Italian – Verdian repertoire. "I rarely sing in French except Valentine in *Faust*, although a lot of people say that my voice is well suited for it. I agree but it just hasn't happened yet. There is really not much in Russian for me to sing except for Onegin and Yeletsky in the *Queen of Spades*, which I don't do any more. I've enjoyed *War and Peace*. I would love to do a *Boris*, which is written for a bass-baritone – which I'm not. My timbre is dark enough, but still, most of the recitatives are written very low and very dramatic." Due to the thickness of the orchestration and the role's low



tessitura, Hvorostovsky doubts he will be able to do it on a large stage like the Metropolitan Opera, but he might do it in a movie. "The role of Boris can really be an actor and singer at the same time. This is why I enjoy Rigoletto or Simon Boccanegra. Simon is equal to Boris. Verdi was ordered to write about Czar Boris; he turned it down and he wrote Simon instead. It absolutely fascinated me when I found out about it, because the complexity, direction and similarities in both operas and leading roles are extremely close. If I never hit the heights of Boris Godounov, I would always be kind of happy doing Simon Boccanegra. And it consoles me a great deal." The inclusion of Wagner's baritone aria from *Tannhäuser* in his latest CD *Heroes and Villains* (see review) suggests a new direction in repertoire, but Hvorostovsky is quick to refute this, "I liked the tune and am familiar with this music, but I don't think it will be a direction I would like to go into." When pressed, he exclaims, "Wotan is a great role" Then he notes, "It would never be done by me."

RICHARD BRADSHAW

Hvorostovsky had a close working relationship with Richard Bradshaw and the Canadian Opera Company in 2000 when they worked together on the film *Don Giovanni Unmasked* by Rhombus Media. It was a surprise when during the course of our interview, I had to break the news of Bradshaw's sudden death. Hvorostovsky was taken aback. After a moment, Hvorostovsky spoke emotionally about Bradshaw, "He was like sunshine. It was always such a fantastic and fascinating experience being around him, working under his baton. He was a great man, a noble spirit, one of the most professional singer's conductors I've ever worked with. He kept telling me that I should do a concert there on the new opera stage, which I always wanted to do."

CURRENT TOUR

In November, Hvorostovsky begins a North American tour, "To Russia with Love", with the Moscow Chamber Orchestra and the Academy of Choral Art conducted by Constantine Orbelian, which touches down in Montreal (Nov. 24), Quebec City (Nov. 26) and Toronto (Nov. 29). According to Hvorostovsky, the program will be divided into 4 sections of different genres of Russian music: liturgical, opera (*The Queen of Spades*, *The Tsar's Bride*, and his unforgettable rendition of *Eugene Onegin*), Russian romances and then classic pop. "It's like a little journey from one style to another that I want to share with the audience. I approach every style quite differently; the style dictates it." For the pop songs, he will have a microphone. "I will not be using my full operatic range. It will be more declamation style. More of a whispering." ■

www.hvorostovsky.com

www.showoneproductions.com

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Heroes and Villains

Great Baritone Arias from Russian, French, Italian and German Operas

Dmitri Hvorostovsky, baritone; Spiritual Revival Choir of Russia;

Philharmonia of Russia, Constantine Orbelian, conductor

DELOS DE3365 (72min. 59sec.)

★★★★☆ \$\$\$



Since winning the 1989 Singer of the World Competition in Cardiff, baritone Dmitri Hvorostovsky quickly emerged as the premiere baritone voice of our generation, pace Bryn Terfel and his legions of fans. The Siberian's unique combination of a truly gorgeous voice, great technical command, superb musicality and abundant charisma on stage has made him an audience favourite the world over. Judging by this latest release from Delos, Hvorostovsky is on top of his game at forty-five years of age. The disc features arias from Prince Igor, Boris Godunov, Khovanschina, The Demon, Tannhäuser, Andrea Chenier, La Forza del Destino, Pagliacci, Tosca, Faust, Herodiade,

Carmen, and Hamlet. Conductor Constantine Orbelian, a frequent collaborator, is at the helm of the Philharmonia of Russia. Like a fine wine, Hvorostovsky's baritone has darkened with age, but the timbre remains beautiful and his top range is still his glory, as is his smooth-as-silk legato. To be sure, he is completely in his element in the Russian pieces, all sung with great beauty of tone and technical control – just listen to the end of the aria "Na Vozdushnom akiane" from Rubinstein's The Demon with its long breath-line. Often Slavic singers are not ideal in Italian or French repertoire, but Hvorostovsky is a true Verdi baritone, and not exactly shabby in Puccini and the verismo masters either! "Nemico della Patria" from Andrea Chenier is thrilling, as is Tonio's Prologue from Pagliacci. If one were to nitpick, there isn't a great emotional range to the singing, but with such gorgeous sounds, I'll take it any day. The recording represents a balance between warmth and crystalline clarity. The booklet has the usual laudatory essays, texts and translations, as well as a memorial tribute by Hvorostovsky to Amelia Haygood, the founder of the Delos label that has served as home to the singer for the last seven years. This is an indispensable disc for fans of the baritone and anyone interested in great singing.

JKS

SILLS. CRESPIN AND STICH-RANDALL: THREE DIVAS REMEMBERED

In the span of two weeks last July, three of the world's most beloved opera divas passed away. Unique in background, voice, and temperament, these women all made special contributions to opera, and all were adored by their legions of fans.



Arguably the greatest coloratura soprano America ever produced, Beverly Sills, or "Bubbles" as she was affectionately known, was born in Brooklyn in 1929. Sills was a child star on radio and TV before studying voice. She reputedly auditioned seven times for the New York City Opera before being accepted in 1955. It took another eleven years before she became a genuine star, when she sang Cleopatra in the 1966 production of Handel's *Giulio Cesare* at Lincoln Center. Because of the rivalry between NYCO and the Met, Sills did not make her Met debut until the late 1970s. As Norina in *Don Pasquale*, her voice was decidedly past its prime, but one could still hear flashes of her former glory. Possessing a down-to-earth personality, Sills was very much the people's diva, and a favorite guest on the talk-show circuit, particularly the Johnny Carson Show. She also became one of the most powerful women in opera. After her retirement, she was general manager of the New York City Opera, as well as serving on the boards of Lincoln Center and the Met. Despite her happy and outgoing persona, Sills had a difficult personal life – her daughter is deaf and developed MS, her son is profoundly autistic and had to be institutionalized. Through her late husband Peter Greenough, Sills also had a stepdaughter who is blind and deaf. Perhaps it was because of these tragedies that she became a tireless and articulate spokeswoman for many charities, including the March of Dimes and the MS Society. She remained active to the end, appearing as the guest host of the Met Opera at the Movies as recently as April. She was diagnosed with lung cancer only weeks before her death at 78, on July 2nd.

Three days after the death of Sills, the opera world lost Régine Crespin to liver cancer at the age of 80. If Sills was the quintessential Yankee diva,



Régine Crespin was the archetypal French *grande dame*, with one difference – Crespin never received the recognition in her home country that Sills did in the U.S. Crespin made her fame internationally, enjoying great successes in Bayreuth, Glyndebourne, Teatro Colon, Covent Garden, and the Metropolitan. Her *Marschallin* was considered by many to be unequalled – her recording of it with Solti makes a perfect desert-island disc. Crespin was also beloved in Wagner, as a luminous Sieglinde, Elizabeth, Elsa, and Kundry. Herbert von Karajan even persuaded her to take on Brunnhilde, on recording and at the Met. It was thought that these heavy roles contributed to her vocal decline in the early 1970s, when her top register became problematic. She switched to the mezzo repertoire, singing *Carmen*, *Charlotte*, *Kundry*, and *La Grande Duchesse de Gérolstein* to great acclaim. Her voice in its prime was huge, with great carrying power and able to ride the heavy orchestra with ease. Her performance of *Madame de Croissy* in *Les dialogues des Carmélites*, first in 1977 and then again ten years later, serves as proof. Though past her prime, her voice retained its unique timbre, and her portrayal of the tormented Old Prioress will be forever etched into the audience's memory.



Finally, on July 17, American soprano Teresa Stich-Randall died in Vienna. Born in Connecticut in 1927, Stich-Randall studied at the Hartford School of Music. She had the distinction of being called the "voice of the century" by none other than the great Toscanini. She made her career almost entirely in Europe, especially in Aix-en-Provence, where she is fondly remembered. Stich-Randall had an unusual voice – one of great purity and accuracy of pitch, but also produced with little vibrato. This made her unsuited for just about all the Italian repertoire, including Verdi and Puccini. Yet it didn't stop her from singing, of all things, *Norma* at Trier in 1971! To many, she was a marvelous oratorio singer and a great exponent of the music of Bach, Handel, Schubert and particularly Mozart. Her recording of *Exsultate Jubilate*, with its incredibly accurate coloratura in *Alleluja*, was one of the very best. She was also a consummate Strauss singer, recording *Sophie* in *Rosenkavalier* with Karajan to great acclaim. Other famous recordings include excerpts of *Daphne*, and *Four Last Songs* with Hungarian maestro Laszlo Somogi. One of her best recordings is a recital at Aix in 1956, where she sang Mozart, Schumann, and Strauss. It shows her voice at its

best – pure, warm, and altogether lovely. This is how she should be remembered. JKS

BLUMA APPEL. PHILANTHROPIST AND SOCIAL ACTIVIST, DIES AT 86.



Bluma Appel, (1920? - July 15, 2007)

Earlier this year Bluma Appel celebrated her 67th wedding anniversary and was nominated Woman of the Year by Toronto's Canadian Club. The 86 years preceding that were even more

eventful for the driven Canadian. Appel was devoted to the arts and backed countless failed plays just because she believed in the work's artistic merit. She was a board member for the Canadian Opera Company, the Canadian stage company, Opera Atelier and the Royal Ontario Museum; and her generosity towards the St. Lawrence Centre for the Arts in Toronto was so great that it was renamed in her honour the Bluma Appel Theatre. Appel also deserves credit for her work outside the arts. She was single-handedly responsible for impelling every bank in Canada to put a woman on its board and for raising \$100,000 dollars from each bank for AIDS research, at a time when the subject was still taboo. Bluma was a pioneer in the arts and social justice, but most of all she was a beloved, vibrant woman who left the world better than when she first entered it. TB

ED MIRVISH. THE 'HONEST' IMPRESARIO, DIES AT 92



Ed Mirvish (July 24, 1914 - July 11, 2007) Honest Ed's enormous glowing sign on the corner of Bloor and Bathurst Streets in Toronto is a commanding symbol of one man's generosity of heart. But Honest Ed Mirvish, the father of Mirvish Village, will not be remembered just for building the largest discount department store in North America. His contribution to the arts is sure to overshadow the free turkeys that he gave to his loyal customers. In 1962 Ed bought the dilapidated Royal Alexandra Theatre and restored it to its previous glory. Ever since, the world's best actors and playwrights have performed on its stage and on that of three others – London's Old Vic, which Ed restored in 1982, the Prince of Wales

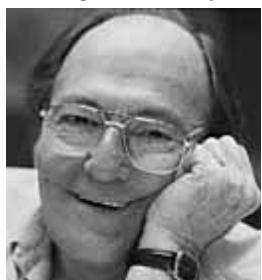
Theatre restored in 1993, and the Pantagese Theatre restored in 2001. Ed's generosity has been celebrated on both sides of the Atlantic and on the day he died theatre houses all over the world dimmed their lights in his honour. **TB**

LUCIANO PAVAROTTI (1935-2007) ROBERT SAVOIE (1927-2007)

Opera lovers across Canada and throughout the world have been mourning over the last months as some of their most beloved musicians have left them. Pavarotti, who many referred to as the Tenor of the Century, passed away in his hometown of Modena on September 6, losing his battle with pancreatic cancer. His distinctively beautiful voice, innate musicality, and immense catalogue of recordings ensured that his name will not be forgotten by history; indeed, he was perhaps the tenor of our time.



Robert Savoie made his mark as one of Canada's leading baritones during the 1950s, '60s, and '70s. He performed over twenty roles at the legendary Royal Opera House, Covent Garden, where he signed on in 1961. Other highlights included performances at Carnegie Hall and the title role in Verdi's *Falstaff*, which opened Washington's Kennedy Center in 1971. In spite of his international stature, Robert kept close to home and performed regularly throughout Canada, appearing in festivals in Montreal, Ottawa, Stratford, and countless other musical endeavours throughout the country. In the 1970s, Savoie began a career as a tireless arts advocate and administrator, helping launch important Canadian institutions such as the Lachine Music Festival, which is now 33 years strong, and 27 years ago, the Montreal Opera and the Orchestre Métropolitain du Grand Montréal. Although he left few recordings, Savoie's voice lives on through his students, including baritone Gaétan Laperrière. Savoie was an Ambassador of *La Scena Musicale* and *The Music Scene*.



OTTAWA CITY COUNCIL SETS CHAMBER SOCIETY PRESSES ON
City staff in Ottawa has recommended that if the deadline of November 30 given to the Ottawa Chamber Music Society does not yield some good news, the city should consider withdrawing its

pledge of \$6 million for a new concert hall. The Chamber Music Society is spearheading the project, which would see a \$33 million, 925-seat hall at the corner of Elgin and Gloucester streets. In addition to the city's pledge, the society has received \$6.5 million from the Ontario government, is awaiting word from the federal government on a \$10 million request, and has independently raised close to \$5 million in donations and pledges. The OCMS has asked the city for an extension of this deadline, claiming this will allow them to secure federal funding as well as a title sponsor, which would contribute roughly \$6.5 million for its name on the midsize hall. The society has called on the community to show its support for the project, which would be operated by the OCMS (although over 30 Ottawa arts groups have already shown their support, saying they would regularly host concerts at the venue).

TANGLEWOOD NORTH IN NIAGARA?

Reports indicate that a new collaboration between two of Canada's largest and most well-respected orchestras, the Toronto Symphony and the National Arts Centre Orchestra, could be very close to fruition. The two symphonies have been working to create a new summer home, what Peter Herrndorf, CEO of the National Arts Centre, refers to as "something first-class with the clout and international reputation of Tanglewood." 264 acres of land just west of Niagara-on-the-Lake have been targeted as the ideal spot for this project; the land is officially owned by Parks Canada, but is controlled by the Department of Defence. Given the location's proximity to some of the country's best wines, as well as the Shaw Festival, it seems to be a match made in heaven, though a great deal of financial planning, as well as funding approval from various levels of government, is still required. A \$75,000 grant from the Ontario government has helped Herrndorf and Andrew Shaw (the TSO's President and CEO) to study the feasibility of the proposed project. Herrndorf says the aim is to open in 2011 or 2012.

THE BATTLE CONTINUES FOR OPERA ONTARIO

Financial woes have forced the embattled Opera Ontario to launch an emergency fundraising campaign with the ultimate target of \$1,000,000. "While we do not have a significant amount of debt, the Company's operating deficit has accumulated to just over \$1 million, as we have tried to operate in the face of reduced municipal government and corporate support," said Dennis Darby, Opera Ontario's Board Co-chair. "This not-for-profit opera company is in need of its largest community and government show of support in its...28-year history." In spite of severe cost cutting and a restructuring of the company's programming (the fall production of *The Magic Flute* was postponed), the deficit has grown in recent years, and Opera Ontario has been making efforts to restructure its model to ensure balanced annual operations. The bright side of this story is that legendary Canadian tenor Ben Heppner helped kickstart the company's ambitious campaign with a benefit concert on September 21st at Centenary United Church in downtown Hamilton. Opera Ontario's season continues on November 22nd and 24th at Hamilton Place with *Popera*, a concert featuring Richard



Margison, the Hamilton Philharmonic, and some of Canada's most exciting young opera voices.

OSCAR PETERSON HONOURED BY CANADIAN SONGWRITERS HALL OF FAME

On November 15th, the Canadian Songwriters Hall of Fame announced their 2008 inductees. Legendary jazz pianist Oscar Peterson received the prestigious Founder's Award for his celebrated compositions. While his award is independent of the various song and songwriter accolades that the Hall gives out, Peterson nonetheless had two of his best-loved compositions recognized in the song category: the *Canadiana Suite* and *Hymn to Freedom*. The outstanding contributions of Peterson and all the 2008 inductees will be recognized during an evening of musical performances and tributes at the CSHF 5th Annual Gala on March 1, 2008 at the Toronto Centre for the Arts. This latest honour for Peterson comes on the heels of a tribute concert on June 8, 2007 at Carnegie Hall in New York. Icons such as Hank Jones and Clark Terry performed along with other jazz greats in celebration of Peterson's prolific career.

KUDOS FOR LA SCENA MUSICALE AND EDITOR WAH KEUNG CHAN!

At the 2007 National Magazine Awards for Canadian magazine excellence held in June 2007, *La Scena Musicale* was awarded an Honourable Mention in the Written Arts and Entertainment Category for founding editor Wah Keung Chan's article "The Nagano Mystique," published in the December 2006/January 2007 issue (Vol. 12.4). For further details, visit the National Magazine Awards website at www.magazine-awards.com.

Wah Keung is also being honoured in Montreal at one of his alma maters, Vanier College; the CEGEP is dedicating its 10th Annual Big Band Benefit Concert (April 14, 2008) to the editor for his work in promoting music through *La Scena Musicale*. The Vanier Stage Band, under its director Jocelyn Couture, will perform along with many special guest performers. 514-744-7500

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RICHARD BRADSHAW

1944-2007

Joseph K So

The Canadian musical community, and in particular the Canadian Opera Company, suffered a grievous loss with the sudden passing of Richard Bradshaw, its General Director. On his way home from holidays in the Maritimes with his wife, Diana, Bradshaw suffered a massive heart attack at Toronto Pearson Airport on the evening of Wednesday, August 15th. He was 63. The British-born Bradshaw studied conducting with Sir Adrian Boult and worked as a choral director at the Glyndebourne Festival and the San Francisco Opera before coming to the COC as a guest conductor in 1988. He became the COC's chief conductor the following year, and later its artistic director and then general director. Among his many contributions over the eighteen years with the COC, he raised the artistic standards of the Company by bringing on board brilliant creative teams the likes of Atom Egoyan, Robert Carsen, Robert Lepage and Michael Levine. He mounted cutting-edge productions and succeeded in attracting a younger audience demographic for the opera. He was a tireless fund-raiser and spokesman for the Company. With the belief that an opera house in Toronto was necessary and possible, Bradshaw skillfully lobbied and negotiated with different levels of government, corporations, and private individuals towards raising the necessary funds to build the Four Seasons Centre for the Performing Arts, the first purpose-built opera/ballet performance space in Canada. With single-minded resolve and dogged determinism, helped by a supportive board in the 1990s, Bradshaw's years of effort – which he sardonically called “The Thirty-Year War” – finally bore fruit in the summer of 2006, with the opening of the new opera house. In September 2006, the COC celebrated the new house with the first-ever mounting of Wagner's monumental *Der Ring des Nibelungen*, receiving critical acclaim from local audiences and the international press. The COC and all opera lovers in Canada and abroad will miss Richard Bradshaw.

RICHARD BRADSHAW: A MUSICAL CELEBRATION

FOUR SEASONS CENTRE FOR THE PERFORMING ARTS / NOVEMBER 1, 2007

The tragic and unexpected passing of Richard Bradshaw last August meant the Canadian Opera Company lost its great helmsman, and the Toronto musical community lost a colourful and passionate spokesman for the arts in Canada. On Nov. 1, the COC opened its doors to the public for a free concert that celebrated the life and work of its beloved maestro. Participating artists all had a special connection with Bradshaw. The 70-minute concert, which proceeded without an intermission, opened with a rousing Act III Prelude from *Lohengrin*, under the baton of Derek Bate, assistant conductor of the company. Vocal selections included arias and duets from *Rusalka*, *Turandot*, *La bohème*, *Così fan tutte*, *Tosca*, and *Boris Godunov*. The Act IV Finale from *Le nozze di Figaro*, featuring members of the COC Ensemble, was stylishly conducted by Steven Philcox. The COC Chorus contributed a mellifluous “Va pensiero” from *Nabucco*. Soprano Isabel Bayrakdarian, one of the brightest stars on the operatic firmament and a protégé of Bradshaw's, was to have sung “Song to the Moon,” but given her advanced state of pregnancy, she wisely cancelled and was replaced by the fast-rising soprano Joni Henson. Another unfortunate cancellation was baritone Russell Braun (back trouble). His final scene of *Eugene Onegin* with soprano Adrienne Pieczonka was scuttled and replaced by “Vissi d'arte”. A definite highlight of the evening was bass Robert Pomakov who brought the house down with an emotionally charged Death Scene from *Boris Godunov*. Let's hope we will get to hear him in this role again in a few years. The final work of the evening was fittingly “Libera me” from the *Verdi Requiem*. Henson sang with fresh tone, and was well supported by the great COC chorus. With the last strains of the sublime Requiem fading away, the projected image of Bradshaw in the pit with the opera house behind him appeared on the backdrop of the darkened stage – it was a truly moving moment that audience members will long remember. **JKS**



REMEMBERING RICHARD BRADSHAW

Robert Pomakov

Late this afternoon, I was informed of the passing of Richard Bradshaw. I have dealt with death on numerous occasions in the past. My father passed away less than a year ago. On that occasion, Richard wrote these words to me, “Now, *you* must fulfill all he knew to be possible for you and which you are already achieving so wonderfully.”

Today, for the first time, I experienced indescribable emotions - the feeling of being in a void, unconscionable, inept - and lost.

In 1998, as a seventeen-year old student at St. Michael's Choir school, I arranged for an audition with the Maestro. After hearing me, in the way only he could, he asked me, “What do you want from us?” So began my relationship or tutelage, with Richard and the Canadian Opera Company.

Soon, I was on the big stage with him and other world-renowned artists. I was only a young, naive boy, but he saw something. It was his eyes and ears that led him in making the company world-class. No matter how raw a talent he discovered, he would give that person a chance, and in many cases, several chances. Numerous colleagues have spoken to me about how Richard and the COC supported them in their years after school, when no one else would listen. Many of those singers are too busy to make it back to Toronto. Today, they are singing in the historic great houses of the world, but they all remember where, and who, gave them their start.

Nine years after I first met Richard, I have completed more than eighteen productions and close to one hundred performances with him. A performance with him was not always a technical marvel or a deep, profound, academic dissection of a score. It was simply - and in that simplistic genius - inspired. In an era of vanity and precision, Maestro made the theatre live and breathe. No performance was ever the same, no tempo ever copied, and no fermata ever calculated. A man of the theatre lives in the moment and for it. That is what Richard has taught me, and it is what makes our city love the opera. The hottest ticket in town springs from our desire to be inspired. We want to be moved, transported, and most of all touched, in a way that is beyond the average.

In this enormous loss for a company so unique in the world, we must remember that its father has left us a wonderful home — perhaps the greatest in the world. The city has a theatre company that revolutionized the art of opera long before the Metropolitan invited fans to a movie theatre to watch an opera and eat popcorn. The Canadian Opera Company, Canada's healthy crop of world-class singers, musicians, producers and designers - the artists - must continue down the tarmac which has been laid.

We must continue to innovate, revolutionize and inspire. “Now, we must fulfill all he knew to be possible for us and which we are already achieving so wonderfully.”

Robert Pomakov (bass, Canadian Opera Company, since 1998)

UPCOMING CONCERTS

SOUTHERN ONTARIO VOCAL PREVIEW

Joseph So

With the advent of cool weather in southern Ontario, the vocal scene is sure to heat up. Voice aficionados will have the pleasure of hearing an intriguing mix of rising Canadians and big-name foreign artists in repertoires ranging from the rare to the tried-and-true. A must-see is the new Canadian superstar **MEASHA BRUEGGERGOSMAN**, making a return engagement to Roy Thomson Hall in a recital with the wonderful pianist **ROGER VIGNOLES** (Nov. 25, 2 pm). With her droll sense of humor and unorthodox style, this program of cabaret songs by Britten, Schoenberg, Satie and Poulenc is tailor-made for her. Many of these songs can be heard on *Surprise!* the soprano's recently released debut disc with Deutsche Grammophon. Another great voice visiting Toronto is none other than the Russian bari-hunk **DMITRI HVOROSTOVSKY**, who will be here Nov. 29 at Roy Thomson Hall with the **MOSCOW CHAMBER ORCHESTRA** and the 90-member **MOSCOW ACADEMY OF CHORAL ART**, conducted by **CONSTANTINE ORBELIAN**. It is part of an extensive North American tour that takes him to Canada, the U.S. and Mexico. For ticket information, go to <http://www.roythomson.com>. **OPERA IN CONCERT** offers the rarely performed *Die Drei Pintos* on Dec. 2 at the Jane Mallett Theatre, St. Lawrence Centre. Left unfinished by Weber, the score was completed by the young Gustav Mahler. It was staged at the Wexford Festival two years ago with Canadian tenor **ERIC SHAW** in one of the lead roles. OIC is presenting it with piano reduction, starring Shaw, **DANIEL LICHTI** and **JESSE CLARK**. Tickets available through the St. Lawrence Centre for the Arts Box Office at: 416-366-7723 or 1-800-708-6754.



MEASHA BRUEGGERGOSMAN



TORONTO SYMPHONY ORCHESTRA

December is *MESSIAH* month, and the most venerable version of this perennial favourite is from the **TORONTO SYMPHONY ORCHESTRA** (Dec. 15-21, Roy Thomson Hall). It features the excellent **TORONTO MENDELSSOHN CHOIR**, with soloists **SUZIE LEBLANC**, **MICHAEL SCHADE**, **LAURA PUDWELL**, and **STEPHEN MORSCHER** under the baton of **NICHOLAS KRAEMER**. Tickets can be

ordered online at <http://www.tso.ca/season> or by calling 416-593-4828. If you prefer your Handel in more intimate surroundings, try Tafelmusik's version. **IVARS TAURINS** leads soloists **GILLIAN KEITH**, **MATTHEW WHITE**, **COLIN BALZER** and **PETER HARVEY** at Trinity St. Paul's (Dec. 19-22; *Sing Along Messiah* Dec. 23, Massey Hall). In addition to the ubiquitous *Messiah*, other Yuletide offerings include Bach's *CHRISTMAS ORATORIO & MAGNIFICAT* with soloists **Ann Monoyios**, **Daniel Taylor**, **Rufus Muller** and **Tyler Duncan**, with **Ivar Taurins** as director (Nov. 27, George Weston Recital Hall; Nov. 29 – Dec. 2, Trinity St. Paul's.) Purchase tickets online at <http://www.tafelmusik.org>. Impresario **Attila Glatz** is well known for his holiday concerts. This year, he is presenting *Bravissimo!* – a gala operatic event at Roy Thomson Hall featuring an international cast from Italy, Argentina, Hungary, Russia and Canada (Dec. 30, 2:30 pm). Italian maestro **Tulio Gagliardo** leads members of the **COC Orchestra** in arias and duets from *La Traviata*, *La bohème*, *Il Trovatore*, and *Madama Butterfly*. Soprano **JONI HENSON** and tenor **MARC HERVIEUX** represent Canada. For ticket information, go to <http://www.roythomson.com>

The new year brings two productions from the Canadian Opera Company, a rarity – *From the House of the Dead* (Four Seasons Centre, Feb. 2 – 22), and the warhorse *Tosca* (Jan. 26 – Feb. 17). The main interest is the Janacek piece, never before seen locally. The opera has an all-male cast that features frequent COC guests **ROBERT KÜNZLI**, **PAVLO HUNKA**, **ZDENĚK PLECH**, **DAVID POMEROY** and **ROBERT POMAKOV**. With the passing of **Richard Bradshaw**, the conductor duties fall to Australian **ALEXANDER BRIGER**, who, incidentally, is the nephew of Sir Charles Mackerras, an internationally respected specialist in the music of **Leoš Janáček**. Directing this opera will be Russian *enfant terrible* **DMITRI BERTMAN**, whose COC *La Traviata* elicited polarized opinions. The Janacek opera, based on Dostoyevsky's autobiographical story about life in a Siberian prison camp, is likely more amenable to the *Regietheater* treatment. Puccini's warhorse brings back to the Company soprano **ESZTER SUMEGI** and tenor **MIKHAIL AGAFONOV**. British baritone **ALAN OPIE**, last seen as **Germont**, returns as **Scarpia**. The director is **PAUL CURRAN**, who earned kudos last season in *Lady Macbeth of Mtsensk*; and the conductor is **RICHARD BUCKLEY**. For tickets, visit the COC website at www.coc.ca. Elsewhere on the concert stage, fans of soprano **KARINA GAUVIN** will get to hear her in a Toronto Symphony all-Mozart program, combining *Symphony No. 40* with opera arias (Jan. 17 – 19, Roy Thomson Hall). For tickets, visit <http://www.tso.ca> or call 416-593-4828.



ESZTER SUMEGI

The second season of *Metropolitan Opera: Live in High Definition* kicks off worldwide

on December 15 at 1:00 PM ET with the first of the Met's eight live opera transmissions: Gounod's *Roméo et Juliette*, starring **ANNA NETREBKO** and **ROBERTO ALAGNA**, conducted by **PLÁCIDO DOMINGO**. More than 600 venues in North America, Australia, Europe, and Japan are participating in the Met's groundbreaking series, which is expected to reach an audience of up to 1 million. Up to 100 theatres in Canada, including locations in British Columbia, Alberta, Saskatchewan, Manitoba, Ontario, and Quebec, will participate through a renewed partnership with Cineplex Entertainment; eight locations in Canada's Atlantic Provinces will participate through a renewed partnership with Empire Theatres. Tickets are now available online at <http://metopera.org/hdlive>, by phone at 1-800-Met-Opera (1-800-638-6737) and in person at participating Cineplex locations.



METROPOLITAN OPERA

In what's been described as "opera in real time", Tapestry New Opera will produce its fourth biennial *Opera To Go* from February 14-23, 2008 at the Enwave Theatre, Harbourfront Centre. The production consists of six complete short-operas that cross over into mixed-media presentation including video and large-scale puppetry. *Opera To Go* is a perfect example of Tapestry's mission to develop and perform new opera works through its highly collaborative work process. Writers and composers for these tragicomic short works include **LEANNA BRODIE**, **DAVE CARLEY**, **ANNA CHATTERTON**, **LISA CODRINGTON**, **KRISTA DALBY**, **CRAIG GALBRAITH**, **KEVIN MORSE**, **DAVID OGBORN**, **ANDREW STANILAND** and **ANTHONY YOUNG**. For full details, see www.tapestrynewopera.com.

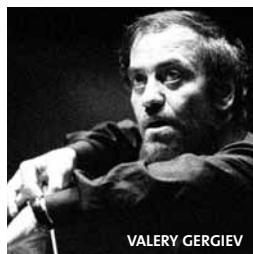


OPERA IN REAL TIME™, TAPESTRY NEW OPERA

SOUTHERN ONTARIO PREVIEW

Graham Lord

Toronto music fans, prepare to be amazed by one of the world's finest symphony orchestras, led by a conductor often referred to as "the most electrifying maestro of our time". Russian Valery Gergiev and the internationally renowned Kirov Orchestra of the Mariinsky Theatre (an ensemble founded in the 18th century during the reign of Peter the Great) hit Roy Thomson Hall on December 17th for a concert you will never forget. On the program are two of the greatest ballet scores ever composed, both by Igor Stravinsky: *The Firebird* (full version) and *The Rite of Spring*. The Toronto Symphony will see some big names coming to town over the coming months, as well as some remarkably ambitious programming. Legendary pianist Emmanuel Ax performs Beethoven's *Piano Concerto No. 4* on December 5-6, with Bruckner's *Symphony No. 4* rounding out the program led by TS Music Director Peter Oundjian. Former Montreal Symphony director (and perhaps the world's master of French repertoire) Charles Dutoit leads the orchestra in one of the great staples of the repertoire, Berlioz's *Symphonie fantastique* for three performances (Jan. 30-31, Feb. 2). Also on the menu are the Capuçon brothers from France (violinist Renaud and cellist Gautier), who will lead you through the towering *Double Concerto* by Brahms. Former TS Music Director Jukka-Pekka Saraste returns on February 7th and 9th to conduct Mahler's final completed work, his *Symphony No. 9*. The concert will also see a Canadian premiere by gifted Finnish composer Magnus Lindberg; the piece was composed specifically to be performed alongside Mahler's masterpiece. Finally, two young world-class superstars are featured in concerts on February 13th, 14th, and 16th. Pianist Yundi Li makes his TS debut with Tchaikovsky's beloved *Piano Concerto No. 1*, while the orchestra will explore Dvořák's oft-neglected gem *Symphony No. 6*. The young Montreal superstar conductor Yannick Nézet-Séguin (music director of the Orchestre Métropolitain of Montreal, as well as the newly appointed director of the Rotterdam Philharmonic) will lead the orchestra. See www.tso.ca for full listings.



VALERY GERGIEV

Seasonal shows are in store for Tafelmusik concertgoers: the baroque orchestra, led by Ivars Taurins, is offering two programs in the coming weeks that are ideal for the holidays. First up: Bach's *Christmas Oratorio* and *Magnificat* will be presented at the George Weston Recital Hall on November 27th at 8 PM, then at Trinity-St. Paul's Centre from the 29th to December 2nd (all shows at 8 PM except the matinee on the 2nd, which is at 3:30). Vocal soloists include some of Canada's finest: Ann Monoyios (soprano), Daniel Taylor (countertenor), Rufus Müller (tenor), and Tyler Duncan (baritone). *Messiah* rounds out the holidays, with 7:30 evening performances at Trinity-St. Paul's Centre December 19-22. If you want to join in, don't forget the ever-popular *Sing-Along Messiah* at Massey Hall on the 23rd at 2 PM, where you can be part of a mass choir of 2500 voices. Bring a score or purchase one at Massey Hall. Finally, the orchestra's own violinists Christopher Verrette, Julia Wedman and Aisslinn Nosky will lead you on a more intimate meditation as they perform nine of Biber's 15 *Mystery Sonatas*, accompanied by organ, lute, and cello. Shows are at Trinity-St. Paul's Centre January 24-26 at 8 PM and a 3:30 matinee on the 27th.



EMMANUEL AX

The Women's Musical Club of Toronto features Canadian violin sensation James Ehnes, a four-time Juno winner, with Toronto native pianist Stewart Goodyear as part of their 110th season. Manitoban-born Ehnes has risen to the highest echelons of Canadian string playing and Goodyear, himself a gifted composer, has been commissioned by WMCT to compose a piece for this very recital, a tribute to blues legend Robert Johnson, entitled *Dogged by Hell Hounds*. Ehnes will perform the Chaconne from Bach's *Partita No. 2*, while the two will unite for sonatas by Mozart and Strauss. The recital takes place at Walter Hall in the University of Toronto Music Building on December 6th at 1:30 PM.



JAMES EHNES

La Scena Musicale & The Music Scene Calendrier de Production CALENDAR 2007-2008

LA SCENA MUSICALE

25 000 copies • Montréal, Québec

Novembre 2007 November

Thèmes: Higher Education Guide Études supérieures

Sortie / Appearance: 2007-10-31

Date de tombée publicitaire / Ad Deadline: 2007-10-22

Maquettes / Artwork: 2007-10-24

*Décembre 2007-Janvier 2008 / December - January

Thèmes: Philanthropy Guide philanthropie / Arts Education

Sortie / Appearance: 2007-11-30

Date de tombée publicitaire / Ad Deadline: 2007-11-20

Maquettes / Artwork: 2007-11-21

Février 2008 February

Thèmes: L'amour / Love • Guide: Elementary & Secondary Education / Éducation primaire et secondaire

Sortie / Appearance: 2008-02-01

Date de tombée publicitaire / Ad Deadline: 2008-01-24

Maquettes / Artwork: 2008-01-25

*Mars 2008 March

Thèmes: Camps d'été / Summer Music camps

Sortie / Appearance: 2008-02-29

Date de tombée publicitaire / Ad Deadline: 2008-02-21

Maquettes / Artwork: 2008-02-22

Avril 2008 April

Thèmes: Carrières / Careers

Sortie / Appearance: 2008-04-01

Date de tombée publicitaire / Ad Deadline: 2008-03-19

Maquettes / Artwork: 2008-03-20

Mai 2008 May - numéro nationale / National Issue

Thèmes: Jazz, World and Folk Music Festivals de jazz, musique du monde

Sortie / Appearance: 2008-05-01

Date de tombée publicitaire / Ad Deadline: 2008-04-21

Maquettes / Artwork: 2008-04-22

*Juin 2008 June - numéro nationale / National Issue

Thèmes: Festivals d'été II / Summer Classical Music Festivals

Sortie / Appearance: 2008-05-30

Date de tombée publicitaire / Ad Deadline: 2008-05-19

Maquettes / Artwork: 2008-05-20

Juillet-août 2008 July-August

Thèmes: Competitions / Concours

Sortie / Appearance: 2008-07-02

Date de tombée publicitaire / Ad Deadline: 2008-06-16

Maquettes / Artwork: 2008-06-18

THE MUSIC SCENE ONTARIO

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Winter 2008 Hiver

Thèmes: Canadian Higher Education Guide

Sortie / Appearance: 2007-11-19

Date de tombée publicitaire / Ad Deadline: 2007-11-09

Maquettes / Artwork: 2007-11-09

Printemps 2008 Spring

Guides: Camps d'été / Summer Music camps • Foreign Festivals

Sortie / Appearance: 2008-03-15

Date de tombée publicitaire / Ad Deadline: 2008-02-21

Maquettes / Artwork: 2008-02-22

INFORMATION

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* Fera partie de La SCENA
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The Amici Ensemble welcomes pianist and composer Heather Schmidt for a program entitled *Wind and Ice* (December 9th at 3 PM at the Glenn Gould Studio). Her riveting piece for cello and piano, *Icicles of Fire*, is framed by two warhorses of the wind chamber repertoire: Beethoven's *Quintet for Piano and Winds* and Dvořák's *Serenade in D minor*. Their next program sees another special guest, Vancouver harpist Heidi Krutzen, enter the fold for an afternoon of music for harp, strings, and winds (February 10th at 3 PM at the Glenn Gould Studio). Works by Crusell, Saint-Saëns, Villa Lobos, and Canada's own R. Murray Schafer all give way to the stunning *Introduction and Allegro* by Maurice Ravel, written for harp, flute, clarinet, and string quartet.

Three world-class string quartets grace Toronto with performances in Music Toronto's calendar this season. First, the Ying String Quartet (co-winners of a 2006 Grammy with the Turtle Island String Quartet) presents works by Ravel and Haydn, along with three selected commissions by Chinese-American composers in a set they've entitled "Musical Dim Sum", on December 13th at 8 PM. Next, the principal players of one of the world's finest orchestras come together as Philharmonia Quartett Berlin (January 24th, 8 PM). Founded in 1984 by the concertmaster and string section leaders of the Berlin Philharmonic, this is surely one of the world's top chamber ensembles. They perform Beethoven's *Razumovsky* quartet, as well as Shostakovich's Seventh and Fifteenth quartets. Finally, the Tokyo String Quartet arrives for its 36th performance with Music Toronto, as it performs works by Haydn, Auerbach, and Brahms (February 7th, 8 PM). All performances are at the St. Lawrence Centre.

New Music Concerts in Toronto features Edgar Varèse in *Chou Wen-chung and the Varèse Story*, presented January 12-13 at the Betty Oliphant Theatre (7:15 pre-concert talk, 8:00 show). Chou Wen-chung is a Chinese-American composer and Varèse's protégé; he will give the pre-concert talk, and two of his pieces will be performed alongside Varèse's *Octandre*, *Density 21.5* (per-

formed by flutist/ensemble director Robert Aitken), and *Offrandes*. Also up soon for New Music Concerts: two guests from Finland, Magnus Lindberg (piano, composition) and Timo Korhonen (guitar). Lindberg's music will be featured in a February 8 concert at the Music Gallery featuring the two performers and the New Music Concerts Ensemble.

OTTAWA PICKS

Graham Lord

The great British maestro Trevor Pinnock (best known for his work of more than 30 years as director of the English Concert) comes to celebrate the holiday season with the National Arts Centre Orchestra with two programs of that which he knows best: Bach and Handel. The Bach program features the first three parts of the *Christmas Oratorio* and the *Orchestral Suite in B Minor* (with the NACO's own principal flutist, Joanna G'Froerer). The concert's vocal soloists are Monica Whicher (soprano), Daniel Taylor (countertenor), Lawrence Wilford (tenor), and Russell Braun (baritone). The show is at Southam Hall on December 13-14 at 8 PM. As for Pinnock's Handel program, it can be no other than the treasured holiday ritual, *Messiah*. The evening's soloists are Kathleen Brett (soprano), Marie-Nicole Lemieux (contralto), Gordon Gietz (tenor) and Joshua Hopkins (baritone). Again at Southam Hall, shows are on December 18-19 at 8 PM. The Cantata Singers of Ottawa and the Seventeen Voyces cover the choral duties for both programs. Also, don't miss violinist Midori with the NACO (January 9-10) as she performs Tchaikovsky's immortal *Violin Concerto*, while the orchestra, led by Ludovic Morlot, interprets Shostakovich's cheeky *Symphony No. 9* and two works by Ravel. Meanwhile, mezzo Frederica von Stade and bass Samuel Ramey perform in recital with Warren Jones accompanying on the piano at the NAC on January 8. www.nac.ca



TREVOR PINNOCK

Amidst the grueling battle with the city over its concert hall, the Ottawa Chamber Music Society presses on with its stellar series. On December 7th at St. Andrew's Presbyterian Church (8 PM), the OCMS presents modern-times 1800 directed by Illia Korol. They're an Innsbruck-based chamber ensemble devoted to historical performance as well as 20th-century repertoire. Their program includes works by Bach, Schnittke and Janitsch. The OCMS's following concert is a blockbuster: the Emerson String Quartet. As eight-time Grammy winners, they are at the apex of the string quartet world. Their concert is on January 29th at Dominion Chalmers United Church (8PM), and they will interpret pillars of the repertoire by Janacek and Brahms, as well as a new work by acclaimed Finnish composer Kaija Saariaho. www.chamberfest.com



THE EMERSON STRING QUARTET

Looking for something for the whole family? Try Opera Lyra's Studio production of *The Brothers Grimm* by Dean Burry. This lively one-hour musical adventure is interspersed with dialogue, drama and humour, revealing the origins of three familiar tales: Rapunzel, Little Red Cap and Rumpelstiltskin. Accompanied by piano, the production is on at the Fourth Stage of the National Arts Centre on December 8-9. The 11th annual Black & White Opera Soiree on February 23rd will raise funds for Opera Lyra. This year's theme is "Black & White and Barenaked," with emcee Steven Page, co-founder, lead singer, guitarist, and songwriter of the Barenaked Ladies. Featured vocal stars will be tenor Michael Schade, baritone Russell Braun and mezzo Lauren Segal. Giovanni Reggioli conducts the NACO and the Opera Lyra Chorus. www.operalyra.ca

Don't miss the Ottawa Symphony Orchestra and organist Rachel Laurin on February 11th at 8 PM in Southam Hall at the National Arts Centre. The program features Laurin in Jacques Hétu's *Organ Concerto*, along with symphonic warhorses *Coriolanus Overture* (Beethoven) and *Symphony No.2* (Brahms). ■



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GLENN GOULD IN THE NEWS

Michael Vincent

One mainstay of the Canadian classical music scene has been our very own Glenn Gould, who, despite passing away over 25 years ago, remains on the minds of many. Revelations of a secret love life, a 75th anniversary exhibition, controversy surrounding Gould's use of tape splicing, and a new release of Gould's infamous 1951 recording of the J.S. Bach's Goldberg Variations has fans abuzz. This posthumous activity is a testament to his enigmatic life, as well as his role as pianist, Bach interpreter, radio-phonetic composer, writer, and as it turns out, a whole lot more.

When Gould died, he left a mess of papers, notebooks, empty pill bottles and records in his Toronto apartment. Hidden among these papers, friends were stunned to find a secret letter written by Gould referencing an adulterous love affair with the wife of the great American composer and conductor Lukas Foss.

"I am deeply in love with a certain beautiful girl. I asked her to marry me, but she turned me down but I still love her more than anything in the world and every minute I can spend with her is pure heaven..."

Gould was an intensely private man, which led to rumours surrounding the possibility that Gould was either asexual, or homosexual. Michael Clarkson of the *Toronto Star* reported, "Gould was so paranoid about exposing his private life, he would cut off any colleagues or friends who discussed it and once fired a cleaning lady for gossiping about him."

It is only now that we can finally say that Gould was in fact seeing German-American painter Cornelia Foss who, at the height of the affair, left her husband and moved to Toronto with her two children to live with Gould. Just one year before the move, Gould had asked her to marry him.

"I think there were a lot of misconceptions about Glenn and it was partly because he was so very private," Foss said. "But I assure you, he was an extremely heterosexual man. Our relationship was, among other things, quite sexual."

Clarkson speculated that Gould's attempt at domesticity "may have marked the most intense chapter in Gould's lifelong struggle with his demons...His phobias and pill-popping for a number of maladies, many of them imaginary, likely contributed to his early death on Oct. 4, 1982, nine days after his 50th birthday."

As it seems, Gould's love letters were not the only things to be rummaged through this past summer. In honour of Gould's 75th birthday, the Canadian Museum of Civilization showed an exhibition titled *Glenn Gould: The Sounds of Genius*, by curator Sam Cronk. The exhibit featured furniture from his Toronto apartment and studio, personal letters, pages from his diary, musical scores, awards, and various trinkets marking the eccentricity of his personality.

"We really do provide a broad perspective of Gould's life and career," says Cronk, the museum's curator of Canadian music. "If this exhibit succeeds, it will be by introducing sides of Glenn Gould to the Canadian public and to the world that they had not much appreciated."

Featured prominently were two of Gould's favourite pianos, a Chickering and the Steinway CD318 that was first heard in Gould's recording of the Bach *Two- and Three-Part Inventions*. Gould's described it as "the most transparent sound of any piano I've ever played. I adore it." The maestro's small and unique forward-leaning piano chair was also positioned with the two historic pianos.

The exhibit included Gould's personal phone bills, giving evidence of Gould's habit of calling friends at all hours of the night. These often-expensive long-distance calls, including one from 1974, showed a balance of \$1,143.99.

Gould's personal life aside, his professional life has also been in recent news. In an article regarding Gould's use of tape splicing, which appeared last month in the *Calgary Herald*, journalist Bob Clark wrote:



"It was commonly assumed that Gould...was so fastidious about the musical integrity of the final product of his recording sessions that he drove studio personnel nearly to distraction by insisting on splicing single notes or phrases to replace those that somehow fell short of his demanding musical aesthetic."

According to Kevin Bazzana, a musical historian and author of *Glenn Gould: The Performer in the Work* (1997) and *Wondrous Strange: The Life and Art of Glenn Gould* (2003), this was clearly not the case:

"The producers and engineers who worked with him on his recording projects were always trying to tell people that Gould was not a crazy tape wizard like some people thought he was — that he was literally putting together recordings note by note," Bazzana says.

"What he was actually doing in the studio was not any different from what other producers were doing, even in classical recording."

"Gould saw the difference between being a recording artist and being a concert artist. For him it was using the technology for artistic purposes — he was a real recording artist in the sense that the choices he made were mostly building an interpretation rather than fixing wrong notes, or whatever."

"Classical artists have always spliced. [It's just that] they weren't so keen to brag about it the way Gould was."

Leading from stipulations regarding Gould's use of tape splicing is the recent release of a new recording of a re-performance of the Goldberg Variations, recorded by the North Carolina-based software company, Zenph.

Zenph used specially developed software that was able to analyse every note of the original 1955 recording, which included all its nuances of touch and dynamics, and then reproduced them through a computerised grand piano. The re-performance was then recorded with digital technology in both, surround sound and binaural stereo. Gould's famous vocal counterpoints were omitted from this process.

Despite the Zenph re-performance's superior audio quality, critics such as Andrew Clements from the *Guardian* have discounted the new recording as "...unnecessary. The original mono-recording was just fine."

Arguably, Gould's humming had the effect of adding to the endearing character of the original 1955 recording, and by removing it, this unique character was unfortunately also removed. ■

THE MAN WHO PUT OPERA ON THE FRONT PAGE

By Norman Lebrecht

The busiest composer alive is sitting across the breakfast table, nursing a sore back from the San Francisco long-haul. John Adams, 60, has flown in to conduct a new opera at the Barbican this weekend and another at the Proms in a fortnight; in between, he has a piece being danced by Scottish Ballet at the Edinburgh Festival and a clutch of concert performances. He is, in a word, everywhere.

"The worst thing for me," confides Adams, "is dealing with what I call the OW, the Outside World. When you have 30-40 pieces that are getting played all the time, having to babysit them – that gets to be a problem."

It is not a problem shared by most composers, who are lucky to get one piece performed every 30-40 months, but then Adams has always been in a class of his own. At Harvard in the 1960s, he shunned academic atonality for John Cage-led minimalism, tiny tunes minutely altered in endless repetition. Then he rejected that crab-like process in favour of big themes and hot political topics that got him on the nightly news. Unintentionally, he insists: all he wants to do is compose.

"I get up the same time and do the same thing every day, nine to five," says Adams in a bid to frustrate the OW. "Once I have established what I call 'the genetic code' of a piece, I become like a gardener. It's a matter of being judgmental about cropping this and watering that. The piece tends to grow by itself. Don't ask me where it comes from."

Dull as he pretends to be in a worn tweed jacket and conversational drone, Adams has not been out of the headlines since 1987, when he became the first composer to put current affairs on the opera stage with *Nixon in China*, which showed two ailing leaders trying to reorder the universe. It raised issues of veracity and irreverence – Nixon was still alive at the time and Kissinger came out pretty badly – and it shot opera out of its eternal fixations with what comes first, words or music, and who's the next big tenor. Opera, after Adams, began to grow up and read the op-eds.

Four years later, *The Death of Klinghoffer*, dramatizing an Arab cruise liner hijack, provoked a storm of protest for supposedly belittling the murder of a disabled Jewish passenger, his wheelchair dumped into the Med. He maintains it was misunderstood. "Politically," says Adams, "it became fashionable to say that it was a work that romanticized terrorism. But look how it ends. In the end we are left with this 70 year-old woman who has lost her husband for reasons she doesn't understand. We read every day about 30 people killed in Baghdad and it's meaningless. What *Klinghoffer* does, it takes it personally."

Although he continues to address political events in other forms, notably in a 9/11 choral ode, *On the Transmigration of Souls*, he dodged opera for a decade until San Francisco came looking for a Faust story and suggested the idea for *Doctor Atomic* (which receives its UK premiere at the Proms), a study of the hearts and minds of the men and women involved in the first A-test of July 15, 1945, three weeks before Hiroshima. "At that point I didn't think I'd write another opera but I saw *Doctor Atomic* as a heroic story with a tragic ending. All of these young scientists who thought they were saving the world from Hitler were actually creating the means of destroying it."

Adams was attacked, inevitably by now, for left-wing, liberal, even anti-American bias. He retorts that J. Robert Oppenheimer, director of the Manhattan Project and hero of the opera, had his life wrecked after the War



by rightwing McCarthyites. The issues are too important to be reduced to left and right, Adams argues. We need facts before we can judge. His libretto consists of lines selected from the scientists' memoirs and declassified government documents, mingled with some of their favourite poems. The first act ends with Oppenheimer singing John Donne's Holy Sonnet, "Batter My Heart". In the bedroom with his troubled wife, he quotes Baudelaire.

Adams' latest opera, *The Flowering Tree* (playing at the Barbican), is a South Indian parable of love and loss. Although unrelated to current events, it none the less exposes ways in which ordinary lives and ecologies are disrupted by the mighty. An agenda is evident and Peter Sellars, who directs all of Adams' operas, has claimed credit for it.

Not quite, says the composer. "Peter came up to me with the idea of *Nixon in China*. *Klinghoffer* was his as well. But I suggested all the others. Peter is a symbiotic artist: he absolutely has to work with somebody else. I love working with him but I also love working alone. He has a great capacity to fertilize someone else. I very often say about Peter, he's the sperm and I'm the egg."

It was his mother, says Adams, who put him on stage. "My mother was an untrained actress in a small town, East Concord, New Hampshire. I appeared with her as a little boy in South Pacific, singing dîtes-moi pourquoi. I had the fantasy of becoming a composer when I was nine years old. It was the 200th anniversary of Mozart's birth and our third-grade teacher read us a child's biography of the great composer. I took a piece of paper a pencil and a ruler and went out into a field behind our house and tried to write. To my shock and dismay, I realised I didn't have the tools. So I went back and told my parents and they found a person to teach me theory. I wrote my first piece when I was 10, an orchestra work when I was 13. It was actually played."

His father, "a traveling salesman of nuts and bolts", taught him to play clarinet and listen to Benny Goodman. The window of the town record store introduced him to Sibelius. "There were snowy landscapes on the covers that resembled New England." At Harvard, he was spotted by Leonard Bernstein and offered a place in his summer entourage. He declined, preferring to work alone. He moved to California in 1971, married the photographer Deborah O'Grady (they have two grown children), and apart from a short stint teaching college has lived entirely from daily composition, nine to five.

His friends are as likely to be scientists as artists and he agonizes over the disparity of his social enclave with the concerns of mass society. "America has an anti-intellectual bent," he winces. "Bill Clinton, this intensely brilliant Rhodes Scholar, won the election by being a hillbilly, playing blues sax and eating pork at barbecues. But there is also an American gift – that Bernstein had, and the great poets had – and that is to be part of this society and still have a transcendental vision of it."

That is the mantle that Adams has now inherited. He is the artist to whom America turns to make sense of its confusions. *Doctor Atomic*, well-launched, will be staged at the Met next year by the Channel 4 director, Penny Woolsack, who gave *Klinghoffer* its widest reach on television. The issues that Adams cares about are getting aired. Now he's listening again to Sibelius, the symphonic purist of his teens. What has he learned along the way? I wonder. "At the age of 60," says John Adams wryly, "I am here to report that music is about feeling as much as it is about meaning." ■

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REVIEWS

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VOCAL MUSIC

Strauss/Wagner

Four Last Songs/Excerpts from *Tristan und Isolde* and *Götterdämmerung*

Kirsten Flagstad, Wilhelm Furtwängler, Philharmonia

Testament 1410 (66 min. 53 sec.)

★★★★☆ \$\$\$

The world premiere of Strauss's *Four Last Songs* – there were five, actually, but the publisher was in a hurry – was heard at the Royal Albert Hall on May 22, 1950, eight months after the composer's death and a fortnight after his wife's. Illicit, grotesque-sounding tapes have long circulated: this is the first authorized, audible release of a concert that lives in legend. Kirsten Flagstad's voice is almost surreally well suited to these gentle valedictions – rock-solid yet velvet-smooth and with a spontaneity that comes from singing with an unedited manuscript in hand. Manoug



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Parikian's violin solo melts in air and Wilhelm Furtwängler's conducting redefines the relativities of time. The rest of the performance consists of Wagner extracts, beautifully rendered. The remastered sound is somewhat scratchy, but the ear soon adjusts to the majesty of the moment, the ceremonial closure of a glorious musical epoch. If you never buy classical records, make this the exception.

NL

The Opera Gala: Live from Baden-Baden

Anna Netrebko, Elina Garanca, Ramón Vargas, Ludovic Tézier

Marco Armiliato, SWR Sinfonieorchester Baden-Baden und Freiburg

Deutsche Grammophon 4777177 (70min. 40sec.)

★★★★☆ \$\$\$

This CD preserved for posterity a wildly successful concert from Baden-Baden last July. The three performances sold out within hours. The concert was also telecast on German TV. On the program were operatic chestnuts, including selections from *Lakmé*, *L'elisir d'amore*, *Norma*, *Rigoletto*, *La bohème*, *Carmen* and *La Traviata*, among others. DG is striking while the iron is hot, rushing to market this CD release. A DVD is also available. Having seen the telecast, I must say the DVD is preferable because Russian bombshell Anna Netrebko should be seen as well as heard. The originally scheduled Rolando Villazón withdrew due to vocal problems. Replacing him was fellow Mexican Ramón Vargas, who sings wonderfully, if without the overwhelming charisma of his countryman. Anna Netrebko assays "Casta Diva" with opulent tone. Unlike the DVD, the CD is cut: missing here is the duet "Mira, O Norma", where she teams up with Latvian mezzo Elina Garanãa. Sadly, also absent is Netrebko's "Meine Lippen, sie küssen so heiss" from *Giuditta*, with her antics of kicking off her high heels, pirouetting all over the stage, and throwing red roses to the men in the audience. If these items were on the disc, this CD would be definitely 5-star. In any case, the singing from the two ladies and Vargas is quite marvelous. Garanãa is particularly wonderful in her legato singing in "Mon cœur" and displays an absolutely perfect trill in the zarzuela by Chapi. Faced with such star power, French baritone Ludovic Tézier pales in comparison, although he sings well enough. The orchestra under the singer-friendly Marco Armiliato plays well. The booklet is chock full of photos of the artists, plus texts and translations. Highly recommended for gala-concert aficionados.

JKS



The Elfin Knight

Joel Frederiksen, Ensemble Phoenix Munich

Harmonia Mundi HMC 901983 (78 min. 47 sec.)

★★★★☆ \$\$\$

English ballads of the 16th and 17th centuries are usually rendered by reedy Oxonians to a painful plucking of lutes. Frederiksen, an American bass-baritone with a Munich ensemble,



overturns all such clichés with this radical reworking of ancient pops from archival sources. Frederiksen, Minnesota and Michigan trained, delivers *Greensleeves* raunchily and at speed, reinterpreting it as a failed roadside transaction between prostitute and client. Two contrasting versions are given of *Scarborough Fair* and a pair of John Dowland glooms are freshened up with deft changes of mood and instrumentation. Bawdy London street ballads mingle with courtly laments; once you've heard the one about the king stripping his daughter naked to all eyes to see if she has been sleeping around while he was away in Spain you will never again believe in the myth of courtly love. What Frederiksen does is not so much song recital as musical storytelling, a forgotten fireside art. How rare to find a record that is both historically authentic and truly original.

NL

ORCHESTRAL MUSIC

Mahler

Symphonies 1-10, Das klagende Lied, Lieder aus Des Knaben Wunderhorn, Das Lied von der Erde

Sir Simon Rattle, City of Birmingham Symphony Chorus and Orchestra, City of Birmingham Youth Chorus, London Symphony Chorus, Toronto Children's Choir, Berliner Philharmoniker (Nos. 5 & 10), Wiener Philharmoniker (No. 9)

EMI 5 00721 2 (14 CDs, 15 hr 42 min.)

★★★★☆ \$

This is the first issue in a super-budget retrospective of the EMI recordings of Sir Simon Rattle. The series will be released over the next three years, bracketing the 30th anniversaries of his initial recording with the label and subsequently becoming an exclusive EMI artist. As a young man, Rattle transformed a respectable provincial orchestra into a world-class musical ensemble and ample testimony to that verdict can be found in this set. These acclaimed interpretations of Mahler were central to the remarkable escalation of his reputation as a conductor. It is striking to realize that this cycle commenced during the second great wave of Mahler recordings during the 1980s and came to a conclusion only last year. If you are a novice collector or one who neglected Rattle in the past, this is an opportunity to seize almost all of his Mahler at little more than the cost of three full-priced discs.

Making a comparison between Rattle and Bernstein in Mahler a number of years ago, a distinguished music critic cited the former's "magnificent caution." The phrase is still apt. Rattle has a way of personalizing Mahler symphonies without seeming to be the least bit idiosyncratic. His accounts of the First, Second, Fifth, Seventh and Ninth can stand with the best on record but nothing in the cycle is less than fine. The same goes for the vocal works presented here. EMI hired an impressive roster of soloists, including Arleen Auger, Janet Baker, Simon Keenlyside, Amanda Roocroft, Soile Isokowski, Birgit Remmert, Robert Tear, Peter Seiffert and Thomas Hampson, and Rattle knew how to support them to best advantage.



Tales of the recording angel

Norman Lebrecht

Anne-Sofie von Otter can't be sure when she first heard the name Gerstein. 'It was around in my childhood, but no-one said anything, she reflects over morning tea at the Langham, across the road from the BBC. 'Just Gerstein this, Gerstein that, a name in the air. I remember a German television crew coming to our place in the country and my father becoming stressed. He had to give evidence at a war crimes trial and he was preparing very carefully.'

Von Otter is one of the most successful and diverse sopranos of present times, renowned for trouser roles in the opera house and for a concert repertoire that runs from Bach to Abba. Yet behind the frivolity of many of her performances lies a pensive detachment that hints at a darker side.

She has just released an album of songs from the Terezin concentration camp, both the formal Lieder that were put on to fool Red Cross visitors, and the consoling lullabies that a nurse, Ilse Weber, wrote for the children she sang to sleep until she and they were shipped to Auschwitz. Although raised among Swedish nobility on the diplomatic circuit and feted these days from Salzburg to Gstaad, Anne-Sofie von Otter is rooted in the chronicle of genocide, and all because of a man called Gerstein.

Her tragic tale begins on a train, as so many war stories do. Anne-Sofie's father, Baron Göran von Otter, was a Swedish diplomat in wartime Germany, adjutant to the ambassador. On the night of 20-21 August 1942, travelling from Warsaw to Berlin, he became an involuntary witness to the Holocaust.

Standing in the corridor because he could not get a sleeper, the diplomat saw an SS officer glancing in his direction. When the train stopped at a station, both men got off for fresh air. On the pitch-dark platform, the SS man asked for a light for his cigarette. Von Otter produced a pack of matches with a Swedish crest. 'I must talk to you,' said Kurt Gerstein.

'With beads of sweat on his forehead and tears in his eyes' (as von Otter reported to his superiors), Gerstein explained that he was head of a Waffen-SS Technical Disinfection unit, responsible for supplying poisons and gas equipment. 'Yesterday,' he told von Otter, weeping uncontrollably, 'I saw something appalling.' 'Is it about the Jews?' said the diplomat.

Over the next six or eight hours in the train corridor, having examined Gerstein's papers and satisfied himself of his credentials, von Otter heard a detailed account of the mechanics of genocide, the gas chambers, the mass graves. Gerstein gave chapter and verse, the names of senior personnel, the look in a little girl's eyes as she was shoved naked to the slaughter. 'I saw more than ten thousand die today,' he wept.

He implored the Baron to inform the Swedish government, in the hope of stopping the slaughter. 'I had no doubt as to the sincerity of his humanitarian intentions,' said von Otter, who promptly wrote a report to Stockholm and heard nothing more. Not long after, he was recalled. When he looked for his own report in Foreign Ministry files, there was nothing to be found.

Gerstein, after risking his life with further confessions to foreigners, gave himself up to the French in April 1945 and was charged with war crimes. In prison, he wrote a full account of what he had seen and a letter to von Otter requesting corroboration of their meeting. The diplomat's reply arrived a few days too late. Gerstein was found dead on July 25, 1945, either by his own hand or murdered by fellow-SS inmates. He had originally joined the SS in order to investigate the death by euthanasia of his mentally disabled sister-in-law.

'My father never talked,' says Anne-Sofie von Otter with sombre concentration. 'Not just about Gerstein, about anything. We didn't even know that his grandfather had been prime minister of Sweden for two years. What I know, I heard from my mother who was with him in Berlin. But I had the feeling growing up that it troubled him deeply, not getting Gerstein's information out, not being able to save Gerstein's life. A strong sense of guilt hung heavily over the rest of his life. He was not a particularly courageous man,

but he was always driven by a sense of trying to act and do right, something he tried to pass on to his four children.'

Von Otter's career stalled, possibly because his 1942 report compromised Sweden's blind-eye neutrality. He rose no higher than consul-general in London, and died in 1988. 'He was not a happy man,' says Anne-Sofie. 'He felt a failure in his career, his family weren't close to him and it must have preyed on his mind that millions of people were being gassed all the time when he was unable to do anything. Not to mention Gerstein's death, a man of his own kind who was also trying to do the decent thing. He tried hard in London with me, the youngest, but he didn't manage to be the sort of father that makes my heart reach out to him.'

The Terezin album is her act of daughtery reparation, bringing out unsung



songs of unknown victims for two men who tried and failed to save them. Both the songs and her delivery have a simplicity and a directness that are instantly affecting. Nothing in this album sounds like a performance, more like the transmission of an essential truth, the work of a recording angel.

Her opening ballad is by nurse Ilse Weber, 'I wander through Terezin.' It was a poem written to Ilse's son, Hanus, whom she had put onto a train out of Prague before the war, praying she might see him again some day. Anne-Sofie recently found that Hanus Weber lived out his life in Stockholm, not far from her home, working as a political correspondent. The past grew chokingly close and, though Hanus is dead, his mother lives once more through the voice of the daughter of a decent man who tried to stop her murder.

'My father would have been moved, and he would have approved,' says Anne-Sofie von Otter. 'It didn't occur to me while I was making the record, but afterwards I understood that I had done it to get his approval, to make a gift to him. I have made so many records for egotistic reasons. This one was for my father, to do the right thing.' ■

Terezin is out now on Deutsche Grammophon
Visit <http://lebrecht.scena.org> for The Lebrecht Weekly

In the budget-price range, the only serious competition for this set also comes from within EMI: the late Gary Bertini (Cologne RSO - 3 40238 2) and the late Klaus Tennstedt (LPO - 5 72941 2). Bertini is notable for the sheer cogency of his traversal of the symphonies and *Das Lied von der Erde* while Tennstedt (still supreme in the Eighth) conveys a uniquely mystical aura in the cycle, which can be found nowhere else. Rattle is not absolutely preferable to these established sets.

And the down side? Well, the EMI minutemen did us no favours with the layout of the discs. At the price, symphonies are bound to be split between CDs but it is awkward and illogical to have Nos. 6, 2 and 9 all hugger-mugger in the back numbers of slipcovers. An effort should have been made to keep them as close to numerical sequence as possible. The accompanying booklet has a decent essay by Stephen Johnson on the works offered, as well as complete texts and translations of the vocal numbers. It would have been worthwhile to get some feedback from the conductor (as a youngster, he was inspired to pursue a conducting career after attending a concert of the Second). Surely some explanation of his identification with the music and the influences of Berthold Goldschmidt and Rudolf Schwarz in molding his approach to it would have been beneficial to our understanding upon hearing the performances (five of which were recorded live). Lastly, a crucial omission: we get the award-winning 1999 Berlin account of the Tenth in the Cooke performing version. EMI certainly should have included Rattle's groundbreaking 1980 Bournemouth SO recording (it continues to stand up amazingly well). Rattle's worthy Sibelius cycle includes a bonus disc in this series — why couldn't this be done for the Mahler box? Still and all...excellent value and excellent performances. **WSH**

Beethoven

Complete Symphonies

This past year has brought out a deluge of Beethoven symphonies on CD. New complete cycles, re-issues and cycles-in-progress have reached into double figures. Here are the three most memorable integral sets:

Stanislaw Skrowaczewski, Saarbrücken Radio Symphony Orchestra

Annette Dasch, soprano; Daniela Sindram, mezzo-soprano; Christian Elsner, tenor; Georg Zeppenfeld, bass; Chor des Bayerischen Rundfunks
Oehms Classics 526 (6 CDs, 5 hr. 53 min.)

★★★★☆ \$\$\$

It is a pleasant duty to report that the Skrowaczewski box immediately vaulted into the top ten of the three dozen complete cycles with which your reviewer is compelled to remain on intimate terms. This is Beethoven in the grand manner — like a giant striding the landscape in seven-league boots. The conductor is very much a rugged individualist who relies on his own judgment with respect to tempos. His *Eroica* lasts close to fifty minutes while the Ninth exceeds seventy. These performances are as close to per-



fect are we likely to hear. Skrowaczewski's orchestra exhibits a rare high standard of musicality. The playing goes beyond what Abbado was granted in Berlin (Deutsche Grammophon) or, for that matter, Rattle in Vienna (EMI). The conductor contributes a lively note to the booklet. The only drawback is that the set spreads to six discs. A minor disadvantage when this (and the others discussed here) comes at a bargain price.

Sir Charles Mackerras, Scottish Chamber Orchestra, Philharmonia

Janice Watson, soprano; Catherine Wyn-Rogers, mezzo-soprano; Stuart Skelton, tenor; Detlef Roth, bass; Edinburgh Festival Chorus
Hyperion CDS 44301/5 (5 CDs, 5 hr. 36 min.)

★★★★☆ \$\$

Sir Charles Mackerras conducted a complete cycle of the Beethoven symphonies at the Edinburgh Festival in 2006 and the BBC was on hand to record the performances. The event created a sensation and Hyperion shrewdly opted to license the broadcast tapes for CD release. In terms of timing and style, Sir Charles has not altered the basic period-informed approach to the Nine as reflected in his 1990s recordings with the Royal Liverpool Philharmonic (EMI 5 75751 2). The present set does offer the value-added ingredient of the excitement of live music-making and is well worth its modest price. While he lacks nothing in profundity, nobody conveys the explicit and implied humour in this music like Mackerras. He has the Scottish Chamber Orchestra in top form in Symphonies 1-8. Quite why it was deemed necessary or desirable to have the Philharmonia seated for the Ninth is not explained in the booklet note but this is the one performance in the set that does not equal or surpass the Liverpool cycle.

Mikhail Pletnev, Russian National Orchestra

Angela Denoke, soprano; Marianna Tarasova, mezzo-soprano; Endrik Wottrich, tenor; Matthias Goerne, baritone; Moscow State Chamber Choir
Deutsche Grammophon 4776409 (5 CDs, 5 hr. 37 min.)

★★★★☆ \$\$

"We Russians drink vodka for effect," Mikhail Pletnev informed an abstemious reporter for the New York Times who was conducting an interview during the cocktail hour a few years ago. And so he imbibes his Beethoven shaken — not stirred. In these studio accounts, Pletnev endeavors to make the composer our contemporary. Although there is no discernable Russian accent, it is a world-view centered on Moscow with outbreaks of disorder and inertia amid spells of sublime playing from this excellent orchestra. It disorients upon first hearing and it is helpful to turn to Pletnev as soloist in the first four piano concertos (DG 4776415 and 4776416) to get in touch with the pulse of his Beethoven inspiration. A second session with the symphonies reveals more that fascinates rather than repels. Like Skrowaczewski, Pletnev scorns the period movement although he tends to hasten more than to reflect. Compared to the masterful octogenarians, he might seem to be an upstart but he is communicating urgently. In the years ahead, this set will be replayed in attempts to decode the message. For the time being, it is a cycle for the seasoned Beethoven collector. **WSH**

Mahler/Shostakovich

Symphony No. 10 Adagio (arr. Stadlmair)/

Symphony No. 14

Kremerata Baltica, Gidon Kremer

ECM Boon680

★★★★☆ \$\$\$

Gustav Mahler used to write exposed solo passages in his symphonies for his brother-in-law Arnold Rose, who was concertmaster of the Vienna Philharmonic. That allows some historic justification for this modern arrangement for soloist and string ensemble of the one finished movement of his final symphony. Still, few would expect anyone to better Mahler at orchestration so it comes as a shock to hear just how well this version works. Kremer's violin acts as a microscope staring into the scurrying microbes of the composer's final thoughts, the ensemble adding reflection and analysis in a way that makes us rethink the movement almost from first principles.

Dmitri Shostakovich, the Soviet chronicler who drew so much of his technique from Mahler, meant the *Fourteenth Symphony* to be his last and scaled it down to chamber size, with vocal parts for soprano and bass. The darkness is deeper than Mahler's, relieved by random chords of gallows humour and redeemed at the close by mortal defiance. An amazing human testament. **NL**



Brahms

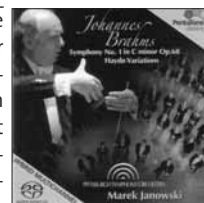
Symphony No. 1, Variations on a Theme of Haydn

Marek Janowski, Pittsburgh Symphony Orchestra

PentaTone PTC 5186 307 Hybrid SACD (61 min. 31 sec.)

★★★★☆ \$\$\$

Marek Janowski is the Endowed Guest Conductor of the Pittsburgh Symphony Orchestra. It is, in fact, a mutual endowment because he is the first conductor to mount the podium of Heinz Hall with a recording contract in his back pocket since 2001. The long layoff away from the microphones has not impaired the superb tone and impressive ensemble playing of the PSO; they establish excellent Brahmsian credentials in a sensitive account of the *Haydn Variations* and respond gloriously to Janowski's direction of the symphony. He is somewhat more forthright and trusting than Marin Alsop and the London Philharmonic in their recent recording (Naxos 8557428). State-of-the-art sound adds a fresh dimension to the orchestral playing. This is the first in a three-disc live Brahms cycle from these forces, which is something to anticipate with pleasure. **WSH**



Myaskovsky

Symphonies Nos. 15 and 27

Evgeny Svetlanov, Russian Federation Academic Symphony Orchestra

Alto ALC 1021 (72 min. 48 sec.)

★★★★☆ \$\$

Collectors of Soviet-era music were bitterly disappointed a couple of years ago when the Olympia label in the UK ceased operations. The projected 17-

disc Svetlanov cycle of the orchestral works of Nikolai Myaskovsky stopped dead at Volume 10. Now, Alto (an imprint of the re-issue Regis label) has licensed Volumes 11 to 14, so it will soon be possible to assemble a complete Myaskovsky symphony collection. This is the first Alto issue, and it employs the same cover art as the Olympia series and includes an excellent booklet note by Per Skans, who did the annotations for Volumes 1 to 10.

Until quite recently, Myaskovsky's reputation in the West rested on his mighty Sixth Symphony and his Cello Concerto. Thanks to the dedication of Evgeny Svetlanov in the last years of his life, we now have the balance of a prolific and skilled composer's output to judge. Neither of the works presented here shares the epic qualities of his first six symphonies nor the experimental nature of Nos. 7 to 10. The Fifteenth Symphony dates from 1935, when Myaskovsky was struggling with the imposed creative concept of Socialist Realism ("I don't know how this musical language is supposed to sound, nor do I know a recipe for finding out," he confessed privately.) There are folk elements and rather forced cheerfulness depicted in the expert orchestration. The Twenty-seventh Symphony was the work of a dying and discredited man (for "formalism" – along with Shostakovich, Prokofiev and Khachaturian during the infamous Zhdanov purge of the USSR Composers' Union): hardly inspired circumstances for either symphony. It is what Svetlanov does with the music, however, that yields inspired results. Despite No. 15's attempt at conformity, he injects an apprehensive chill, which must have reflected the feelings of most Soviet artists at the onset of the Stalinist terror. Likewise in No. 27, Svetlanov's interpretation reflects enduring human dignity and even a magnanimous spirit (compare it to the less perceptive Polyansky account on Chandos, CHAN 10025). This is certainly an essential acquisition for admirers of great Russian music.

WSH

CHAMBER MUSIC AND CONCERTI

Bartók

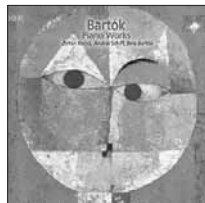
Piano Works

Zoltan Kocsis, Andras Schiff, Bela Bartók

Brilliant Classics 8529 (2 CDs, 117 min. 57 sec.)

★★★★☆ \$

No ifs, no buts: this is the best Bartók playing money can buy. Kocsis and Schiff, the foremost current Hungarian pianists, are keyboard antipodes, one dazzling and aggressive, the other cuddly and introspective. When he reads the notation Allegro Barbaro, Kocsis stops shaving; in the 1926 Piano Sonata his brutal note clusters will break windows in your nearest gated village. Schiff, all cuf-links and charm, is slyly seductive in the Dance



Suite, wistfully lyrical in the Rumanian Folk Dances and Hungarian Peasant Songs. These recitals, taped in Japan, leave all others standing. The second CD is of Bartók himself playing selections from the six books of Mikrokosmos from recordings he made on arrival in New York in 1940 after fleeing fascist repression in Hungary. The masters, gathering dust in a Columbia vault, have never been readily available and the freshness of this transfer defies belief. Bartók could be sitting in your own living room, smoking his way through divided arpeggios.

NL

Schumann

String Quartets Nos. 1 & 3

Transcribed for String Orchestra by Jean-Philippe Tremblay

Jean-Philippe Tremblay, Montreal Players

Naxos 8570133 (61 min. 29 sec.)

★★★★☆ \$

The transcription of chamber music for larger ensembles is a long and honourable one. Composer-conductors who have indulged in such endeavours include Mahler, Stokowski, Mitropoulos and Barshai. Jean-Philippe Tremblay has rendered a great service to the worldwide leadership of string orchestras by giving them something new and worthy of performance. Tremblay admired the original works and performed them as a chamber musician (he is a violist by trade). Transcription is not merely an exercise in multiplication – it requires the utmost respect for the composer's intentions while expanding the sonority of the work. The adaptations offered here are faithful to Schumann's musical conception while spreading it across a more vivid span of sound and deeper emotional penetration. The result is a recording that can furnish the perfect ending to a wretched day. The Montreal Players include many of the city's most accomplished musicians and their response to Tremblay's direction is immaculate. Highly recommended.

WSH



Shostakovich

Piano Concerto No. 1, Piano Quintet, Concertino for Two Pianos

Martha Argerich and Friends

EMI (5045042)

★★★★☆ \$\$\$\$

It's not so much the notes she plays as the spaces between that makes this the most compelling record of Shostakovich piano music by anyone outside the composer's inner circle. What Martha Argerich performs in music is akin to alchemy. She recasts a work metaphysically in different matter. Where others lurch into Soviet-era texts with heavy irony and an excess of sentiment, she treats the composer as if he were a fictional character, a figment of her imagination. In these tapes from the 2006 Lugano festival, she recasts the first concerto as stand-up comedy in the face of Stalinist terror, trading punchlines, bang for blow, with star



trumpeter Sergei Nakariakov. The little concertino for two pianos becomes a secret dialogue of dissidence with the tremulous Lilya Zilberstein, while the mid-war quintet for piano and strings evokes the struggle of one voice to be heard amid existential mayhem. This is less a matter of interpretation than creative reinvention – music making on an altogether different plane.

NL

Mozart

Piano Concertos Nos. 17 (excerpt), 19-24, 27, for two pianos K.365, Piano Quartet No. 1, Piano Sonatas Nos. 8, 12, 13, 16, in F K533/494, Rondo in A minor

Artur Schnabel, various conductors and orchestras

Music & Arts 1193 (5 CDs, 7 hr. 33 min.)

★★★★☆ \$\$\$

Artur Schnabel requires no introduction to collectors of vintage recordings on CD. Schnabel was a titan of the keyboard during the first great era of the gramophone. This set offers all of his Mozart recordings for EMI made between 1934 and 1948, plus rare broadcast relays, mainly from the war years in America – a valuable collection because it represents the baptism of a performing culture. At a time when the reputation of Mozart's music was at low ebb, Schnabel was a persistent and persuasive advocate of the composer's works for piano. "Mozart's music is universal...it is the best that man can spiritually accomplish," he claimed.

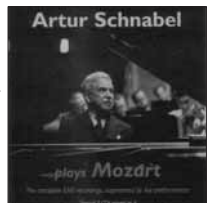
The studio recordings presented here are of exquisite quality, while the live performances reveal the human dimensions of genius. There is a gaping edit in *Concerto No. 23* to cover the soloist's lapse in the finale, which brought the orchestra (predecessor to the New York Philharmonic) to a complete halt. Despite being unsynchronized for six measures, the work is brought to a blazing conclusion by Schnabel and Rodzinski. The pianist's technical command is awesome and, for the sheer thrill of it, we can forgive the tendency to rush faster passages. There is added value in the three cadenzas devised by Schnabel for works in which none had been left by the composer or Beethoven.

The sonata performances are equally impressive while the account of the *Piano Quartet* (with members of the Pro Arte Quartet) is an achievement verging on perfection.

The set also features Sir John Barbirolli, Sir Adrian Boult, Walter Susskind, Sir Malcolm Sargent (uncharacteristically sparkling in accompaniment) and Bruno Walter. The LSO and Philharmonia Orchestra were on studio duty in Britain for the EMI sessions. Remastering by Kit Higginson is of the highest quality, with only residual tape hiss to remind the listener that this is living (and breathing) history.

Music & Arts have also released a disc of Schnabel and the Pro Arte Quartet in the Schumann and Dvorák piano quintets (CD-1196) originally recorded by EMI in 1934. With Schnabel, satisfaction and enlightenment are guaranteed.

WSH



OPERA DVDs

Rossini: *Il viaggio a Reims*

Anastasia Belyaeva, Larissa Youdina, Daniil Shtoda, Anna Kiknadze, Irma Guigolachvili, Dmitri Voropaev, Alexei Tannovistski, Vladislav Ouspenski
Chorus and Orchestra of the Mariinsky Theatre,
Valery Gergiev, conductor
Opus Arte DVD OA 0967 D (135m)
★★★★☆ \$\$\$



An all-Russian *Il viaggio*? Any fear that it might lack the requisite Rossinian froth is allayed by the realization that it's actually a French production, performed at the Châtelet with Russian forces. The Mariinsky Orchestra is placed on stage behind the singers. The young cast is from the Academy of the Mariinsky Theatre, under the direction of Larissa Gergieva, Valery's sister. The singers are high-energy and helped by a funny and stylish production with high-fashion costumes. But the singing is variable, from quite fine to poor. This opera requires 10 great Rossini voices that the Mariinsky can't provide. The biggest problem is a lack of coloratura facility so essential in Rossini. The men in particular, except for Daniil Shtoda, have a bizarre way of singing Rossini, aspiring like crazy during the runs. Surprisingly, low notes, which one has come to expect in Russian male voices, are also in short supply. The best of the women are Anastasia Belyaeva as a very good Madame Cortese, and Larissa Youdina as an appropriately ditz Contessa Folleville. Also quite good is Anna Kiknadze (Marchesa Melibea), despite some smudged coloratura. Irma Guigolachvili (Corinna) can be good one instant, only to become unsteady and off pitch the next – perhaps she was nervous having to sing “Arpa gentil” wearing something resembling a pile of whipped cream with a light bulb inside. The nadir is reached in her scene with Voropaev (Belfiore), when the two run into heavy weather with their extended duet. Shtoda, who makes his entrance swilling vodka on a white horse, is the only “name” in the cast. He is not really a Rossini tenor, but gamely struggles with the high tessitura. The orchestra under Gergiev and the chorus perform quite well. This production is sumptuous and not “updated” like the one from Liceu (also available on DVD). If you can put up with singing that is not quite bel canto, this DVD should entertain you.

JKS

Giuseppe Verdi: *Don Carlos*

Ramón Vargas, Iano Tamar, Bo Skovus, Nadja Michael, Alastair Miles, Simon Yang, Chorus and Orchestra of the Vienna State Opera/Bertrand de Billy
Stage Director: Peter Konwitschny
TDK DVWW-OPCARLOS (2 DVDs - 247 min)
★★★★☆ \$\$



A first production of the complete original five-act 1867 French version of *Don Carlos* merits a warm welcome. Unfortunately this production self-destructs in the Third Act. Although it is well casted and decently sung and played, Konwitschny's conception is fatally flawed. The First (Fontainebleau) Act is promising with new ideas for *Don Carlos/Carlo* aficionados. Best of all, Vargas and Tamar give every indication that they are going to measure up to the lead roles of Carlos and Elizabeth de Valois. From Act II onwards, however, the stage action is confined to an unadorned shoe-box set with entry doors on all three sides. Period costumes prevail with assorted punk affectations like a trench coat, designer eyeglasses and phallic carnival masks. Bo Skovus (Posa), Nadja Michael (Eboli), Alastair Miles (Phillipe) and Simon Yang (Grand Inquisitor) give worthy performances in a lost cause.

The problems begin with the Act III ballet, which is transformed into “Eboli's Dream.” This pantomime to Verdi's music resembles a tasteless silent Benny Hill sketch. The modern suburban couple, Carlos and Eboli, entertains Phil and Liz with faintly amusing results without any dramatic relevance. Then, Konwitschny turns the auto-da-fé scene into an outrageous comic parody (it really is hilarious), which destroys the moral fulcrum of the drama. At least we have the 1996 Théâtre du Châtelet production (with Alagna, Hampson, Mattila, van Dam and Meier conducted by Pappano) to fall back on (Kultur D2031). Director Luc Bondy knew what he was doing.

WSH

Best of *La Scena Musicale*

The following were reviewed recently in *La Scena Musicale*.

VOCAL MUSIC

Johann Sebastian Bach

Cantatas Volume 23
John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists
Soli Deo Gloria 131 (2 CDs, 110 min. 29 sec.)
★★★★☆ \$\$\$

Christobal de Morales

Missa de Beata Virgine
Ensemble Jachet de Mantoue
Calliope 9363 (61 min. 5 sec.)
★★★★☆ \$\$\$

Heu, Fortuna

La Rota
ATMA 22561 (71 min. 34 sec.)
★★★★☆ \$\$\$

INSTRUMENTAL MUSIC

Gustav Mahler

Complete Symphonies
Riccardo Chailly, Royal Concertgebouw Orchestra, RSO Berlin
Decca 4429606 (12 CDs, 13 hr. 14 min.)
★★★★★ \$\$\$

Ludwig van Beethoven

Piano Concertos Nos. 1 & 4
Lang Lang, Christoph Eschenbach, Orchestre de Paris
Deutsche Grammophon 4776719 (74 min. 30 sec.)
★★★★☆ \$\$\$

Noëls

Works by Dandrieu, Corrette, Daquin, Balbastre
Francis Colpron, Les Boréades
Atma 22118 (56 min. 19 sec.)
★★★★☆ \$\$\$

Webern, Berg, Schoenberg String Quartets

Quatuor Psophos
Zig Zag 070502 (70 min. 11 sec.)
★★★★☆ \$\$\$

Gustav Mahler

Symphony No. 5
Gustavo Dudamel, Simon Bolivar Youth Orchestra of Venezuela
Deutsche Grammophon 4776545 (69 min. 25 sec.)
★★★★☆ \$\$\$

DVD

Giuseppe Verdi

Macbeth
Leo Nucci (Macbeth), Sylvie Valayre (Lady Macbeth), Nicolo Pascoli, Robert Luliano
Bruno Bartoletti, Orchestra e Coro del Teatro Regio di Parma
TDK OPMACPA (2 hr. 36 min.)
★★★★★ \$\$\$

Sheherazade: An Oriental Night with the Berlin Philharmoniker

Janine Jansen, violin, Neeme Järvi, Berlin Philharmoniker
Euroarts 2055318
★★★★☆ \$\$\$

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MUSIC RESEARCH NEWS

AT CANADA'S UNIVERSITIES

Graham Lord

The Social Sciences and Humanities Research Council of Canada (SSHRC) is an arm's-length federal agency that promotes and supports university-based research and training in the social sciences and humanities. SSHRC's annual budget for grants, fellowships, and scholarships is \$292 million. Here are some noteworthy SSHRC recipients from Canada's university music programs who have contributed substantially to the field of music research:

Dr. Bob Pritchard (music), Dr. Sid Fels (computer and electrical engineering) and Eric Vatikiotis-Bateson (linguistics) have been awarded more than \$650,000 over three years from the Canada Council/Natural Sciences & Engineering Research Council for their work in developing Digital Ventriloquized Actors (DIVAs). DIVAs are virtual heads that talk and sing, controlled by hand gestures. This grant carries on from Dr. Pritchard's SSHRC research in which he continued developing Fel's *GloveTalk II*, a gesture-controlled speech synthesis system. The DIVAs will be used in performance works that include live vocalists and instrumentalists, video projection, and sound diffusion.

A team of professors from McGill's Schulich School of Music has been awarded a three-year SSHRC Research Creation Grant for \$140,000. The project is entitled *Expanded Musical Practice*, and focuses on compositional, performance and technological aspects of computer-based live electronics. The interdisciplinary project's staff is comprised of professors in composition, performance, sound recording, and music technology at McGill, and is coordinated by Sean Ferguson, director of the school's Digital Composition Studios.

Dr. Arne Eigenfeldt, a composer at Simon Fraser University's School for the Contemporary Arts, was awarded a three-year SSHRC Research Creation Grant for \$112,000, for a project entitled *Encoding Musical Knowledge in Musical Software Performance Tools*. This research explores the use of artificial intelligence tools and their application in real-time computer composition. He recently presented the initial stages of his research into multi-agent rhythmic performers at EMS07 in Leicester, UK, the Expo Festival, Plymouth UK, and the International Computer Music Conference, Copenhagen. Publications include the *ICMC 2007 Proceedings*, the upcoming *Lecture Notes in Computer Science*, as well as a chapter in *Sounds of Artificial Life: Breeding Music with Digital Biology*, edited by Eduardo Miranda.

Dr. William Benjamin has been named Distinguished UBC Scholar in Residence at the Peter Wall Institute of Advanced Studies for 2008 and is a faculty recipient of a SSHRC Standard Research Grant. The project will study musical memory and the varying abilities of individual listeners to hear or imagine music "in their heads".

Dr. Michel Duchesneau, chair of the musicology department of the Faculty of Music at l'Université de Montréal, received a SSHRC International Opportunities Fund Grant for \$75,000 for his project, *Création du réseau*

international d'étude des écrits de compositeurs. Dr. Duchesneau also heads the International Observatory of Musical Creation, a music research collective that focuses especially on interdisciplinary studies.

Terence Bailey, musicology professor emeritus from the University of Western Ontario and early music expert, was awarded a SSHRC Standard Research Grant for his directorship of CANTUS, a database for Latin Ecclesiastical chant. CANTUS is a comprehensive index, available online (publish.uwo.ca/~cantus) and in book form, of thousands of Latin chants which span from early Christian times to the 19th century.

IN OTHER MUSIC RESEARCH NEWS:

Michael Tenzer, ethnomusicology professor at the UBC School of Music, is the editor of the soon-to-be-released *Analytical Studies in World Music, Volume 2*, published by Oxford Press. The collection will include, among others, analyses of Native American, Japanese, Korean, Brazilian, North Indian and Turkish music. An earlier publication by Dr. Tenzer, *Gamelan Gong Kebyar: The Art of Twentieth Century Balinese Music* (2000: University of Chicago Press), has been translated into Indonesian by the Indonesian Musicology Society with a grant from the Ford Foundation and will be published in late 2007.

Dr. John Roeder, former Associate Director of the UBC School of Music and professor in music theory, was recently published in two major journals: *Music Analysis*, for his article entitled "Co-operating Continuities in the Music of Thomas Adès", and in *Intégral* for "Triadic Transformation and Parsimonious Voice Leading in the Music of Gavin Bryars". The latter article's co-author is Scott Cook, a UBC theory graduate student. Dr. Roeder was recently a guest lecturer at the Jacobs School of Music, Indiana University, where he presented "Hearing Space and Time in the Music of Thomas Adès" as well as seminars on analyzing Arvo Pärt's *The Beatitudes*, technical features of transformational analysis, and 3D animations of transformational analyses. He also delivered one of the keynote lectures in May 2007 at the first international Conference of the Society of Mathematics and Computation in Music in Berlin, speaking on "A transformational space for Elliott Carter's recent complement-union music."

Musicologist Dr. Olga Malysenko received the Frank Knox Teaching Award from Queen's University. This award is the highest honour given by students to an instructor at Queen's.

In 2006, The Society of Composers, Authors and Publishers (SOCAN) awarded the Jan Matejcek Award to composer and Queen's Faculty member Marjan Mozetich. The award is presented to the Canadian composer of concert music who receives the highest royalty payments in that year. Marjan also received this award in 2002. n

GUIDE TO MUSIC COMPETITIONS

Shean Piano Competition



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HIGHER MUSIC EDUCATION

Higher Music Education Guide 2007

To help students find information on music education, the edition of this season's *The Music Scene* offers a guide to the major educational institutions in Canada. An information coupon is available on page 29. Happy searching!

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**DEPARTMENT OF MUSIC,
DALHOUSIE UNIVERSITY**
Room 514, 6101 University Ave
Halifax, Nova Scotia B3H 4R2
Phone: (902) 494-2418
Fax: (902) 494-2801
music@dal.ca
<http://music.dal.ca>

Programs offered

B. Mus. concentrations in
Performance, Composition,
Musicology, or General Studies
B.A. Music and B.A. (Honours) Music
B.A. & B.Sc. combined honours
B.A. Music and Theatre
All orchestral instruments, piano,
voice, saxophone, and guitar.

Facilities

The Dalhousie Arts Centre's facilities
include the Rebecca Cohn
Auditorium, Sir James Dunn Theatre,
teaching studios and classrooms,

practice studios, recording studio,
and computer lab.

Faculty

12 full-time, 23 part-time

Students

100 full-time, 5-10 part-time

Tuition fees

(1 academic year, \$CAN)

Canadian: \$7,657

International: \$15,526

Description

Experience the opportunities of a
large campus with the personalized
benefits of a small department.
Located in vibrant Halifax, NS, the
Dalhousie Music Department offers
flexible program options and a high
level of training from a faculty of
acclaimed national and international
performers, composers and scholars.
Many performance opportunities,
ensembles, and masterclasses.
Preparatory classes and many music
electives classes also offered.



**CONSERVATOIRE DE MUSIQUE ET
D'ART DRAMATIQUE DU QUÉBEC**
225, Grande Allée Est, Bloc C, 3^e étage
Québec (Québec) G1R 5G5
Téléphone : (418) 380-2327
Télexcopieur : (418) 380-2328
info@conservatoire.gouv.qc.ca
<http://www.conservatoire.gouv.qc.ca>

Programmes offerts

Préuniversitaire : le Conservatoire offre
une formation qui mène au Diplôme
d'études collégiales en musique (DEC).
Supérieur I : interprétation pour instru-
mentistes et chanteurs; composition et
composition électroacoustique.
Supérieur II : interprétation pour ins-
trumentistes, chanteurs et chefs d'or-
chestre; composition et composition
électroacoustique; stages de perfec-
tionnement de niveau post maîtrise.

Installations

Le Conservatoire de musique et d'art
dramatique du Québec est constitué
d'un réseau de neuf établissements
d'enseignement, dont sept se consa-

crent à l'enseignement de la musique
(Rimouski, Saguenay, Québec, Trois-
Rivières, Val-d'Or, Gatineau, Montréal).
Chaque établissement possède des
studios de cours et de pratique, une
salle de répétition pour grands
ensembles ou une salle de concert
équipée d'une régie d'enregistrement,
une bibliothèque, une audio-véo-
thèque et un laboratoire informatique.

Professeurs : 198

Étudiants

245 : études collégiales
165 : études supérieures I et II

Frais de scolarité

(Un an à temps plein)

Résident du Québec : 1 800 \$

Description

La formation au Conservatoire est dis-
pensée par des musiciens profession-
nels qui œuvrent sur les scènes
locales, nationales et internationales.
Le faible ratio maître-élève assure aux
étudiants un encadrement de grande
qualité qui leur permet de progresser
par matière et d'entrer rapidement
dans les programmes supérieurs. Le
cheminement inclut aussi la possibili-
té pour certains élèves d'effectuer une
progression accélérée dans leur spé-
cialité, de se consacrer principalement
à leur spécialité dans le cadre des
programmes courts ou de cumuler une
formation dans deux spécialités.



SCHULICH SCHOOL OF MUSIC OF MCGILL UNIVERSITY

555 Sherbrooke W.
Montreal, Quebec H3A 1E3
Phone: (514) 398-4535
Fax: (514) 398-8061
<http://www.mcgill.ca/music>

Programs offered

B.Mus., B.A.
Licentiate, Artist Diploma
M. Mus., M.A.
D. Mus., Ph.D.
Undergraduate and Graduate programs in Performance, Orchestral Training, Opera, Jazz, Early Music, Composition, Musicology, Education, Technology, Theory, Sound Recording.

Facilities

3 concert halls (600/200/177 seats)
100-seat lecture hall
Recording studios
Digital Composition Studio
Music Technology Labs

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

Teachers

50 full-time, 150 part-time

Students:

825
550 undergraduate
275 graduate

Tuition fees (excluding ancillary fees)

Quebec Students: \$1,768
Non-Quebec students: \$5,140
International students: \$15,420

Description

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

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



FACULTY OF MUSIC UNIVERSITÉ DE MONTRÉAL

P.O. Box 6128, succursale Centre-ville
Montreal, Quebec H3C 3J7
Telephone: (514) 343-6427
Fax: (514) 343-5727
musique@umontreal.ca
<http://www.musique.umontreal.ca>

Programs offered

Bachelor's degree: General, Musicology, Performance (classical, jazz), Composition, Writing
Master's degree: Musicology, Ethnomusicology, Performance, Composition (*Scoring for film, video and multimedia or Instrumental, electroacoustic and mixed-media composition*), Conducting
Diplôme d'études supérieures spécialisées (specialized graduate diploma) in Performance (classical, jazz), Orchestral Repertory
Doctorate: Musicology (Ph.D.), Ethnomusicology (Ph.D.),

Performance, Composition, Conducting

Facilities

Salle Claude-Champagne (990-seat concert hall), two other concert halls, building in 2007-2008 of new state-of-the-art facilities in electroacoustic and video composition

Faculty

41 full time
84 guest professors and instructors

Students:

740
Undergraduate: 460
Graduate: 280

Tuition

(Per full-time semester, undergraduate)
Quebec residents: \$884

Non-residents: \$2,570
Foreign: \$6,636

Description

Faculty of music which welcomes the most students at the graduate levels in Canada. Collaborates with renowned music schools, such as the Cleveland Institute of Music. Renowned for its outstanding performance programs (classical and jazz), musicological research (incl. popular music), composition (incl. electroacoustic, new program for film music, television, etc.) and conducting programs. Students and graduates winners of international competitions. Scholarships available at all levels.



MARIANOPOLIS COLLEGE

4873 Westmount Avenue
Westmount, Quebec H3Y 1X9
Phone: (514) 931-8792
Fax: (514) 931-8790
<http://www.marianopolis.edu>

Programs offered

DEC in music
(2-year pre-university program)
Double DEC's in Music and Science; Music and Social Science; Music and Creative Arts, Literature and Languages
(3-year pre-university programs)

Facilities

Two recital halls with grand pianos
Music computer lab
Digital sound recording equipment
Practice rooms
Access to McGill University's Schulich School of Music library and practice rooms

Teachers

3 full-time
35 part-time

Students

45 full-time

Tuition fees

1 academic year, full-time:
\$3,400
International students:
\$4,808 additional

Description

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



BISHOP'S UNIVERSITY

2600 College Street
Sherbrooke (Lennoxville)
Quebec J1M 0C8
Phone : (819) 822-9600 ext. 2268
Fax: (819) 822-9661
rosmun@ubishops.ca
<http://www.ubishops.ca>

Programs offered

B.A. with Honours, Major, or Minor in Music
New 2007: Certificate in musical studies
New 2008: Major - Music in Popular Culture/Musical Theatre

Facilities

Bandein Hall (160 seats)
1 Smart Classroom
1 Theory Lab (Mac computers + keyboards)
Electronic Studio
12 studios + practice rooms
2-manual Wilhelm tracker organ
Music Library (adjacent)

Faculty

3 full-time
15 part-time

Students

40 full-time
5 part-time

Tuition fees

(1 academic year, full-time)
Quebec resident: \$2,579.30
Out-of-province: \$5,824.70

Description

Bishop's is a liberal arts university and the Music Department shares this philosophy of education. We offer courses in theory, history, literature and performance, and music studies may be combined with any other discipline at Bishop's. We offer an excellent concert series as well as regular master-classes, small classes and personal attention to students.



SCHOOL OF MUSIC, QUEEN'S UNIVERSITY

39 Bader Lane
Kingston, Ontario K7L 3N6
Phone: (613) 533-2066
Fax: (613) 533-6808
music@queensu.ca
<http://www.queensu.ca/music>

Programs Offered

B.A. (Minor, Medial and Major)
B.Mus.
Concurrent B.Mus. and B.Ed.

Facilities

Grant Hall (800 seats/tracker organ),
Dunning Auditorium (428/Steinway
Concert Grand), Music Library,
23 Teaching Offices, 16 Practice
Rooms, 9 Practice Modules,
Electroacoustic Music Studios,
Computer Laboratory for Applications
in Music, Early Music Room,
Percussion Room, Keyboard Lab.

Faculty

13 full-time, 37 part-time

Students

165 full-time

Tuition fees

Canadian/landed immigrants: \$4785
Non-Canadian/Visa students: \$15,086

Description

In the B.Mus. program, students can
tailor their courses to meet specific
needs and aspirations. Students
interested in composition, theory,
music history, ethnomusicology, pop-
ular music, music and technology,
and instrument performance are able
to take courses in one or a combina-
tion of these areas as they proceed
through the flexible program. Many
B.Mus. graduates continue their

studies at the graduate level in
Canada and abroad or enroll in a
Bachelor of Education program.
Also, Queen's is one of the few uni-
versities in Canada to offer a
Concurrent Education degree in
which students enroll in both the
B.Mus. and B.Ed. programs in their
first year. Virtually all music courses
at Queen's are open to non-B.Mus.
students as electives including our
ensembles and applied instrument or
voice lessons. Many students in
other departments decide to come to
Queen's because it is possible to
continue their music studies within
their non-music degree.



National Youth Orchestra of Canada

400-258 Adelaide Street East, Toronto
Ontario M5A 1N1
Phone : (888) 532-4470
Fax: (416) 532-6879
info@nyoc.org
<http://www.nyoc.org>

Programs offered

Four-weeks intensive training in
advanced orchestral musicianship
followed by a national concert tour.
(summer only) 2008 principal
conductor: Jacques Lacombe.
Application deadline for the 2008
Orchestra: December 7, 2007

Facilities

2008 training session: University of
Western Ontario, London, Ontario

Faculty

20 full-time

Students

95 full-time

Tuition fees

All students receive full scholarship
covering all training costs, food and
housing at the training location, travel
and accommodation during the tour

Description

Soon to celebrate its 50th anniversary
in 2010, the NYOC has long enjoyed a
reputation as one of the finest
orchestral training programs in the

world. Under the tutelage of world-
class conductors and faculty,
students age 14 to 28 enjoy an
unparalleled four-week session of
private, sectional and full ensemble
rehearsals, masterclasses and
professional development seminars
followed by a national concert tour.
NYOC alumni are found in many
international ensembles and account
for more than one-third of Canada's
professional orchestral musicians.



TAFELMUSIK BAROQUE SUMMER INSTITUTE JUNE 1-14 2008

427 Bloor Street West
Toronto, ON M5S 1X7
Phone: (416) 964-9562 ext.241
Fax: (416) 964-2782
tbsi@tafelmusik.org
<http://www.tafelmusik.org>

Programs offered

An intensive 14-day residency in
baroque period performance. There
are programs available for singers,
flute, oboe, bassoon, violin, viola,
viola d'amore, cello, bass, harpsi-
chord, lute, guitar and
conductors/directors.

Facilities

Takes place at the Faculty of Music
at the University of Toronto. There are
several classrooms, performance
spaces, and practice rooms
available.

Faculty

26 faculty members

Students

70-90

Tuition fees

\$1,095 CND
\$750 CND for Conductors/Directors

A limited amount of Financial
Assistance is available.

Description

The Tafelmusik Baroque Summer
Institute is led by some of the world's
finest musicians in the field of
baroque performance. This compre-
hensive training program, held at the
Faculty of Music, University of
Toronto, includes orchestra and choir
rehearsals, masterclasses, opera
scene study for singers, chamber
ensembles, private lessons, lectures
and workshops, and concerts by both
participants and faculty. We invite
advanced students, pre-professional
and professional musicians to apply.



DEPARTMENT OF MUSIC

4700 Keele St.
Toronto, Ontario M3J 1P3
Phone: (416) 736-5186
Fax: (416) 736-5321
musicprg@yorku.ca
<http://www.yorku.ca/finearts/music>

Undergraduate Programs

BFA Honours in Music (performance,
composition)
BA Major, Minor and Honours in
Music (history, theory)

Graduate Programs

MA in Composition; Ethnomusicology;
Jazz; Musicology; Popular Music.
PhD in Ethnomusicology; Jazz;
Musicology; Popular Music.
Combined MA/MBA

Faculty

105 (full-time & part-time)

Facilities

Moved into new, state-of-the-art facili-
ties in 2006. 327-seat Tribute
Communities Recital Hall, two record-
ing studios, 18 specialized
teaching/rehearsal studios, 38 individ-

ual practice rooms, ethnomusicology
lab and archive, jazz research collec-
tion, Sound and Moving Image Library.

Students

432 undergraduate, 133 graduate

Tuition fees

(1 academic year, 2 terms)
Undergraduate: \$4,568 (domestic)
Graduate: \$4,880 (domestic)

Description

York's Music Department offers
intensive, professional studio train-
ing, academic studies and research
across a wide range of musical cul-
tures and traditions. Taught by
nationally renowned faculty, streams
of study include courses in perform-
ance, music history and theory,
contemporary technologies,
musicianship, composition and

arranging, conducting, ethnomusi-
cology and music pedagogy. Studio
options include instrumental and
vocal performance in western
classical music, jazz, contemporary
repertoire, world music, improvisa-
tion, electro-acoustic, digital and
popular music. Student and faculty
talent is showcased in over 100 public
concerts each year. Performances
include solo recitals, chamber
ensembles, jazz and classical music
workshops and masterclasses, more
than a dozen different world music
ensembles, Concert and Chamber
Choirs, Women's Choir, Male Chorus,
World Music Chorus, Gospel Choir,
Wind Symphony, Jazz Orchestra, four
jazz choirs, York Symphony Orchestra.



FACULTY OF MUSIC, UNIVERSITY OF TORONTO

Edward Johnson Building
80 Queen's Park
Toronto, Ontario M5S 2C5
Phone: Undergrad - (416) 978-3750
Graduate - (416) 978-5772
Fax: (416) 946-3353
undergrad.music@utoronto.ca
grad.music@utoronto.ca
<http://www.music.utoronto.ca>

Programs Offered

- B.Mus.: Composition; Comprehensive; Concurrent Teacher Education Program (CTEP); History and Theory; Music Education
- B.Mus. Performance: Classical or Jazz
- Diplomas: Artist Diploma; Advanced Certificate in Performance; Diploma in Operatic Performance
- M.A.: Ethnomusicology; Music Education; Musicology
- Mus.M.: Collaborative Piano; Composition; Conducting; Instrumental; Jazz, Opera; Piano Pedagogy; Vocal; Vocal Pedagogy
- Ph.D.: Ethnomusicology; Music Education; Musicology
- D.M.A.: Collaborative Piano;

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

Facilities

Walter Hall (seats 496), MacMillan Theatre (seats 819), Electroacoustic and Recording studios, most extensive Music library in Canada

Faculty: 50 full-time, 150 part-time
Students: 700

Tuition Fees: Undergraduate

(1 academic year, full-time)
Domestic: \$5,479
International: \$19,305

Description

The Faculty of Music has a great tradition and reputation as one of the finest institutions in North-America

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



118 Sherbourne Street
Toronto, Ontario M5A 2R2
Phone: (416) 367-0178
Fax: (416) 367-5534
john@harrisinstitute.com
<http://www.harrisinstitute.com>

Programs offered

Producing/Engineering Program (PEP)
Recording Arts Management (RAM)

Facilities

Located in a 15,000 sq.ft converted factory in downtown Toronto with studios for electronic music, audio post and music recording featuring the TEC Award winning SSL AWS 900+Console

Faculty

4 full-time
64 part-time

Students

100 full-time
15 part-time

Tuition fees

(1 academic year, full-time, \$CND)
RAM: \$11,916
PEP: \$13,956

Description

Harris Institute has specialized in music industry and audio production education since 1989. One year Diploma Programs start in March, July and November. A partnership with the University of Paisley includes scholarships for Harris graduates to earn degrees in Scotland in eight months.



DON WRIGHT FACULTY OF MUSIC, UNIVERSITY OF WESTERN ONTARIO

London, ON, CANADA, N6A 3K7
Phone: (519) 661-2043
Fax: (519) 661-3531
music@uwo.ca
<http://www.music.uwo.ca>

Undergraduate Programs

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

Graduate Programs

M.Mus.: Composition, Literature and Performance, Music Education.
NEW Graduate Performance Program in Musical Theatre
M.A.: Music Theory, Musicology.
NEW M.A.: Popular Music and Culture
Ph.D. in Music.
Ph.D. in Composition.

Performance Facilities

250 seat recital hall
370 seat theatre with orchestra pit
Organ recital room: 2,200 seat hall.

Faculty

42 full-time, 69 part-time

Students

585 undergraduate, 102 graduate

Tuition fees

(1 academic year, full-time) \$5,300

Description

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

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



SCHOOL FOR THE CONTEMPORARY ARTS, SIMON FRASER UNIVERSITY

8888 University Drive
Burnaby, British Columbia V5A 1S6
Phone: (778) 782-3363
Fax: (778) 782-5907
ca@sfu.ca
<http://www.sfu.ca/sca>

Programs offered

B.F.A. (Music major)
B.F.A. (Extended minor in music)

Teachers

28

Students

350

Tuition fees

See www.sfu.ca

Description

The Music program at the School for the Contemporary Arts at Simon Fraser University is renowned for its innovative and experimental approach to music study through its focus on composition. A full range of acoustic and electroacoustic composition courses form the foundation of the program, augmented with courses in theory, history and criticism, world music, gamelan and performance.

Performance opportunities are plentiful. Each semester features a number of student concerts, including Student Composers Concert with professional musicians performing student work, the House Band student ensemble, Electroacoustic concerts and Gamelan performance. The interdisciplinary nature of the School offers music students unique opportunities for collaboration with students in dance, theatre, film, video and visual art.



SCHOOL OF MUSIC, UNIVERSITY OF BRITISH COLUMBIA

6361 Memorial Road
Vancouver, British Columbia V6T 1Z2
Phone: (604) 822-3113
Fax: (604) 822-4884
music.admissions@ubc.ca
http://www.music.ubc.ca/programs

Programs offered

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

Graduate Programs

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

Ethnomusicology, Music Theory)
Diploma in Collaborative Piano Studies
Diploma in Music Performance

Facilities

Recital Hall (289 seats)
The Chan Centre for the Performing Arts (1200 seats)
Gessler Hall (80 seats)
Practice studios
Computer music studio
Music library
Multimedia centre

Teachers

29 full-time, 60 part-time

Students

275 undergraduate, 110 graduate

Tuition fees

B. Mus. (34 credits) \$4,825 (Canadian, landed immigrants)
B. Mus. (34 credits) \$21,192 (non-Canadians, visa students)

Description

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



CANADA'S NATIONAL ARTS CENTRE ORCHESTRA ARTIST TRAINING

53 Elgin St, P.O. Box 1534, Station B
Ottawa, ON K1P 5W1
Phone: (613) 947-7000 ext. 568
Fax: (613) 943-1400
charris@nac-cna.ca
http://www.nac-cna.ca

Programs Offered in 2008

The 10th SUMMER MUSIC INSTITUTE
Young Artists Programme:
June 9 - July 1
Conductors Programme: June 15 - 26
Composers Programme: June 19 - 26
The INSTITUTE FOR ORCHESTRAL STUDIES: 5 weeks during the NAC Orchestra 2008 - 2009 season

Premises

The National Arts Centre and University of Ottawa Music Department.

Faculty

PINCHAS ZUKERMAN, Kenneth Kiesler, Gary Kulesha

Students: 90 full-time

Tuition fees

Summer Music Institute: \$1500 - \$2500, full and partial support available. Institute for Orchestral Studies: full support provided.

Application Deadlines:

Composers Programme: 10/12/07
Young Artists Programme: 15/02/08
Conductors Programme: 15/02/08
Orchestral Studies: 15/05/08

Description

The Summer Music Institute fosters exceptional talent among orchestral musicians (strings, winds & piano), conductors and composers from across Canada and internationally. Led by Pinchas Zukerman, a

renowned faculty provides outstanding instruction in private lessons, chamber music, masterclasses, and concerts. Conductors and composers fine-tune their skills as emerging professionals during workshops with the musicians of l'orchestre francophonie canadienne and members of the Canada's National Arts Centre Orchestra in public concerts. The Institute for Orchestral Studies provides a minimum of 5 non-sequential weeks during the NAC Orchestra 2008 - 2009 season for 5 pre-professional string musicians to be mentored by and play with NAC Orchestra.

Information Request Coupon

All requests for information will be forwarded to the selected institutions.

This coupon is also available at **www.scena.org**

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| <input type="radio"/> York University | <input type="radio"/> University of Toronto |
| <input type="radio"/> National Youth Orchestra of Canada | <input type="radio"/> Queen's University |
| <input type="radio"/> University of British Columbia | <input type="radio"/> Marianopolis College |

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2008-2010



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SINGING 2008 [Age limit: 30]

08 ▶ 10/05/2008	FIRST ROUND	15.00 & 20.00, Royal Brussels Conservatory
12 ▶ 14/05/2008	SEMI-FINAL	15.00 & 20.00, Royal Brussels Conservatory
16 ▶ 18/05/2008	MASTER CLASSES	10.00 ▶ 16.30, MIM (Musical Instrument Museum)
21 ▶ 24/05/2008	FINAL	20.00, Brussels Centre for Fine Arts (Palais des Beaux-Arts) with the Monnaie Symphony Orchestra, dir. Kazushi ONO

COMPOSITION 2008 [Age limit: 40]

Work for violin and symphony orchestra, deadline: 07/11/2008

VIOLIN 2009 [Age limit: 27]

03 ▶ 09/05/2009	FIRST ROUND	15.00 & 20.00, Royal Brussels Conservatory
10 ▶ 16/05/2009	SEMI-FINAL	15.00 & 20.00, Royal Brussels Conservatory with the Orchestre Royal de Chambre de Wallonie, dir. Paul GOODWIN
19 ▶ 22/05/2009	MASTER CLASSES	10.00 ▶ 16.30, MIM (Musical Instrument Museum)
25 ▶ 30/05/2009	FINAL	20.00, Brussels Centre for Fine Arts (Palais des Beaux-Arts) with the National Orchestra of Belgium, dir. Gilbert VARGA

COMPOSITION 2009 [Age limit: 40]

Work for piano and symphony orchestra, deadline: 07/11/2009

PIANO 2010 [Age limit: 27]

02 ▶ 08/05/2010	FIRST ROUND	15.00 & 20.00, Royal Brussels Conservatory
10 ▶ 15/05/2010	SEMI-FINAL	15.00 & 20.00, Royal Brussels Conservatory with the Orchestre Royal de Chambre de Wallonie
18 ▶ 21/05/2010	MASTER CLASSES	10.00 ▶ 16.30, MIM (Musical Instrument Museum)
24 ▶ 29/05/2010	FINAL	20.00, Brussels Centre for Fine Arts (Palais des Beaux-Arts) with the National Orchestra of Belgium

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QUEEN ELISABETH INTERNATIONAL MUSIC COMPETITION OF BELGIUM

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