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## Spring 2008 Vol. 6.2

**Publisher** La Scène Musicale / The Music Scene

**Directors** Wah Keung Chan (pres.), Sandro Scola, Gilles Cloutier, Holly Higgins Jonas

**Editor** Wah Keung Chan

**CD/Books Editor** Graham Lord

**Jazz Editor** Marc Chénard

**Contributors** W.S. Habington, Norman Lebrecht, Graham Lord, Joseph K. So, Mike Vincent

**Cover Photo** Gary Beechy

**Copy Editors/Proofreaders** Annie Prothin, Jeff Wyns, Graham Lord, Kristine Berey, Christine Rogers

**Graphics** Bruno Dubois, Kamal Akhbar, Ferdinand Hehewerth

**Website** Normand Vandray, Mike Vincent, Susan Callaghan

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### Address

5409 Waverly St., Montreal

Quebec, Canada H2T 2X8

Tel.: (514) 948-2520 / Fax: (514) 274-9456

**Editorial** (514) 274-1128

**Advertising** (514) 948-0509 • sales@scena.org

Gregory Cerallo

Mario Felton-Coletti

Christine Rogers

Julie Roy

info@scena.org • Web: www.scena.org  
production – artwork: graf@scena.org

**The Music Scene Ontario** is the English Canada sister publication of *La Scena Musicale*. It is dedicated to the promotion of classical music and jazz.

TMSO is published three times a year by La Scène Musicale / The Music Scene, a registered non-profit organization and charity. Inside, readers will find articles, interviews and reviews. *La Scena Musicale* is Italian for *The Music Scene*.

### Subscriptions

Surface mail subscriptions (Canada) cost \$20/yr or \$35/2 yrs (taxes included) to cover postage and handling costs. Please mail, fax or email your name, address, telephone no., fax no., and email address.

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Ver : 2008-03-21 © La Scène Musicale / The Music Scene.

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ISSN 1916-159X (Print) ISSN 1916-1603 (Online)

Canada Post Publication Mail Sales Agreement No. 40025257

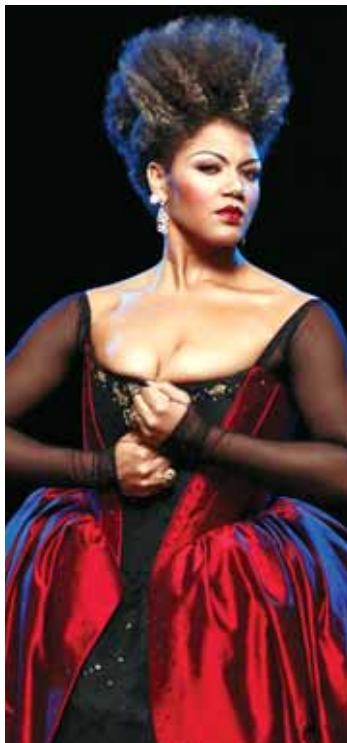
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# Isabel Bayrakdarian and Russell Braun

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## Mélisande & Pelléas



Wah Keung Chan

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A prince, Golaud, lost in a forest, finds a young woman and takes her home as his wife. This opening sequence of Claude Debussy's operatic masterpiece *Pelléas et Mélisande* lends itself to many interpretations and hidden meanings. "The Belgian librettist Maurice Maeterlinck wrote in a symbolic style; the words have a deeper meaning, not just in face value," said Canadian baritone Russell Braun, who will be portraying Pelléas for the 8<sup>th</sup> time, and the first time in Canada at the Canadian Opera Company. "The forest is our morality," said Braun. "At the very beginning, Golaud says, 'I cannot escape from this forest.' The forest is from his thoughts and psyche. The very first sentence shows what you can expect from the rest of the opera. Every character has moments where they talk in great symbolic ways. Debussy really understood that you can get into this kind of almost-trance by listening to the images in the story."

"Mélisande [the woman Golaud discovers] is the most enigmatic character of the opera," said Braun. "She can be a chameleon to whichever man is with her, she can be easily dominated. The very first thing she said is, 'Don't touch me, don't touch me, or I'll throw myself into the water.' Golaud questions her about her origin, and all she said is that she has thrown her crown into the water, at the bottom of this well. As a listener, you are drawn into this wonderful psychology. What does the well represent and what was the crown? For me, it's the most satisfying 3.5 hours of music theatre."

Joining Braun in her first *Mélisande* is Canada's four-time Juno award-winner, lyric soprano Isabel Bayrakdarian. "Mélisande is a mystery at the beginning and at the end," said Bayrakdarian. "Someone has said that she is one of Bluebeard's wives who has escape. Her reactions range from childlike to the profound."

For the 42-year old Braun, playing Golaud's younger brother Pelléas may have been pre-destined. The son of legendary Canadian baritone Victor Braun who was himself a famous Golaud, Braun remembers seeing his first *Pelléas et Mélisande* at age 9. It was in this opera at the 1997 Salzburg Festival, during his first year as Pelléas, where he performed with his father for the first on the same stage. "It was wonderful to play the opposites."

Braun's high baritone is ideally suited for Pelléas, whose tessitura lies between tenor and baritone; at about 50 performances, this role is the one he has most frequently sung. "I understand French repertoire. You have to really adore it to perform it well. It takes commitment to understand the style and the language." In fact, when he first auditioned for Richard Bradshaw, the first role the late maestro discussed with Braun was Pelléas. "It was Richard Bradshaw's favourite opera. We had talked of doing this together for years."

The intrigue in the story begins when Golaud brings Mélisande back to the kingdom of Allemonde. Pelléas has been chomping to leave the dreary and oppressive realm. "The day Mélisande lands, Pelléas says the ocean sounds different," said Braun. "He senses her presence, and that she brings something new to this rigid society." Bayrakdarian adds, "Mélisande says she

fell in love with Pelléas when she first saw him, but we don't have that scene. And throughout the opera, she doesn't show it."

At first, the relationship between Pelléas and Mélisande is quite childlike. At a fountain, Pelléas and Mélisande are playing. She tosses her wedding ring and it is lost in the fountain. "There is a subconscious trying to erase her present, to start it with her new man," said Bayrakdarian. "You don't throw your ring over a huge body of water. I'm still not sure how much of what she does is intentional and how much of it is fate."

For Bayrakdarian, who has been going from success to success in more cheerful roles, *Pelléas et Mélisande* is quite a departure. "It's very different, musically and dramatically, from all the roles I've portrayed so far. It's almost like a chamber opera. Especially for Mélisande, it's all conversation. It's almost like singing Debussy's art songs but with orchestral accompaniment, like a song cycle of 20 scenes."

"I love how Debussy created this character through the music, dynamics and the lack of repetition of text," said Russell. What are the challenges of singing Debussy? "It's to find moments

where you can let your passion be expressed very freely and also find moments of restraint. Treat it as very pure music. We tend to think that impressionist music is just a wash of colours and dynamics, but it is very precise and the rhythmic patterns are very closely married to the emphasis of the words. You don't have to interpret this music, you just have to be honest. Be a little conservative and the magic of the score will come together." What does Braun mean by restraint? "There are complex rhythmic structures in the score, where triplets are followed by eighth notes and sixteenth notes. It is very specific writing; if you treat them as ad-lib improvisation, the piece will lose some of its magic. Just be very true to the score."

As the story unfolds, the passion between Pelléas and Mélisande deepens. Meanwhile, Golaud becomes very suspicious and jealous. "Golaud tears Mélisande by the hair at one point," said Braun. "There is a very violent aspect of his character. Many directors consider the opera a dream of Golaud's. He's the protagonist. The opera should really be called Golaud."

Hearing Braun speak so highly of the bully, it still comes as a surprise when the soft-speaking baritone reveals that he would wish to sing the role of Golaud next. "I don't have him in my calendar," said Braun, "but most colleagues who sing Pelléas yearn to sing Golaud. It's full of extreme emotions. Pelléas is more passionate and full of love. Golaud is tender, brutal, thoughtful and grotesque. It's an incredible rich character to play. I like to play villains. My most recent villain was Enrico in *Lucia*. In every villain, there is a purpose. Every villain had a mommy and daddy. You have to find sympathy in the character. I'm singing some interesting repertoire that I enjoy and that challenges me. I love Britten. I will sing the Traveller in *Death in Venice* in Vienna. My voice will essentially be lyrical. The colour is darkening. With it I can attempt to sing more adult characters."

In Act 4, Pelléas, realizing that the story will end badly, plans to leave the kingdom, but seeks one last secret meeting with Mélisande. "He real-

Photo: Johannes Ilkovits



Victor Braun (Golaud), Dawn Upshaw (Mélisande) and Russell Braun (Pelléas), *Pelléas et Mélisande*, 1997 Salzburg Festival



Photo: Dario Acosta

## BAYRAKDARIAN ON SINGING WHILE PREGNANT

Four months ago, Isabel Bayrakdarian was on stage at the COC singing Susanna in *The Marriage of Figaro* while nine months pregnant. "If there had been a sixth performance, I would have cancelled," said Bayrakdarian. "By the fifth show, my legato was non-existent." That bump is now a 3-month old boy name Ari, which is Armenian for "brave." Just one month after giving birth, Bayrakdarian was back in the recording studio and also sang her first Norina in *Don Pasquale* at Opera Colorado. "During pregnancy, hormones do very, very interesting, unusual and unexpected things to the voice. All your vital organs are being crushed by the baby, so your lung capacity is significantly reduced. You don't feel the same support as before because the sensation is different. I was advised that one way to be in touch with my support was to always be aware of the muscles that "cradle" the baby. If one hadn't tapped into these muscles before, what the baby does is put pressure on those muscles, and one would have no choice but to feel the diaphragm and feel that support."

"The down side is that because of the water retention, the vocal chords are swollen, and the voice can sound heavier. I had to work even harder to get the same ease with the *passaggio* to the high notes because it was a bigger instrument. The flip side is that this richer sound came in very handy when I was recording the *Tango Notturmo* CD. The second session of the recording was done when I was 6 months pregnant, and to this day, when I listen to the recording, I surprise myself with the great low notes."

How did her voice feel after giving birth? "As soon as the baby was born, it was nice to go back to normal, except normal became a different reality. As a nursing mother, the hormones still have an impact on my voice. While certain technical things are much easier, I still have to work on other aspects to make it sound like it did before. Also, I sang with this richer sound for so many months while pregnant, it is not surprising that, having fallen in love with that sound, I yearn to have it all the time."

Bayrakdarian's voice has always had the warmth in her timbre, suggesting a Mimi or Violetta. "I have always waited for the right time. Maybe I'm ready to do it now, in a smaller house, where it would seem like a chamber piece." Judging by recent reviews, she is well on her way.

izes he has to protect her and the only way is to leave," said Braun. "He says in a wisp of a breath, in one second, 'Je t'aime.' It just slips out. She replies in a very slow and honest way, 'Je t'aime aussi.' That's just it, the love duet."

Pelléas sees Golaud lurking, and he knows his life is going to end. "It's the only moment in the opera where Pelléas and Mélisande sing together in unison, 'donne, donne' and they kiss," explains Braun. "He sees his death as another way to escape this horrible kingdom. It's also the only way he can consummate his relationship with Mélisande." Golaud sneaks up on Pelléas and stabs him to death.

In Act 5, Mélisande has given birth prematurely to a child and she assures Golaud that the child is his. "Mélisande is such an enigma," said

Bayrakdarian, "nobody really knows whose child it is, although I believe nothing happened between her and Pelléas." The scene will be an emotional one for the soprano who last performed at the COC just 4 months ago as Susanna in *Marriage of Figaro* while nine months pregnant. "Had I planned it better, I would have been pregnant now," she laughs. "Actually, I'm glad it happened this way." ■

› **Claude Debussy: Pelléas et Mélisande, Canadian Opera Company, Isabel Bayrakdarian, Russell Braun, Pavlo Hunka, Jan Latham-Koenig, conductor, Nicholas Muni, director. May 6, 9, 11 (2 PM), 14, 17, 20, 22, and 24 (4:30 PM) at 7:30 PM. coc.ca**

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# MEASHA BECOMES ELETTRA

THE ECLECTIC CANADIAN DIVA TACKLES HER FIRST-EVER MOZART ROLE

Joseph K. So

**T**racking down Measha Brueggergosman for an interview is no easy task. Not that she is some haughty diva playing hard to get – she’s always game for some down-home banter. It’s just that her schedule has been brutal lately. In the last couple of months, she made her London Symphony Orchestra and Concertgebouw debuts, sang showcases for Deutsche Grammophon to promote her new CD, *Surprise*, plus concerts in Barcelona, in a wide-ranging repertoire from *Nuit d’été* to *Glagolitic Mass* to Messiaen’s *Poèmes pour Mi*, all the while trying to learn a new role. I finally snag her on the phone from Rome, where she was working with coach Leonardo Angelini. “Yeah, it’s been a ‘worky’ last couple of months,” says Measha, sounding her usual cheery self despite the gruelling schedule. How does it feel to escape the Canadian winter by spending some time in the Eternal City? “It’s actually quite stormy here, but it’s still Rome – so who cares! (laughs)”

Brueggergosman was taking time out from performing to prepare Elettra in *Idomeneo* in Rome. It will be quite a change of pace for her, who last sang opera in summer 2006 as Juno in Joseph Martin Krauss’ *Aeneas in Kathargo* for Stuttgart Opera. And she hasn’t sung an operatic role in Canada since Madame Lidoine in *Dialogues of the Carmelites* for Vancouver way back in 2005. But things are about to change. She has signed an exclusive contract with DG, the prestigious “Yellow Label”, a coveted prize given the current contraction of the recording industry. She has also lost a staggering 150 pounds, metamorphosing into a svelte and glamorous star, in demand at all the highest profile events. For starters, millions across the country heard her sing the national anthem on TV at the Canada Day celebrations in Ottawa; she made her New York Philharmonic debut in front of 60,000 in Central Park; she headlined important fundraising efforts, guested on hip TV shows like *Project Runway* and served as the Canadian goodwill ambassador for African medical and research foundation – not too shabby for a girl from Fredericton, eh? Signed to IMG, a high power agency that manages some of the biggest names in the business, her career is being carefully built by her management in conjunction with her record label. Already plans are underway for a second CD – “possibly a disc of songs by women composers or songs inspired by women, like *Frauenliebe und Leben* or *Wesendonck Lieder*.”

Given her remarkable physical transformation, opera would appear a natural evolution. “I am really excited to be singing Elettra in Toronto, especially now that I am more comfortable with my Italian!” Warming to the subject, Brueggergosman continues, “I chose this project because of Opera Atelier and the kind of work Marshall (Pynkoski) and Jeannette (Zingg) do, their ability to fuse many genres of the arts into one spectacular event. After I saw a few of their productions, I knew I wanted to be part of the team.” Highly stylized movements are part of the OA aesthetic, Measha is keen to work on this with director Pynkoski. “It’s great working with Marshall, who helps to free me physically and get the voice, mind, and body all connected as one. I embrace and love my body more in the process. We have already

met a few times, to stage a few things and start working so I can gain familiarity with his process.”

Given her larger-than-life persona, Elettra would appear to be a natural fit dramatically. The soprano relishes a chance to recreate this iconic figure, the subject of operas from Baroque to 20<sup>th</sup> century, all the way up to *Mourning Becomes Electra* by Martin David Levy. “Elettra is motivated by her emotions – Mozart’s orchestration and compositional language reflect the storm that rages within her. You don’t always get that in Mozart and you sometimes have to create more than what is on the page. Elettra is ferocious but she is still a woman, that’s what makes one relate to her. She’s got the humanism that she tries not to show, but in trying not to show it, she reveals it all the more.” And of course Elettra has the spectacular, scene-chewing “D’oreste d’Ajace”. “With the storm raging in the orchestra, you can get carried away so quickly – the whole idea is to stay calm!” laughs Measha. Staying calm and saving her voice will be key, since the gruelling schedule means singing six performances in eight days: “there’s going to be a lot of *nothing* around these performances! Don’t anybody call or invite me out, I’ll be doing nothing, complete silence!” (hearty laugh)

After *Idomeneo*, more juicy roles are beckoning. She just got engaged to sing her first-ever Valentine, in a concert *Les Huguenots* for New York City Opera and Gerard Mortier. Then comes a reprise of Sister Rose in *Dead Man Walking* in 2009, followed by Elisabetta in *Don Carlo* in 2010, both for Houston Grand Opera – “that’s my dream season! For me, these three men – Mortier, Pynkoski and Patrick Summers in Houston – I know I can trust them; their vision is their final word.” Of course it begs the question whether there are plans to sing for the COC? “No, not as yet...I am very open to it, but no one has called (more hearty laughs)” With her datebook filling up fast, let’s hope the COC won’t dawdle too long.

To be sure, opera is essential in building a traditional classical career, but then Brueggergosman is never one to be limited by tradition. She’s already a “hot property” in popular culture. A high profile gig is hosting as well as performing at the Saturday Night Juno Gala on April 6. “It’s very exciting – let’s face it, when was the last time we saw classical music at the Junos? I hope it’ll open doors for other colleagues of mine, to spread the good word of classical music.” The summer will find her back concertizing on both sides of the Atlantic. A June recital in Ireland with pianist Roger Vignoles, followed by concerts in Switzerland and Spain, in repertoire as diverse as Alban Berg’s *Wozzeck Fragmente*, Tove in Schönberg’s *Gurrelieder*, and *Four Last Songs* with Manfred Höneck and the Czech Philharmonic. Toronto audiences will also get to hear her *Four Last Songs* with the Toronto Symphony next season – “I love working at home. I get to sleep in my own bed, my own house, I get to go to my own coffee shop, see my friends, and eat in my favourite restaurants – nothing beats that!” ■

*Idomeneo* runs for six performances at Toronto’s historic Elgin Theatre (189 Yonge Street): April 26, 27, 29, May 1, 2 and 3, [operaatelier.com](http://operaatelier.com)



PHOTO: BRUCE ZINGER



# PROFILE: SOPRANO SIMONE OSBORNE

## MET AUDITIONS WINNER

Joseph K. So

PHOTO: MARTY SOHL



**H**ow does it feel to be 21 and on top of the world? Ask Simone Osborne. The Vancouver soprano has just won the highly coveted Metropolitan Opera Auditions. There have been young Met winners before – Canadian soprano Isabel Bayrakdarian comes to mind. But the last time it was won by someone as young as 21, it was the great Teresa Stratas in 1959 almost half a century ago. Interestingly the music that likely clinched Osborne's win was Mafienka's aria, sung in impeccable Czech, from *The Bartered Bride*, one of Stratas' greatest roles. "People say to me 'I guess you are the new Stratas,'" says Osborne over the phone from Vancouver. "Like her I'm small and have brown hair, and I'll probably end up having the same voice type." While it is great to be in such company, Osborne is much too smart to let lofty comparisons go to her head. On the phone and in radio interviews, Osborne comes across as warm and down-to-earth, articulate, remarkably mature, sensible and level headed, just the right combination of talent and smarts that will serve her well.

The Vancouverite Osborne does not come from a musical family. "My father is a trial lawyer and my mother a physiology professor at UBC. There's no musician in my family – I have a great aunt who plays the piano and that's about it!" But Osborne gravitated to music early, always singing and humming to herself as a toddler. The young Simone was accepted into two choirs, including the Vancouver Bach Children's Choir – "I thought I was a tenor! I'd sit with the boys, belting. I didn't know how to use my head voice and didn't sound like the rest of the girls." At 16, she got a part-time job at Dairy Queen to pay for her singing lessons, later entering the opera program at UBC, where she is in her last year of undergraduate studies. Asked to describe her own voice, Osborne replies: "It's a funny question... everybody in New York was asking me what I thought I was. I think the best answer is that I'm 21! I have an upper extension, so for a few years I was singing as a coloratura because my teacher wanted me to keep up with the high register and so that I didn't sing too heavy. I've always loved Puccini and Verdi – my idol is Mirella Freni. My teacher wouldn't let me touch the stuff...she's right of course. I have a joke – when people ask me about my voice, I tell them I'm 21 and I don't know what the *fach* I am!" (gales of laughter).

Osborne has already amassed an impressive resume for someone so young – the complete role of Mafienka at Opera Nuova, a summer program in Edmonton, and Susanna in *Marriage of Figaro*, which she sang in Europe when she was all of 19. Her affinity to the Czech language and culture sprang from having spent six months in the Czech Republic, performing and absorbing the culture. That Czech experience paid off last November when

she won the 9<sup>th</sup> International Czech and Slovakian Montreal Music Competition organized by the Jeunes Ambassadeurs Lyriques.

Osborne pays tribute to many people for their support and encouragement. Top on the list is her teacher Nancy Hermiston who flew to New York to be with her – "my teacher is at the heart and soul of it all", her coaches Timothy Cheek, Miloš Repický and Carol Isaac who trained her in the intricacies of the Czech language, and established singers like Judith Forst, who sent her notes of encouragement at every stage of the Met competition. "When I won in Seattle, she called and said – don't try to fill the (Met) hall...it's a huge house. Just sing with your voice and you'll be heard." It turned out to be great advice, as her well-focused, crystalline tone impressed the judges and audience alike. Even though Osborne kept her nerves under control by pretending that it was just another show, the experience of singing on the Met stage was overwhelming: "When I think of all the greats who have sung on that stage! At 21, you don't really feel worthy to be on that stage. When they announced I had won, I came through the back to go out front and looked at the audience and the theatre... I don't think I will ever forget that moment. It makes me want to work for the rest of my career to maybe step out there again."

With her Met success, already there are agents and managers offering to represent her. Several conservatories in the U.S. have expressed interest in having her while letting her do professional work on the side. Osborne has the good sense to know what she needs to work on, and that it's best to wait and look at the offers in terms of learning experience, and how to become a better singer. For now, her \$15,000 prize money goes into a savings account. "It's important to use it the best way I can, for career development, for expenses like when I go the Academy of the West this summer. This career path is so unpredictable, I'd like to make sure I have a little safety net." Work is definitely in the cards for Osborne, as are more competitions. She has already been accepted into the Palm Beach Opera Competition for young singers 23 and under in April, vying for part of the \$85,000 prize money; and she'd love to try her hand at future Operalia, Neue Stimmen and Montreal Vocal Competitions. "Winning the Met doesn't determine whether you are going to be successful. For me everything is a learning experience. At 21 I don't think it's smart to do too much performing. It's better to learn and hone my craft. It's good to have something to strive for. The prize money is wonderful, but at the end of the day, it's not about winning... it's all about the audience. If I can touch somebody with the music, I have done my job, and being true to the art form I love so much." ■

# KARLHEINZ STOCKHAUSEN

## LEFT TO INSPIRE

Michael Vincent

**O**n December 5<sup>th</sup>, 2007, the world of twentieth-century classical music was hit with the news that one of its brightest stars had passed away at the age of 79. Reaction was swift, with blogs popping up in droves voicing tributes, odes and eloquent memories. One need only read one or two of the hundreds of tributes to understand the legacy that this 20<sup>th</sup>-century master has left behind.

Karlheinz Stockhausen composed more than 300 individual works during his lifetime and was best known for his pioneering work with electronic music in the 1960s and 70s. His bold approach to composition helped earn him reverence among some of the most significant 20<sup>th</sup>-century composers such as John Cage, Wolfgang Rihm, Miles Davis, Herbie Hancock and Frank Zappa. The Beatles paid tribute to Stockhausen by putting his picture, along with other icons, on the cover of "Sergeant Pepper's Lonely Hearts Club Band." Popular musicians such as Sonic Youth, Kraftwerk and Björk have also cited him as a major musical influence.

Stockhausen's earliest musical influence was Hermann Hesse's *The Glass Bead Game*, which led towards his belief that the highest calling in life was that of a musician. This Wagnerian view gave him a way out of his troubled experiences as a youth growing up in war-ravaged Cologne, Germany. In December 1932, his mother had a nervous breakdown and was institutionalized as a result. Two months later, his youngest brother died. During this time, he began studying piano. At the age of 14, Stockhausen's father remarried, leading to an unpleasant relationship with his new stepmother, resulting in his leaving home and boarding at a teachers' training college in Xanten, Germany. There, he continued to study piano and learned to play the oboe and violin. It was at this time that he discovered the horrific fate of his mother who, after being treated at the asylum, became a victim of the Nazi policy of euthanasia for "useless eaters." (Stockhausen would later dramatize his mother's death in his opera *Donnerstag aus Licht*)

In 1944, a young Stockhausen was conscripted into the army and worked for a short time as a stretcher-bearer. During this time, his father became a Nazi protégé and went to war on the eastern front, where he went missing and was presumed dead in battle. Now an orphan at 16, Karlheinz Stockhausen moved back to Cologne to attend the Musikhochschule, where he met his first wife, Doris. There he delved deep into the music of Bartók, Hindemith and Stravinsky, and read the works of Rilke and Hesse. His progress was rapid and he gained the support of the critic Herbert Eimert, and made the acquaintance of Olivier Messiaen. This early period produced his notable *Kreuzspiel* (Crossplay) for oboe, bass clarinet, piano and percussion. Though routinely described a "serial" composition, it uses constant reordering of the twelve-tone scale, and novel means by which to control pitch, duration, dynamics and register. Its precocious precision of direction, intent and expression – real, full-blooded expression – set the tone for his vast and varied

œuvre. Through his patron Eimert, Stockhausen was given access to the Cologne Radio studio, which led to the creation of his first masterpiece, famous for its mixture of electronic music and the human voice: *Gesang der Jünglinge* (1954).

Stockhausen works can best be described as genre defying and groundbreaking. He was one of the first composers to create both electronic and instrumental works. His early electronic works included his *Electronic Studies 1 & 2* (1953 & 1954) and his *Hymnen* (1966-67), the latter of which uses electronically manipulated national anthems. He also composed his famous *Tele-musik* (1968), in many ways perfecting his grander epic vision affecting many works yet to come. Stockhausen described the process used to compose this work as the "...intermodulation between old 'found' objects and new sound events which I made using modern electronic means – a higher unity is reached: a universality of past, present and future, of distant places and spaces: Tele-musik."

Stockhausen was also interested in bridging the space between acoustic and electronic composition, through works such as *Gesang der Jünglinge* (1955-56), *Kontakte* (1958-60) and *Mixtur* (1964/67/2003). Both elements are seamlessly combined via tape manipulation techniques to create an extraordinary balance between acoustic and synthetic sounds. He showed us that musique concrete need not be a soulless collection of abstraction and could be humanised by including elements such as a child's voice.

Considering the labour-intensive technology and cumbersome editing equipment available at the time, Stockhausen's music becomes all the more astounding when heard today. He embraced the technologies of the day and pushed the boundaries to conjure up real and beautiful harmony from the most unlikely of media. His work sparked a new approach to composition, helping to pave the way for the

development of electroacoustics, and mixed live and pre-recorded sound.

Stockhausen never stopped producing even when he was older. Relatively recent works include the truly outrageous *Helicopter String Quartet* (1993), which features four different helicopters flying around outside the concert venue and played live via a video feed inside the concert hall. But his most monumental work was *Licht*, a cycle of seven operas, 29 hours in duration based on each day of the week. Sadly, 26 years in the making, Stockhausen never had the chance to see his Wagnerian vision unfold. The *Licht* cycle is scheduled to receive its first full staging in 2011, in northern Germany. Only time will tell whether Stockhausen's achievement lives up to its all-encompassing ambition.

In one of his last public interviews, Stockhausen fatefully reflected upon his legacy. "My life is extremely one-sided: what counts are the works as scores, recordings, films and books. That is my spirit formed into music and a sonic universe of moments of my soul." Like Mozart, who incidentally died on the same day a little over 200 years earlier, this extraordinary life is being retold and his work re-examined to perhaps become touchstones for centuries to come. ■

# UPCOMING CONCERTS

## TORONTO INSTRUMENTAL PREVIEW

Graham Lord

BENJAMIN ZANDER



The TSO kicks off April with a bang: Benjamin Zander leads the orchestra through one of the most challenging, yet rewarding, staples of the repertoire, Mahler's *Symphony No. 5*. From the solitary trumpet call that opens this masterpiece to the frenzied counterpoint of the Rondo-Finale, the Fifth

truly embodies the philosophy behind Mahler's famous quote: "The symphony should be like the world; it must embrace everything." Shows are on April 3 (8:00 PM) and April 5 (7:30 PM), coupled with pianist Garrick Ohlsson's interpretation of Mozart's final piano concerto, No. 27. Mozart's *Overture to The Marriage of Figaro* also accompanies the April 3 performance. Other highlights from the remainder of the season include Messiaen's magnificent *Turangalila Symphony*, an exotic tapestry of sound inspired by the Tristan and Isolde myth, presented April 16 and 17 (8:00 PM) with Peter Oundjian at the helm. Featured in the work are remarkable solo parts for piano (Marc-André Hamelin) and ondes Martenot (Jean Laurendeau). French organ virtuoso Olivier Latry, professor at the Conservatoire de Paris, will perform Québec composer Jacques Hétu's concerto to start the program. Estonian conductor Eri Klas starts concerts on April 30 and May 1 (8:00 PM) with music from his homeland by Arvo Pärt, *Fratres*. Then, Russian pianist Alexander Toradze responds with music from his native country: Prokofiev's *Piano Concerto No. 3*, one of the most demanding showpieces in the repertoire. Rounding out the program is Tchaikovsky's turbulent *Symphony No. 4*, which is repeated on May 3 (8:00 PM) with Oundjian conducting, although the show is already sold out. Why? Perhaps it's the soloist who will perform a Shostakovich concerto on that program...Yo-Yo Ma. Itzhak Perlman will display his skills, both as a conductor and violinist, as he leads the orchestra through symphonies by Beethoven (Fifth) and Mozart (Twenty-Fifth) and teams up with TSO principal oboist Sarah Jeffrey to play Bach's *Concerto for Violin and Oboe*. Concerts are on May 21 (8:00 PM) and May 22 (2:00 PM). Finally, an all-Brahms program, led by the young phenom

conductor from Québec, Yannick Nézet-Séguin, features British pianist Stephen Kovacevich in *Piano Concerto No. 2*, before the orchestra dives into *Symphony No. 4*, the composer's last and, arguably, most dramatic. Believe it or not, this represents only a selection of the programming offered by the TSO to finish the 2007-08 season; [www.tso.ca](http://www.tso.ca).

Tafelmusik Baroque Orchestra also offers some fireworks to close out their season: first up, Beethoven's *Symphony No. 7* and *Symphony No. 8*. On period instruments, the orchestra will be able to illustrate very clearly how Beethoven pushed musicians of his day to the absolute limit. This is not to say, of course, that Tafelmusik is not up to the challenge; their Juno-winning recording of the Fifth and Sixth more than validates their prowess in attacking Beethoven. Concerts take place March 27-30 at Trinity-St. Paul's and April 1 at George Weston Recital Hall (all shows at 8:00 PM, except 3:30 PM on the 30<sup>th</sup>). Next, Canada's star countertenor Daniel Taylor teams up with English soprano Carolyn Sampson to interpret arias and duets by Handel; some of his greatest operas, including *Julius Caesar*, *Tamerlano*, *Rodelinda* and *Rinaldo*, will be on the program. All concerts are at Trinity-St. Paul's: April 9 (7:00 PM), April 10-12 (8:00 PM) and April 13 (3:30 PM). Tafelmusik's 2007-08 season finale? Mozart's *Requiem*. Though not everything you saw about this work in *Amadeus* may be true, it is still a masterwork for the ages, still shrouded in myth and mystery. Soloists are Shannon Mercer, Margaret Bragle, Colin Ainsworth and Nathaniel Watson, and the Tafelmusik Chamber Choir naturally joins the orchestra for this program, which also includes Haydn's *St. Cecilia Mass*. Shows are at Trinity-St. Paul's on May 7 (7:00 PM), May 8-10 (8:00 PM), and May 11 (3:30 PM).



[www.tafelmusik.org](http://www.tafelmusik.org)

Orchestral music is not the only instrumental fare in the Toronto scene, of course, so here are some upcoming chamber music highlights: the Women's Musical Club of Toronto presents The Beaux Arts Trio as part of the ensemble.

## THE FIGHT FOR CLASSICAL PROGRAMMING AT THE CBC

Graham Lord

For classical music fans, it has been essentially impossible not to notice the recent changes at the CBC. On February 11<sup>th</sup>, CBC Records general manager Randy Barnard claimed the label was "refocusing [its] intent to non-classical releases" and admitted that no recording projects were "in the can", in spite of a Grammy win in the category of "Best Instrumental Soloist(s) Performance With Orchestra" only a day earlier (CBC 5241: James Ehnes, Bramwell Tovey, and the Vancouver Symphony Orchestra). This was remarkably poor timing for such an announcement, and left many observers shaking their heads in disbelief. Furthermore, the CBC has announced radical changes to its weekday programming for Radio 2 effective in September: most notably, longstanding popular programs such as Jurgen Gothe's *Disc Drive*, Rick Phillips's *Sound Advice* and Eric Friesen's *Studio Sparks*, will be pulled off the air in the coming months. According to the CBC blog, the new weekday morning slot (6-10 AM) will be filled with "less classical, more light contemporary like Diana Krall and Joni Mitchell," while the so-called "drive time" afternoon slot (3-6 PM) will feature "no classical – instead, a wide variety of genres from world music to blues to contemporary." Reaction to these

changes has been fierce as classical music fans have made their displeasure known through a number of initiatives, including a campaign to flood the CBC website with comments and a Facebook group entitled "Save Classical Music at the CBC" (reaching well over 6000 members in its first three weeks). A CBC spokesperson responded by saying the new schedule "reflects the incredible range of musical genres created by and for Canadians," which is a "fundamental part of our mandate." On March 13, Globe and Mail columnist Russell Smith wrote: "The point of having a government-funded radio station is not to garner the largest possible audience. If that were the goal, and that goal were attained, such a station would be commercially viable and no longer in need of government support...A radio station that is indistinguishable from commercial stations – other than by its fanatical niceness – will have no reason to receive government support. Why not just shut it down already?" This, of course, is a hard question to ask, but a worthy one all the same. Our position is that the role of a public broadcaster is to offer quality programming, and not chase ratings. Hopefully the powers that be at the CBC will reverse their recent misguided decisions. ■



ble's 52<sup>nd</sup> and, sadly, final season. Anchored by pianist Menahem Pressler (who has been with the ensemble since its inception), the Beaux Arts Trio is one of the most celebrated chamber ensembles in living memory, and will conclude its career at Tanglewood this summer, the festival site where the group was formed. In Toronto, it will perform Beethoven's *Archduke*, Schubert's *Trio D. 929*, and a work by György Kurtág. This landmark concert takes place on April 10 at 1:30 PM at Walter Hall, in the University of Toronto Music Building. The Amici Chamber Ensemble closes its season with *Hungarian Contrasts*, featuring works by Bartók, Kodály, and Dohnányi in music for strings, piano, and clarinet. The artistic directors of Amici are Joaquín Valdepeñas (clarinet) and David Hetherington (cello); they are joined by violinist Jonathan Crow, violist Teng Li and pianist Orli Shaham for the concert, which is at the Glenn Gould Studio on April 6 at 3:00 PM. Finally, Music Toronto presents, among others, the St. Lawrence String Quartet, one of Canada's most highly regarded chamber ensembles, on May 1 (8:00 PM). Appropriately enough, the concert is at the St. Lawrence Centre, at the corner of Front and Scott Streets; the program includes Dvořák's *Cypresses*, Hindemith's *String Quartet No. 3* and Beethoven's *String Quartet in Bb*, op. 130 with the *Grosse Fugue*, op. 133.



ST. LAWRENCE STRING QUARTET

## SOUTHERN ONTARIO VOCAL PREVIEW

Joseph K. So

For winter-weary Ontarians, spring can't come soon enough. This is doubly true for voice buffs, since spring will bring several delectable operas and recitals. Top on my list is – a draw, between *Eugene Onegin* and *Pelléas et Mélisande*, part of COC's spring season. The chief attraction of the Tchaikovsky opera is baritone Brett Polegato's first outing in the title role. Having sung in many great houses of the world the likes of La Scala, Glyndebourne, Geneva, and Paris Opera, Polegato is now shifting his career more to this side of the Atlantic. Irish soprano Giselle Allen, last seen as Marie in *Wozzeck*, is back as Tatiana. Allyson McHardy's dark, rich mezzo is tailor-made for Olga, and Russian tenor Daniil Shtoda, the second-cast Alfredo from last season, is Lensky. The production comes from Strasbourg, with veteran Brit Richard Armstrong at the helm. Nine shows from April 2 to

30. The other major event is a revival of the terrific production of *Pelléas et Mélisande* by Nicholas Muni, with a superb cast – soprano Isabel Bayrakdarian and baritone Russell Braun as the star-crossed lovers. Bass-baritone Pavlo Hunka returns as Golaud. Bass Richard Wiegold, a voice I am not familiar with, makes his COC debut as Arkel. Making a welcome return to the Company is conductor Jan Latham-Koenig. I particularly admired his work in Poulenc's *Les dialogues des Carmélites* for Strasbourg, so it will be good to have him back. Eight performances run between May 6 and 24.

Sandwiched between these two high-power revivals is a perennial favourite, Rossini's *Barber of Seville*. This production is unusual in that all three principal roles are virtually unknown to Canadian audiences – Albanian mezzo-soprano Enkelejda Shkosa (Rosina), Macedonian tenor Blagoj Nacoski (Almaviva), and Russian baritone Rodion Pogosssov (Figaro). They come with impressive credentials. Nacoski excels in Mozart, as Tamino, Ottavio, Ferrando, and can be seen in the 2006 Salzburg DVD of *Il sogno di Scipione*. Pogosssov has sung Papageno in the Julie Taymor production of *Magic Flute* at the Met, and recorded a highly regarded debut CD on EMI of Tchaikovsky, Rachmaninoff and Grieg songs. Shkosa was engaged by Colin Davis for his Berlioz cycle as the lead soloist in both *Damnation of Faust* and *Béatrice et Bénédict*. I look forward to hearing them in Toronto. There are also a few familiar faces back at the COC – Patrick Carfizzi as Bartolo and Burak Bilgili as Basilio. Peruvian conductor Miguel Harth-Bedoya, music director of the Fort Worth Symphony, makes his Company debut, conducting 9 of the 11 performances, with the other 2 under the baton of COC assistant conductor Steven Philcox. Performances are between April 16 and May 23. Tickets for all three operas may be purchased online at [www.coc.ca](http://www.coc.ca) or by calling 416-363-8231, or in person at the Four Seasons Centre Box Office (145 Queen St. W., Toronto).

In addition to the COC, the other big operatic news is superstar Measha Brueggergosman's first-ever Elettra in Mozart's *Idomeneo* for Opera Atelier. Her forays into opera have been rare, the last in Canada was as Madame

BRETT POLEGATO



Lidoine in Vancouver Opera's *Les dialogues des Carmélites* three years ago. Her last operatic appearance anywhere was as Juno in Joseph Martin Krauss's *Aeneas in Kartago* for Stuttgart in summer of 2006, so this *Idomeneo* is not to be missed if you are curious about Measha in opera. Also appearing is the terrific male soprano Michael Maniaci as Idamante. Croatian tenor and Baroque/Mozart specialist Kresimir Spicer sings *Idomeneo*. He can be heard in the DVD of *Il Re Pastore* from the 2006 Salzburg Festival. There will be six performances, closely packed together, from April 26 to May 3 at the Elgin Theatre. For more information and tick-

ets, go to [www.operaatelier.com](http://www.operaatelier.com). If you have a taste for off-the-beaten-path repertoire and don't mind piano accompaniment, give Rimsky-Korsakov's *The Snow Maiden* a try. It is being given by the venerable Opera in Concert on April 6 at the Jane Mallett Theatre. You are unlikely to ever hear it fully staged by the mainstream Canadian companies, so this is a rare opportunity not to be missed. For those who want lighter fare, Toronto Operetta Theatre is putting on Gilbert and Sullivan's ever-popular *The Mikado* from April 22 – 28, with a preview on April 20, at the Jane Mallett Theatre. Tickets can be purchased online from [www.torontooperetta.com](http://www.torontooperetta.com) or by calling 416-366-7723 or 1-800-708-6754. Operatic activity outside Toronto is sadly lacking this year; Opera Mississauga has been out of business for a couple of seasons now, and Opera Ontario has suspended its current season due to a severe financial crisis. The company website states: "We will be back soon with important information about the future of Opera Hamilton." Let's hope that this long-running company that has showcased many up-and-coming Canadian and international artists over the years can find a way to continue.

On the recital front, the two high-profile events are a duo recital with tenor Michael Schade and Russell Braun (March 28) and baritone Bryn Terfel (April 15), both part of the Roy Thomson Hall vocal series. No program information is available for either show at press time. Tickets can be purchased online at [www.roythomson.com](http://www.roythomson.com). There are also several Toronto Symphony concerts of interest – chief among them a Mahler Fourth with the crystalline voice of soprano Barbara Hannigan as the soloist (March 12 & 13, Roy

## the voyage out

### TALISKER PLAYERS CHAMBER MUSIC

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Information: 416-466-1800  
[www.taliskerplayers.ca](http://www.taliskerplayers.ca)

Thomson Hall), and a concert of operatic favourites made up of arias, duets and orchestral pieces, featuring soprano Sally Dibblee and tenor Roger Honeywell, under the helm of up and coming conductor James Gaffigan (April 26, 27). Tickets can be purchased online by visiting [www.tso.ca](http://www.tso.ca). Aldeburgh Connection presents a duo recital with soprano Nathalie Paulin and mezzo Anita Krause in a program of French, German and Italian songs and duets. For tickets, visit [www.aldeburghconnection.org](http://www.aldeburghconnection.org).

## OTTAWA NEWS AND PREVIEWS

**Graham Lord**

Sad news from the Ottawa music scene as the Ottawa Chamber Music Society was unable to find adequate private sponsorship for its proposed Elgin Street concert hall. The funds would have added to pledged government support that was conditional upon the society's finding other sources of revenue. The proposed \$33-million downtown concert hall had roughly \$20 million in pledged funding from the three levels of government and started a race against time last November, when the Ottawa city council gave the society until the end of February to find the remaining \$6 million necessary to complete the project. In spite of the society's remarkable standing and international reputation as a presenter of outstanding concerts both in the summer festival and in its regular season of concerts, it is a self-described "small arts organization with very limited resources," depending heavily upon the work of volunteers. Hopes for the project are not completely dashed, as Ottawa city council's economic development committee voted to keep a \$5.4-million pledge of funding open, even though the deadline has passed. Supporters also hope that other cultural groups around the city will assist in the hall's realization; after all, the concert hall could be put to use for a variety of artistic functions beyond classical chamber music.

*Please note that all NACO concerts listed here are at 8:00 PM and take place in Southam Hall at the National Arts Centre.*

The National Arts Centre Orchestra starts its home stretch of the 2007-08 season with artistic director Pinchas Zukerman as soloist in Bruch's magnificent *Violin Concerto No. 1*, while guest conductor Douglas Boyd leads the orchestra through two oft-neglected gems by Jean Sibelius. First, some excerpts from his *Pelléas et Mélisande* suite (completed only a few years after Debussy's masterpiece on the same subject), then his autumnal one-movement *Symphony No. 7* to conclude the program. Haydn's *Symphony No. 67* opens the concert and provides some lighter fare, in contrast to this rich Scandinavian repertoire; shows are on April 2 and 3. Renowned German conductor Helmuth Rilling, noted for his exemplary command of choral repertoire with orchestra, arrives for May 7 and 8 performances of Mendelssohn's epic and dramatic oratorio, *Elijah*. Soloists include Elizabeth Keusch, Roxana Constantinescu, James Taylor and Nathan Berg; three of Ottawa's top choirs (Ottawa Choral

Society, Cantata Singers of Ottawa and the Ottawa Bach Choir) will add to the massed forces. Finally, on June 12 and 13, Zukerman leads the NACO through Bruckner's *Symphony No. 9*, the composer's unfinished valedictory masterpiece, and acclaimed Russian-Israeli pianist Yefim Bronfman interprets Mozart's rich *Piano Concerto No. 22*; a formidable pair of sublime works to close the 2007-08 season for the NACO. [www.nac.ca](http://www.nac.ca).

James Ehnes, fresh off his Grammy win with Bramwell Tovey and the Vancouver Symphony for their disc of concerti by Barber, Korngold and Walton, appears in recital with Andrew Armstrong at Southam Hall on May 12 (8:00 PM). In what promises to be an electric evening, Ehnes will per-



JAMES EHNES

form a wide range of repertoire, including works by Brahms, Bartók, Richard Strauss and Jean-Marie Leclair. Tickets range from \$10.67-\$68.37.

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Royal Ballet at Covent Garden

## TALES OF BEATRIX POTTER

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Royal Ballet at Covent Garden

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## UNITED STATES

### ASPEN MUSIC FESTIVAL AND SCHOOL

Aspen, CO, from June 19 to August 17.  
970-925-3254.  
[www.aspenmusicfestival.com](http://www.aspenmusicfestival.com)

### ASTON MAGNA FESTIVAL

Great Barrington, MA, from June 27 to August 2.  
800-875-7156.  
[www.astonmagna.org/astonfes.html](http://www.astonmagna.org/astonfes.html)

### BANG ON A CAN SUMMER MUSIC FESTIVAL

North Adams, MA, from July 8 to July 27.  
718-852-7755.  
[www.bangonacan.org](http://www.bangonacan.org)

### BARD MUSIC FESTIVAL

Annandale-on-Hudson, NY, from July 4 to August 17.  
845-758-7900.  
[www.bard.edu/bmf](http://www.bard.edu/bmf)

### BERKSHIRE CHORAL FESTIVAL

Sheffield, MA, from July 6 to August 3.  
413-229-8526.  
[www.chorus.org](http://www.chorus.org)

### BLOSSOM FESTIVAL

Cuyahoga Falls, OH, from July 3 to August 31.  
888-225-6776.  
[www.clevelandorch.com/html/Blossom/blossomindex.asp](http://www.clevelandorch.com/html/Blossom/blossomindex.asp)

### BOWDOIN INTERNATIONAL MUSIC FESTIVAL

Brunswick, ME, from June 21 to August 2.  
207-373-1400.  
[www.summermusic.org](http://www.summermusic.org)

### BRAVO VAIL VALLEY MUSIC FESTIVAL

Vail, CO, from June 25 to August 2.  
877-812-5700.  
[www.vailmusicfestival.org](http://www.vailmusicfestival.org)

### BREVARD MUSIC CENTER

Brevard, NC, from June 27 to August 10.  
828-862-2105.  
[www.brevardmusic.org](http://www.brevardmusic.org)

### CENTRAL CITY OPERA

Denver, CO, from June 6 to August 10.  
303-292-6700.  
[www.centralcityopera.org](http://www.centralcityopera.org)

### CHAUTAUQUA INSTITUTION

Chautauqua, NY, from June 21 to May 24.  
716-357-6250, 800-821-ARTS.  
[www.ciweb.org](http://www.ciweb.org)

### COLORADO MUSIC FESTIVAL

Boulder, CO, from June 21 to August 1.  
303-449-1397.  
[www.coloradomusicfest.org](http://www.coloradomusicfest.org)

### CRESTED BUTTE MUSIC FESTIVAL

Crested Butte, CO, from July 4 to July 31.  
970-349-0619.  
[www.crestedbuttemusicfestival.com](http://www.crestedbuttemusicfestival.com)

### FESTIVAL-INSTITUTE AT ROUND TOP

Round Top, TX, from June 7 to July 12.  
979-249-3129.  
[www.festivalhill.org](http://www.festivalhill.org)

### GLIMMERGLASS OPERA

Cooperstown, NY, from July 5 to August 24.  
607-547-2255.  
[www.glimmerglass.org](http://www.glimmerglass.org)

### GREEN LAKE FESTIVAL OF MUSIC

Green Lake, WI, from June 7 to July 27.  
920-748-9398.  
[www.greenlakefestival.org](http://www.greenlakefestival.org)

### GREEN MOUNTAIN OPERA FESTIVAL

Waitsfield, VT, from June 1 to June 22.  
802-496-7722  
[www.greenmountainoperafestival.com](http://www.greenmountainoperafestival.com)

### KILLINGTON MUSIC FESTIVAL

Rutland, VT, from June 22 to August 1.  
802-773-4003.  
[www.killingtonmusicfestival.org](http://www.killingtonmusicfestival.org)

### KINGSTON CHAMBER MUSIC FESTIVAL

Kingston, RI, from July 22 to August 1.  
401-789-0665.  
[www.kingstonchambermusic.org](http://www.kingstonchambermusic.org)

### KNEISEL HALL CHAMBER MUSIC FESTIVAL

Blue Hill, ME, from June 20 to August 24.  
207-374-2811.  
[www.kneisel.org](http://www.kneisel.org)

### LINCOLN CENTER FESTIVAL

New York, NY, from July 2 to July 27.  
212-721-6500.  
[www.lincolncenter.org](http://www.lincolncenter.org)

### LUZERNE CHAMBER MUSIC FESTIVAL

Lake Luzerne, NY, from July 7 to August 25.  
518-696-2771.  
[www.luzernemusical.org](http://www.luzernemusical.org)

### MAINLY MOZART FESTIVAL

San Diego, CA, from June 10 to June 21.  
619-239-0100.  
[www.mainlymozart.org](http://www.mainlymozart.org)

### MARLBORO MUSIC FESTIVAL

Marlboro, VT, from June 22 to August 10.  
215-569-4690.  
[www.marlboromusic.org](http://www.marlboromusic.org)

### MARTHA'S VINEYARD CHAMBER MUSIC SOCIETY

Vineyard Haven, MA, from July 7 to August 12.  
508-676-8055.  
[www.mvcmcs.vineyard.net](http://www.mvcmcs.vineyard.net)

### MIDWEST YOUNG ARTISTS SUMMER CHAMBER MUSIC

Kenosha, WI, from July 6 to July 27.  
847-926-9898.  
[www.mya.org/summer](http://www.mya.org/summer)

### MOAB MUSIC FESTIVAL

Moab, UT, from August 28 to September 13.  
435-259-7003.  
[www.moabmusicfest.org](http://www.moabmusicfest.org)

### MOHAWK TRAIL CONCERTS

## SUMMER FESTIVAL

Charlemont, MA, from June 27 to July 26.  
413-625-9511.  
[www.mohawktrailconcerts.org](http://www.mohawktrailconcerts.org)

### MOSTLY MOZART FESTIVAL

New York, NY, from July 29 to August 23.  
212-721-6500.  
[www.lincolncenter.org](http://www.lincolncenter.org)

### MUSIC ACADEMY OF THE WEST FESTIVAL

Santa Barbara, CA, from June 23 to August 16.  
805-969-4726.  
[www.musicacademy.org](http://www.musicacademy.org)

### MUSIC BY THE LAKE

Williams Bay, IL, from June 28 to August 16.  
262-245-8501.  
[www.aurora.edu/mbtl](http://www.aurora.edu/mbtl)

### MUSIC FROM ANGEL FIRE

Angel Fire, NM, from August 15 to September 1.  
575-377-3233.  
[www.musicfromangelfire.org](http://www.musicfromangelfire.org)

### MUSIC FROM SALEM

Cambridge, NY, from June 8 to August 17.  
518-677-5180.  
[www.musicfromsaalem.org](http://www.musicfromsaalem.org)

### NAPA VALLEY CHAMBER MUSIC FESTIVAL

Napa, CA, from August 6 to August 24.  
707-258-5559.  
[www.napavalleymusic.org](http://www.napavalleymusic.org)

### NEWPORT MUSIC FESTIVAL

Newport, RI, from July 11 to July 27.  
401-849-0700.  
[www.newportmusic.org/](http://www.newportmusic.org/)

### NORFOLK CHAMBER MUSIC FESTIVAL

Norfolk, CT, from July 4 to August 9.  
860-542-3000.  
[www.yale.edu/norfolk](http://www.yale.edu/norfolk)

### OREGON BACH FESTIVAL

Eugene, OR, from June 27 to July 13.  
541-682-5000.  
[oregonbachfestival.com](http://oregonbachfestival.com)

### PORTLAND CHAMBER MUSIC FESTIVAL

Portland, ME, from August 14 to August 23.  
800-320-0257.  
[www.pcmf.org](http://www.pcmf.org)

### PORTLAND STRING QUARTET WORKSHOP AT ST. JOSEPH'S COLLEGE

Standish, ME, from July 20 to August 3.  
207-774-5144.  
[www.portlandstringquartet.org/workshop.htm](http://www.portlandstringquartet.org/workshop.htm)

### PORTOPERA

Portland, ME, from July 24 to July 26.  
207-879-7678.  
[www.portopera.org](http://www.portopera.org)

### ROCKPORT CHAMBER MUSIC FESTIVAL

Rockport, MA, from June 5 to July 2.

978-546-7391.  
[www.rcmf.org](http://www.rcmf.org)

### ROCKY RIDGE MUSIC CENTER

Estes Park, CO, from June 15 to August 17.  
970-586-4031.  
[www.rockyridge.org](http://www.rockyridge.org)

### SALT BAY CHAMBERFEST

Damariscotta, ME, from August 12 to August 22.  
207-522-3749.  
[www.saltbaychamberfest.org](http://www.saltbaychamberfest.org)

### SANTA FE CHAMBER MUSIC FESTIVAL

Santa Fe, NM, from July 20 to August 15.  
505-982-1890.  
[www.sfcmf.org](http://www.sfcmf.org)

### SANTA FE OPERA

Santa Fe, NM, from August 12 to August 23.  
505-986-5955.  
[www.santafeopera.org](http://www.santafeopera.org)

### SARATOGA CHAMBER MUSIC FESTIVAL

Saratoga Springs, NY, from August 5 to August 24.  
518-587-3330.  
[www.spac.org](http://www.spac.org)

### SITKA SUMMER MUSIC FESTIVAL

Sitka, AK, from June 6 to June 27.  
907-277-4852.  
[www.sitkamusicfestival.org](http://www.sitkamusicfestival.org)

### SKANEATELES FESTIVAL

Skaneateles, NY, from August 7 to August 30.  
315-685-7418.  
[www.skanfest.org](http://www.skanfest.org)

### SPOLETO FESTIVAL USA

Charleston, SC, from May 23 to June 8.  
843-579-3100.  
[www.spoletousa.org](http://www.spoletousa.org)

### SUMMER FESTIVAL AT LAKESIDE SCHOOL

Seattle, WA, from July 7 to August 1.  
206-283-8710.  
[www.seattlechambermusic.org](http://www.seattlechambermusic.org)

### SUMMER FESTIVAL AT OVERLAKE SCHOOL

Redmond, WA, from August 6 to August 15.  
206-283-8710.  
[www.seattlechambermusic.org](http://www.seattlechambermusic.org)

### SUMMERFEST CHAMBER MUSIC FESTIVAL

Kansas City, MO, from July 12 to August 3.  
816-235-6222.  
[www.summerfestkc.org](http://www.summerfestkc.org)

### SUMMERFEST LA JOLLA

San Diego, CA, from August 1 to August 24.  
858-459-3728.  
[www.ljcms.org](http://www.ljcms.org)

### TANGLEWOOD

Lenox, MA, from June 23 to August 24.  
888-266-1200.  
[www.bso.org](http://www.bso.org)



# SONGS OF SUMMER

## INTERNATIONAL OPERA FESTIVAL PREVIEW

Joseph K. So

Canadian performing arts companies typically take summer off, and festival activities in the Great White North are limited. For the inveterate opera buff, it's time to look outside Canada for that special operatic fix. For many years now, I have regularly spent a few weeks each summer travelling to festivals far and near. With the Canadian dollar at historic highs, this summer presents a fabulous opportunity to visit the great European festivals. This brief preview is *not* meant to be comprehensive.

When it comes to variety and artistic quality, European festivals are hard to beat. Top on my list is Ben Heppner's first-ever *Siegfried* in Aix-en-



Provence. Heppner's assaying of this Mount Everest of heldentenor roles will be in stages – the young Siegfried this July, to be followed by the mature Siegfried in *Götterdämmerung* next season. The conductor is Sir Simon Rattle, and Brunnhilde is Katarina Dalayman. Rumour has it that Heppner will reprise the role in the new Robert Lepage Ring at the Met in 2012. Ticket situation is very tight; for information go to [www.festival-aix.com](http://www.festival-aix.com)

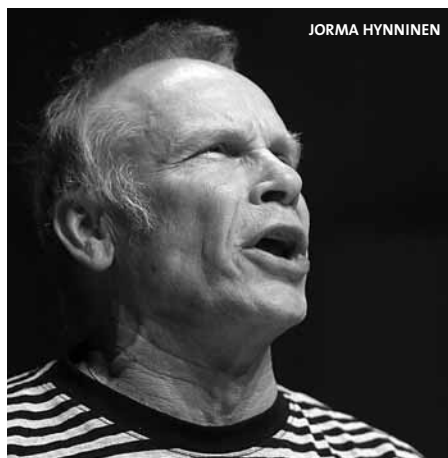
In July, I will be travelling to Munich, which celebrates the city's 850<sup>th</sup> birthday with the reopening of the exquisite Rococo Cuvilliés Theatre. Munich Opera Festival, under the directorship of Kent Nagano, celebrates with a Richard Strauss Festival that includes a new production of *Ariadne auf Naxos* starring Canada's own Adrienne Pieczonka, in the beautiful Prinzregent Theatre. Other Strauss operas are *Der Rosenkavalier*, *Arabella*, *Elektra*, and *Salome*. A special event is a Gala Concert on July 28 starring Karita Mattila and Thomas Hampson, under the direction of Nagano. Visit [www.bayerische.staat-soper.de](http://www.bayerische.staat-soper.de) for information and tickets.

Equalling the musical excellence and richness of Munich is the Salzburg Festival. Six operas are on offer, with the highest profile going to *Roméo et Juliette*. It was to have been the *Traumpaar* of

Rolando Villazón and Anna Netrebko, but sadly there will be no Anna as she is expecting her first child with boyfriend Uruguayan baritone Erwin Schrott, who will be in town singing Leporello in *Don Giovanni*. Canadian conductor Yannick Nézet-Séguin will be at the helm. A Salzburg festival is always Mozart-centric – in addition to *Don Giovanni*, there is a revival of *Die Zauberflöte* with Canadian tenor Michael Schade as Tamino; Riccardo Muti conducts. Details at [www.salzburgfestival.at](http://www.salzburgfestival.at)

Wagnerites make the annual pilgrimage to the Bayreuth Festival (July 25–Aug. 28), which this year will hold performances of the Ring Cycle, plus *Tristan, Parsifal*, and *Meistersinger*. Because of Wolfgang Wagner's poor health and the recent passing of his wife Gudrun, the perpetual saga of secession threatens to eclipse what is onstage. With Katharina Wagner and Christian Thielemann now in partnership, the artistic side of things is settled. Tickets to the Festival remain the hardest and most prized of all – routinely applicants wait an average of seven seasons! For information, go to [www.bayreuther-festspiele.de](http://www.bayreuther-festspiele.de)

Another interesting summer festival is the Savonlinna Opera Festival (July 4–Aug. 2; <http://oopperajuhlat.fi/en/index.html>). Located 320 km north of Helsinki near the Arctic Circle, opera performances take place in the dramatic Olavinlinna Castle. On the program are *Rigoletto* (a rare opportunity to hear the great Finnish baritone Jorma Hynninen in the title role), *Aïda*, *Der fliegende Holländer*. A comparative rarity is *Mefistofele*, starring Chinese tenor Warren Mok as Faust. A special event this year is the visit by Shanghai Opera, which is bringing to Finland its own production of *Otello* with an all-Chinese cast! Shanghai Opera is also staging *The Wager* by Chinese composer Wen Deqing. Premiered in Geneva in 2004 and in Shanghai and Beijing in 2005, this "modern fable opera" is one of a series of "western" operas by Chinese composers in



recent years. If you are curious about this genre, the Holland Festival ([www.hollandfestival.nl](http://www.hollandfestival.nl)) (May 31–June 22) will present the world premiere of *Chinese Heroines: A Trilogy*, composed by Guo Wenjing and directed by Li Liuyi. Each of the three parts is about a heroine from the dynastic wars: the young warrior Mu Guiying; Hua Mulan, (familiar from the Disney film); the prostitute Lian Hongyu.

The staging represents a contemporary reworking of Peking opera. Finally, there is the venerable Glyndebourne Festival, which will present *Carmen*, *Eugene Onegin*, *Hansel und Gretel*, and *L'incoronazione di Poppea*, the last with Robert Carsen as director. There will also be a world premiere of Peter Eötvös' new opera, *Love and Other Demons*, jointly commissioned by Glyndebourne and the BBC ([www.glyndebourne.com](http://www.glyndebourne.com))

While the focus of this preview is on European festivals, I have been to quite a few venues on this side of the pond that are well worth a visit – Glimmerglass Opera ([www.glimmerglass.org](http://www.glimmerglass.org)), Tanglewood ([www.tanglewood.org](http://www.tanglewood.org)), Seattle Opera ([www.seattleopera.org](http://www.seattleopera.org)) which is presenting in August a run of *Aida*, Ben Heppner in recital and the International Wagner Competition, Spoleto USA ([www.spoletousa.org](http://www.spoletousa.org)), and Santa Fe Opera ([www.santafeopera.org](http://www.santafeopera.org)). My favourite is Santa Fe (June 27–Aug. 23), which I have been attending annually for a dozen years. Its magnificent outdoor theatre with its superb acoustics and the spectacular New Mexican desert landscape beckon visitors from the world over. The five operas this summer are *Falstaff*, *Billy Budd*, *Marriage of Figaro*, *Radamisto*, and *Adriana Mater*, this last opera an American premiere starring Canadian tenor Joseph Kaiser. So, dust off your trusty suitcase and pack your opera glasses! ■

## TAOS SCHOOL OF MUSIC CHAMBER MUSIC PROGRAM

Taos, NM, from June 9 to August 4.  
575-776-2388.  
www.taoschoolofmusic.com

## THE QUARTET PROGRAM AT SUNY FREDONIA

Fredonia, NY, from June 15 to August 3.  
585-274-1592.  
www.quartetprogram.com

## THE QUARTET PROGRAM AT U COLORADO BOULDER

Boulder, CO, from July 6 to July 27.  
585-274-1592.  
www.quartetprogram.com

## TOKEN CREEK CHAMBER MUSIC FESTIVAL

DeForest, WI, from August 18 to August 26.  
608-241-2525.  
www.tokencreekfestival.org

## VERMONT MOZART FESTIVAL

Burlington, VT, from July 13 to August 3.  
802-862-7352.  
www.vtmozart.com

## VICTORIA BACH FESTIVAL

Victoria, TX, from June 15 to June 20.  
361-570-5788.  
www.victoriabachfestival.org

## WINDHAM CHAMBER MUSIC FESTIVAL

Windham, NY, from June 28 to August 30.  
518-734-3868.  
www.windhammusic.com

## YELLOW BARN MUSIC SCHOOL AND FESTIVAL

Putney, VT, from June 29 to August 3.  
800-639-3819.  
www.yellowbarn.org

## AUSTRIA

### WIENER FESTWOCHEN

Vienna, from May 9 to June 15.  
43 1 589 22 11.  
www.festwochen.at

### AMERICAN INSTITUTE OF MUSICAL STUDIES

Graz, from July 7 to August 16.  
816-268-3657.  
www.aimsgraz.com

### SALZBURG FESTIVAL

Salzburg, from July 26 to August 31.  
43 662 8045 500.  
www.salzburgfestival.com

### BREGENZ FESTIVAL

Bregenz, from July 23 to August 23.  
43 5574 407 0.  
www.bregenzfestspiele.com

### INNSBRUCK FESTIVAL OF EARLY MUSIC

Innsbruck, from August 7 to August 24.  
43 0 512 57 10 32.  
www.altemusik.at

## BELGIUM

### CONCOURS REINE ÉLISABETH

Brussels, from May 10 to June 5.  
32 2 213 40 50.  
www.concours-reine-elisabeth.be

## CROATIA

### DUBROVNIK SUMMER FESTIVAL

Dubrovnik, from July 10 to August 25.  
385 0 20 326 100.  
www.dubrovnik-festival.hr

## CZECH REPUBLIC

### PRAGUE SPRING INTERNATIONAL MUSIC FESTIVAL

Prague, from May 12 to June 4.  
420 257312547.  
www.festival.cz

## FINLAND

### SAVONLINNA OPERA FESTIVAL

Savonlinna, from July 4 to August 12.  
358 15 476 750.  
www.operafestival.fi

## FRANCE

### 60E FESTIVAL D'AIX-EN- PROVENCE

Aix-en-Provence, from June 27 to July 23.  
33 0 442 17 34 34.  
www.festival-aix.com

### ACADÉMIE-FESTIVAL DES ARCS

Les Arcs, from July 16 to August 2.  
33 0 1 40 07 11 48.  
www.festivaldesarcs.com

## GERMANY

### DRESDEN MUSIC FESTIVAL

Dresden, from May 9 to May 25.  
0351 4 78 56 0.  
www.musikfestspiele.com

### RICHARD WAGNER FESTIVAL AT BAYREUTH

Bayreuth, from July 25 to August 28.  
0921 78 78 0.  
www.bayreuther-festspiele.de

### SCHLESWIG-HOLSTEIN MUSIK FESTIVAL

Schleswig, from July 12 to August 31.  
49 451 38 95 70.  
www.shmf.de

### INTERNATIONAL HANDEL FESTIVAL GÖTTINGEN

Göttingen, from May 2 to May 13.  
0551 567 00.  
www.haendel.org

### BEETHOVENFEST BONN

Bonn, from June 13 to September 28.  
49 0 228 201 0342.  
www.beethovenfest.de

### MUSIKFEST BERLIN

Berlin, from September 4 to September 21.  
49 0 30 254 89 0.  
www.berlinfestspiele.de

## GREECE

### ATHENS EPIDAUROS FESTIVAL

Athens, from July 1 to August 31.  
3 0109282900.  
www.greekfestival.gr

## IRELAND

### WEST CORK CHAMBER MUSIC FESTIVAL

Bantry, from June 28 to July 6.  
353 0 27 52788 1850 788 789.  
www.westcorkmusic.ie

## ISRAEL

### 10TH FELICJA BLUMENTAL INTERNATIONAL

Musical Festival  
Tel Aviv, from May 19 to May 24.  
972 3 620 1185.  
www.blumental-festival.org

## ITALY

### FESTIVAL PUCCINI

Torre del Lago Puccini, from June 15 to  
August 23. 39 0584 359322.  
www.puccinifestival.it

### RAVENNA FESTIVAL

Ravenna, from June 13 to July 19. 39  
0544 249244.  
www.ravennafestival.org

### ROSSINI OPERA FESTIVAL

Pesaro, from August 9 to August 23.  
072138001.  
www.rossinioperafestival.it

### FESTIVAL DEI DUE MONDI

Spoletto, from June 29 to July 15. 0743 45028.  
www.spoletofestival.it

## JAPAN

### PACIFIC MUSIC FESTIVAL SAPPORO

Sapporo, from July 5 to July 31.  
81 11 242 2211.  
www.pmf.or.jp/index\_en.html

## NETHERLANDS

### HOLLAND FESTIVAL

Amsterdam, from May 31 to June 22.  
31 0 20 7882 100.  
www.hollandfestival.nl

## NORWAY

### BERGEN INTERNATIONAL FESTIVAL

Bergen, from May 21 to June 4.  
47 55 21 06 30.  
www.fib.no

## SLOVENIA

### LJUBLJANA FESTIVAL

Ljubljana, from June 19 to August 28.  
386 1 241 60 00.  
www.ljubljanafestival.si

## SWITZERLAND

### VERBIER FESTIVAL

Verbier, from July 18 to August 3.  
41 0 848 771 882.  
www.verbierfestival.com

### LUCERNE FESTIVAL

Lucerne, from August 13 to September 21.  
41 0 41 226 44 80.  
www.lucernefestival.ch

## TURKEY

### 36TH INTERNATIONAL ISTANBUL MUSIC FESTIVAL

Istanbul, from June 6 to June 30.  
90 212 334 07 34.  
www.iksv.org

## UNITED KINGDOM

### EDINBURGH INTERNATIONAL FESTIVAL

Edinburgh, Scotland, from August 8 to August  
31. 44 0 131 473 2099.  
www.eif.co.uk

### BRIGHTON FESTIVAL

Brighton, from May 4 to May 25.  
01273 709709.  
www.brightonfestival.org

### GLYNDEBOURNE FESTIVAL OPERA

near Lewes, East Sussex, from May 18 to  
August 31. 44 0 1273 815000.  
www.glyndebourne.com

### ALDEBURGH FESTIVAL

Aldeburgh, Suffolk, from June 13 to June 29.  
44 0 1728 687110.  
www.aldeburgh.co.uk

### BATH INTERNATIONAL MUSIC FESTIVAL

Bath, Somerset, from May 21 to June 7.  
01225 462231.  
www.bathmusicfest.org.uk

### HENLEY FESTIVAL

Henley-on-Thames, South Oxfordshire, from  
July 9 to July 13. 44 0 1491 843404.  
www.henley-festival.co.uk

### ST. MAGNUS FESTIVAL

Kirkwall, Orkney Islands, Scotland, from June  
20 to June 29. 44 0 1856 871445.  
www.stmagnusfestival.com

### LAKE DISTRICT SUMMER MUSIC INTERNATIONAL FESTIVAL

Kendal, Cumbria, from August 1 to August 17.  
44 0845 6 44 21 44.

www.ldsm.org.uk

### LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD

Llangollen, Denbighshire, Wales, from July 8  
to July 13. 01978 862001.  
www.international-eisteddfod.co.uk

### LUFTHANSA FESTIVAL OF BAROQUE MUSIC

London, from May 15 to May 21.  
020 7222 1061.  
www.lufthansafestival.org.uk

## MOSTLY MOZART

London, from July 10 to August 2.  
020 7638 8891.  
www.barbican.org.uk/mostlymozart08

### OPERA HOLLAND PARK

London, from June 3 to August 9.  
0845 230 9769.  
www.rbkc.gov.uk/ohphollandpark

### THREE CHOIRS FESTIVAL

Worcester, from August 2 to August 9.  
01905 616200.  
www.3choirs.org

### BBC PROMS

London, from July 18 to September 13.  
020 7589 8212.  
www.bbc.co.uk/proms

### WELSH PROMS

Cardiff, Wales, from July 3 to July 26.  
029 2087 8444.  
www.welshproms.co.uk

### YORK EARLY MUSIC FESTIVAL

York, from July 3 to July 13. 01904 658338.  
www.ncem.co.uk/yemf.shtml

## CANADIAN SPRING FESTIVALS 2008

## BRITISH COLUMBIA

### VANCOUVER SYMPHONY RAYMOND JAMES BEETHOVEN FESTIVAL

Vancouver, from March 28 to April 7.  
604-876-3434.  
www.vancouver-symphony.ca

### VICTORIA SYMPHONY MOZART FESTIVAL

Victoria, from May 3 to May 12.  
250-385-6515.  
www.victoriasymphony.ca

## ALBERTA

### WINDY MOUNTAIN MUSIC

Fort MacLeod, from May 16 to May 18.  
800-540-9229.  
www.windymountain.ca

## TORONTO

### LUMINATO

Toronto, from June 6 to June 15.  
416-368-3100.  
www.luminato.com

### ORGANIX 08

Toronto, from May 2 to May 31.  
416-241-9785.  
www.organixconcerts.ca

## MONTREAL

### MONTREAL CHAMBER MUSIC FESTIVAL

Montreal, from May 1 to 24.  
514-489-7444.  
www.festivalmontreal.org

## NOVA SCOTIA

### SCOTIA FESTIVAL OF MUSIC

Halifax, from May 26 to June 8.  
902-429-9467.  
www.scotiafestival.ns.ca



# SUMMER CAMP DIRECTORY

## Key

**Accd** • Accordion  
**Acp** • Accompaniment  
**Bas** • Bass  
**Bl** • Blues  
**Bsn** • Bassoon  
**Br** • Brass  
**Cel** • Cello  
**Chef** • Conducting  
**ChM** • Chamber Music  
**Cho** • Chorus  
**Cl** • Clarinet  
**CM** • Contemporary Music  
**Cmp** • Composition  
**Dn** • Dance  
**EM** • Early Music  
**Ens** • Ensembles  
**FH** • French Horn  
**Fl** • Flute  
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**Gui** • Guitar  
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**Hrp** • Harp  
**Imp** • Improvisation  
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**LS** • Listeners Studies  
**Lt** • Lute  
**MT** • Musical Theatre  
**Ob** • Oboe  
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**Ped** • Pedagogy  
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**Rec** • Recorder  
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**Th** • Musical Theory  
**Tr** • Trumpet  
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**Vln** • Violin  
**Vo** • Voice  
**WM** • World Music  
**Ww** • Woodwinds

Rates are in \$CAN.

## BRITISH COLUMBIA

### Strings Week

Historic Leir House, 220 Manor Park Avenue, Penticton  
Tel.: 250-493-7977

**Camp:** July 7–11 • **Limit:** June 2  
**Cost:** \$225 • **Scholarships:** No

**Languages:** English  
**Disciplines:** Vo, Fl, Pi, Rec, Tr, Vln, Vla, Cel, Str, Gui, Orch, Th

Strings week, an inspiring program of chamber music, string orchestra and master classes. Learning and fun in beautiful Penticton

### Langley Community Music School Suzuki Summer Workshop

Langley Community Music School, 4899 207 St., Langley  
Tel.: 604-534-2848 • [langleymusic.com](http://langleymusic.com)

**Camp:** July 21–24 • **Limit:** June 1  
**Cost:** \$175 – \$250 • **Scholarships:** No  
**Languages:** English • **Disciplines:** Pi, Vln, Cel  
Unique opportunity for students, parents and teachers to be immersed in a nurturing and musical environment. Fiddling, Fun with Composers, Origami, Marimba, Chamber Music and More. SAA Teacher Training.

### Pulse Summer Advanced Chamber Music Workshop

Langley Community Music School, 4899 207 St., Langley  
Tel.: 604-534-2848 • [langleymusic.com](http://langleymusic.com)

**Camp:** July 26–August 3 • **Limit:** June 1  
**Cost:** \$40–\$550 • **Scholarships:** No  
**Language:** English  
**Disciplines:** Vo, Pi, Vln, Cel, Cl, Ww, ChM, Jz, Imp  
Work in small chamber groups and receive daily coaching on repertoire. Improvisation classes, chamber music and instrumental masterclasses, large ensemble rehearsals and performances.

### Vancouver International Song Festival

School of Music, University of British Columbia  
Tel.: 778-868-6531 • [visi.ca](http://visi.ca)

**Camp:** June 8–22 • **Limit:** March 15  
**Costs:** \$310 – \$1,195 • **Scholarships:** No  
**Languages:** English

**Disciplines:** Vo, Pi, Song, PS, Ped, LS  
Immerse yourself in the art of song with some of the world's great artists and thinkers during 15 days of intensive, interdisciplinary and innovative courses.

### Victoria Piano Summer School

1771 Mortimer Street, Victoria  
Tel.: 250-383-0712 • [vpss.ca](http://vpss.ca)

**Camp:** June 30–July 19 • **Limit:** April 30

**Cost:** \$430 plus • **Scholarships:** No

**Languages:** English

**Disciplines:** Pi, Ens, Accd, Jz, Cho, Th, Cmp, Alexander Technique, Concerto Programme.  
Pianists of all ages and levels flourish in a supportive, friendly environment with daily Masterclasses, Practice Supervision, Recitals and numerous electives. Special programmes; Piano Teachers, Adults, and the French School with Dr. Carla Dodek.

### Victoria Conservatory Summer Music Academies 2008

Victoria Conservatory of Music, 900 Johnson St., Victoria

Tel.: 250-386-5311, x.202, 866-386-5311 x.202  
[vcm.bc.ca/summer.htm](http://vcm.bc.ca/summer.htm)

**Camp:** June 27–August 9 • **Limit:** Various  
**Costs:** Varied • **Scholarships:** Yes

**Languages:** English  
**Disciplines:** Vo, Str, Gui, Fl, Pi, Tr, Tro, Br, Sax, Cl, Ww, Per, Orch, Cho, ChM, Jz, Imp, Cmp, MT, Dn.  
Academies in Classical Vocal, Guitar & Strings, Flute as well as Jazz. Artists include: Judith Forst, Stuart Hamilton, Timothy Vernon, Lafayette String Quartet, Judith Fraser, Don Thompson, Ian McDougall, Phil Dwyer, Neil Swainson.

### Comox Valley Youth Music Centre

Courtenay • Tel.: 250-338-7463 • [cymc.ca](http://cymc.ca)

## ALBERTA

### Mount Royal College Organ Academy International Summer School

4825 Mt. Royal Gate SW, Calgary  
Tel.: 403-440-7769 • [mtroyal.ca/conservatory/intsumschool.shtml](http://mtroyal.ca/conservatory/intsumschool.shtml)

**Camp:** July 20–29 • **Limit:** June 15  
**Cost:** \$680 includes a \$25 registration fee  
**Scholarships:** Yes • **Language:** English  
Intensive, short-term studies for organ students and young professionals.

### Alberta Suzuki Strings Institute

Edmonton • Tel.: 780-469-7382  
[albertasuzuki.org](http://albertasuzuki.org)

### The Banff Centre Music Programs

Banff • Tel.: 800-565-9989  
[banffcentre.ca/music](http://banffcentre.ca/music)

## SASKATCHEWAN

### 2008 International Saito Conducting Workshop

1610 Morgan Ave., Saskatoon  
Tel.: 306-373-6408 • [conductorschool.com](http://conductorschool.com)

**Camp:** July 20–27, 2008 • **Limit:** May 20  
**Cost:** \$895 – \$995 • **Scholarships:** No

**Languages:** English  
Empower your gestures with precision and artistry with instruction from Wayne Toews for virtuosity in all styles and genres. Limited enrollment.

### Honey Bee Music and Dance Camp

Tisdale • Tel.: 306-873-5216  
[vopnismusic.com](http://vopnismusic.com)

## ONTARIO

### Music at Port Milford

89 Colliers, Milford • Tel.: 914-439-5039  
[mpmcamp.org](http://mpmcamp.org)

**Camp:** July 19–August 16 • **Limit:** Ongoing  
**Costs:** \$1400 – \$2600 • **Scholarships:** Yes  
**Languages:** English

**Disciplines:** Str, Orch, Cho, ChM, Madrigals.  
Intensive chamber music program with family like atmosphere. Weekly performances. Chamber music, orchestra, chorus and madrigals. Tokai String quartet in residence. Established 1987.

### JVL Summer School for Performing Arts

79 Chagall Drive, Thornhill  
Tel.: 416-735-7499, 905-882-7499  
[musicinsummer.com](http://musicinsummer.com)

**Camp:** July 17–27 • **Limit:** May 26  
**Cost:** \$1695 • **Scholarships:** Yes

**Languages:** English, French  
**Disciplines:** Vo, Pi, Vln, Vla, Cel, Bas, Str, Orch, Cho, ChM, Th, MT.  
Young musicians of all ages, highly professional training under the tutelage of a distinguished faculty. Intensive music studies and concert performances, recreational activities.

### CAMMAC Ontario Music Centre

4936 Yonge Street, Suite #158, Toronto  
Tel.: 866-273-7697 • [ontario.cammac.ca](http://ontario.cammac.ca)  
**Camp:** 2 one-week sessions August 03 – August 17  
**Limit:** June 23 for pre-registration  
**Cost:** \$900 – \$1075

**Scholarships:** Yes • **Languages:** English  
**Disciplines:** Vo, Str, Fl, Rec, Cl, Ob, Bsn, Gui, Br, Pi, Per, Ens, Cho, MT  
Musicians of all ages and abilities are welcome! Each week presents a variety of jazz, classical and world music. Special programming for children aged 5–12 years. Recreation: swimming, canoeing, hiking, tennis.





### Kincardine Summer Music Festival

P.O. Box 251, Kincardine  
Tel.: 519-396-9716 • ksmf.ca  
**Camp:** August 3 – 16 • **Limit:** August 3  
**Cost:** \$110 - \$495 • **Scholarships:** Yes  
**Language:** English  
**Disciplines:** Vo, Fl, Pi, Rec, Tr, Tro, FH, Br, Str, Gui, Fid, Sax, Cl, Bsn, Ob, Ww, Per, Orch, Cho, ChM, Jz, Blu  
20 music programs for adults, families and children combined with a world-class concert series. The beautiful Lake Huron location and the finest quality musical opportunities make this event unbeatable

### Tafelmusik Baroque Summer Institute

427 Bloor Street West, Box 14, Toronto  
Tel.: 416-964-9562 x.241 • tafelmusik.org  
**Camp:** June 1 - 14 • **Limit:** March 20  
**Cost:** \$1,095; \$750 for Conductors/Directors  
**Scholarships:** Yes • **Languages:** English  
**Disciplines:** Vo, Fl, Vln, Vla, Cel, Bas, Bsn, Ob, Lt, Hpc, Orch, Cho, ChM, EM  
An intensive 14-day residency in baroque period performance with a focus on orchestral and vocal performance.

### Adventures through Music

The RCM Community School, 90 Croatia Street, Toronto  
Tel.: 416-408-2825  
rcmusic.ca/communityschool  
**Camp:** Weekly (Mon-Fri), throughout July  
**Limit:** June 20 • **Cost:** TBC  
**Scholarships:** No • **Language:** English  
**Disciplines:** Pi, Gui, Per, Cho, WM, Dn  
Children ages 5 to 11. Have fun this summer at The RCM! Adventures through Music offers an array of lively musical activities, outdoor games and creative arts, with an emphasis on learning.

### Summer Music Festival - Suzuki Kingston

139 Joseph Street, Kingston  
Tel.: 613-542-1486, 888-283-1539  
morethanmusic.com  
**Camp:** July 5 - July 11 • **Limit:** Ongoing  
**Cost:** Various costs • **Scholarships:** Yes  
**Language:** English  
**Disciplines:** Vo, Fl, Pi, Rec, Vln, Vla, Cel, Gui, Orch, ChM, MT, Teen program and more.  
Students and teachers from around the world convene at Queen's University, Kingston for a remarkable week of intensive instruction, coaching and entertainment.

### National Music Camp of Canada

P.O. Box 850, Orillia  
Tel.: 800-701-3132, 705-325-2285  
nationalmusiccamp.com  
**Camp:** Junior- Aug. 17-23,  
Senior- Aug. 24-31  
**Cost:** \$725-\$775 • **Scholarships:** Yes  
**Disciplines:** Str, Gui, Jz, MT, Orch, Band,  
Beginning instrument.

Young musicians come from across Ontario and Canada to enjoy a challenging music experience balanced with a wide range of recreational activities.

### Algoma Music Camp

St. Joseph Island, near Sault Ste. Marie  
Tel.: 705-253-1931, 705-246-1607  
algomamusiccamp.ca

### Algoma Traditional Music and Dance Family Camp

Desbarats • Tel.: 705-782-4311  
algomatrad.ca

### Beach Summer Voice Program

Toronto • Tel.: 416-893-8648  
marjoriesparksvoicestudio.com

### Canadian Opera Company

Toronto • Tel.: 416-306-2377 • coc.ca

### Celtic College

Goderich • Tel.: 519-524-8221  
celticfestival.ca

### Choirs Ontario

Ontario Youth Choir, Ottawa  
Tel.: 416-923-1144 • choirsontario.org

### Claim Your Voice Studios

Sue Crowe Connolly  
Hamilton and Toronto  
Tel.: 905-544-1302, Toronto: 416-523-1154  
claimyourvoice.ca

### Elora Festival Kids' Camp

Elora • Tel.: 519-846-0331  
elorafestival.com

### Guelph Youth Music Centre

Guelph • gymc.ca

### Guitar Workshop Plus

Toronto • Tel.: 905-567-8000  
guitarworkshopplus.ca

### Humber College Summer Jazz Workshop

Toronto • Tel.: 416-675-6622 x. 3252

### Interprovincial Music Camp, Camp Rock, and "The" Jazz Camp

Camp Manitou, Parry Sound  
Tel.: 416-488-3316  
InterprovincialMusicCamp.ca

### JAZZWORKS

North of Hawkesbury  
Tel.: 613-523-0316 • jazzworkscanada.com

### Kingsway Conservatory Summer Camps

Toronto • Tel.: 416-234-0121  
kingswayconservatory.ca

### Krysmar School of Music

Etobicoke • Tel.: 416-877-2902  
khrismarmusic.com

### Little Voices, Dancing Feet

### Jodie Friesen

Toronto • Tel.: 416-461-9989

### Miles Nadal JCC Summer Music Camp

Toronto • Tel.: 416-924-6211 ext. 277  
mnjcc.org

### The Music Studio

Etobicoke • Tel.: 416-234-9268  
themusicstudio.ca

### National Academy Orchestra of Canada

Hamilton  
Tel.: 905-525-7664, 888-475-9377  
nationalacademyorchestra.com  
brottmusic.com

### National Arts Centre

Ottawa • Tel.: 613-947-7000 x. 568  
nac-cna.ca/smi

### National Youth Orchestra of Canada

Toronto  
Tel.: 416-532-4470, 1-888-532-4470  
nyoc.org

### No Strings Theatre

Toronto • Tel.: 416-588-5845  
nostringstheatre.com

### North Toronto Institute of Music

Toronto • Tel.: 416-488-2588  
ntimusic.com

### Oakville Performing Arts Camp

Oakville • Tel.: 905-338-7128  
oakvillesuzuki.org

### Ontario Mennonite Music Camp

Waterloo • Tel.: 905-642-7070  
grebel.uwaterloo.ca/OMMC

### Queen of Pudding: Songs & Scenes for Classical Singers and Collaborative Pianists

Wellandport • Tel.: 416-203-4149  
queenofpuddingsmusicaltheatre.com

### Opera Scene Study at The RCM Community School

Toronto • Tel.: 416-408-2824 ext. 803  
rcmusic.ca/communityschool

### Southern Ontario

#### Chamber Music Institute

Oakville • Tel.: 1-888-886-4604 • socmi.org

### Summer Camp at Singing Brook

Ingersoll • Tel.: 519-423-9669  
singingbrookefarm.ca

### Summer Opera Lyric Theatre

2008 Opera Workshop  
Toronto • Tel.: 416-922-2912 • solt.ca

### Theatre Ontario

St. Catharines • Tel.: 416-408-4556  
theatreontario.org

### Thornhill Chamber Music Institute

Toronto • Tel.: 905-770-9059 • tcmi.ca

### Toronto Diocesan Choir School for Girls

Whitby • Tel.: 905-727-9009

### The Toronto District School Board

Toronto • Tel.: 416-394-7251

### Toronto Pursuits in the Summer

Toronto • Tel.: 416-892-3580  
classicalpursuits.com

### Toronto School for Strings

Toronto • Tel.: 416-968-0303  
torontoschoolforstrings.com

### Toronto School of Music

North York • Tel.: 416-260-1882  
torontoschoolofmusic.com

### Toronto Summer Music Academy

Toronto • Tel.: 416-546-7717  
torontosummertime.com

### University of Toronto Wind Conducting Symposium

Toronto  
music.utoronto.ca/events/summer/windconducting

### Worldsongs Vocal Camp

Lake Simcoe • Tel.: 416-588-9050 x. 2  
worldsongs.ca

### Yamaha Music School

Toronto • Tel.: 416-224-5590  
yamahamusicsschool.ca

## QUEBEC

### Trillium

6225 Godfrey, Montreal  
Tel.: 514-489-9728 • trillium-music.com  
**Camp:** June 30 - July 11 • **Limit:** June 1  
**Cost:** \$425 • **Scholarships:** Yes  
**Language:** English  
**Disciplines:** Vo, Cho, MT  
An American Idol inspired musical theatre day camp for girls, modeled after the series. Singing, acting, dancing, script writing, games, swimming and more.

### Académie du musique et de danse du Domaine Forget

5, rue Saint-Antoine, Saint-Irénée  
Tél.: 418-452-8111 • domaineforget.com  
**Camp:** 13 mai - 1 septembre  
**Limite :** voir site Internet  
**Coût :** 600 \$ par semaine  
**Scholarships :** Oui  
**Langues :** Français, anglais  
**Instruments :** Vo, Br, Ww, Gui, Str, Cho, ChM, Jz, Cmp, Dn.  
Cours particuliers, cours de maître, musique de chambre, ateliers spécialisés, concerts étudiants, entrées aux concerts du Festival International. Nouveaux stages à l'été 2008!

### Camp Musical Tutti

3440 Patricia, Montreal  
Tel.: 514-486-8727 • camptutti.com  
**Camp:** June 29 - July 6 • **Limit:** June 1  
**Cost:** \$770 • **Scholarship:** Yes  
**Languages:** English, French, Russian •

**Disciplines:** Vo, Fl, Pi, Rec, Vln, Vla, Cel, Str, Gui, Fid, Hrp, Sax, Cl, Bsn, Ob, SO, Per, Orch, Cho, ChM, Jz, Chef, Imp, Cmp, Dn, MT, Art, Sport.  
Located at the picturesque Bishop's University campus in Lennoxville. All ages and abilities, two swimming pools, tennis, possibility to have a private room. Day camp option available.



### Lambda School of Music and Fine Arts

4989 blvd. des Sources, Pierrefonds  
Tel.: 514-697-9991 • [LambdaArts.ca](http://LambdaArts.ca)  
**Camp:** July 2 - August 27 • **Limit:** June 30  
**Cost:** \$650 - \$2,750 • **Scholarships:** Yes  
**Languages:** English  
**Disciplines:** Pi, Str, Vo, Dn, Theatre Arts, Virtual Instruments.  
Graphic Arts, Sciences and Technologies of the Arts  
Lambda is proud to present its "Enrichment in the Arts" summer camp providing a unique opportunity for children to sample all its fine arts programs.

### Camp Musical St-Alexandre

267 rang St-Gérard, St-Alexandre  
Tél.: 418-495-2898 • [campmusical.com](http://campmusical.com)  
**Camp:** 22 juin - 24 août • **Limite:** 1 juin  
**Coût:** 400 \$ - 930 \$ • **Bourses:** non  
**Languages:** français  
**Disciplines:** Vo, Fl, Pi, Rec, Tr, Tro, FH, Br, Str, Gui, Hrp, Sax, Cl, Bsn, Ob, Ww, Per, Orch, Cho, ChM, Ped, MT, Direction chorale.  
Formation musicale de qualité à partir de 7 ans, activités sportives, session d'initiation pour les tout-petits, sessions spécialisées d'orchestre à cordes et d'harmonie.

### Camp Musical du Saguenay-Lac-St-Jean

1589 route 169,  
Métabetchouan-Lac-à-la-Croix  
Tél.: 888-349-2085  
[campmusical-slsj.qc.ca](http://campmusical-slsj.qc.ca)  
**Camp:** 21 juin - 16 août  
**Cost:** 373 \$ - 903 \$ • **Scholarships:** oui  
**Languages:** français  
**Disciplines:** Vo, Fl, Pi, Rec, Tr, Tro, FH, Br, Str, Gui, Sax, Cl, Bsn, Ob, Ww, Per, Orch, Cho, ChM, Jz  
Classes de maîtres, musique de chambre, concerts de professeurs, de stagiaires, d'artistes de grande renommée, brunchs, etc.

### Camp musical des Laurentides

60, place Mozart, Saint-Adolphe-d'Howard  
Tél.: 450-227-9090 • [cmlaurentides.qc.ca](http://cmlaurentides.qc.ca)  
**Dates:** 22 juin - 16 août • **Limite:** 15 mai  
**Coût:** 425 \$ - 1500 \$ • **Bourses:** oui  
**Languages:** français, anglais  
**Disciplines:** Vo, Fl, Sax, Pi, Tr, Tro, FH, Br, Str, Gui, Cl, Bsn, Ob, Ww, Per, Orch, ChM.  
Le Camp s'adresse aux musiciens possédant déjà une solide formation dans leur discipline, qui désirent bénéficier de cours intensifs avec une équipe de professeurs réputés.

### Camp Musical de Lanaudière

100, Rg Petit Beloeil, St-Côme  
Tél.: 450-755-2496, 450-883-6024

[campmusical.lanaudiere.com](http://campmusical.lanaudiere.com)

**Camp:** 22 juin - 16 août (4 ses./ 2 sem.)

**Limite:** 1 juin • **Bourses:** oui

**Coût:** 100 \$ inscription, 845 \$ séjour

**Languages:** français, anglais

**Disciplines:** Vo, Fl, Pi, Rec, Tr, Tro, FH, Br, Str, Gui, Sax, Cl, Bsn, Ob, Per, Orch, Cho, ChM, EM, Th, MT, Dn.

Le camp musical de Lanaudière offre des sessions de 2 semaines à des jeunes de 9 à 17 ans qui désirent faire de la musique avec un encadrement professionnel, dans une atmosphère de vacances.

### Ecole d'été de chant choral

École de musique Université de Sherbrooke,  
2500 boul. de l'université, Sherbrooke  
Tél.: 800-267-8337, 819-821-8040  
[Usherbrooke.ca/musique](http://Usherbrooke.ca/musique)  
**Camp:** 28 juin - 6 juillet • **Limite:** 16 avril  
**Coût:** 300 \$-400 \$ • **Bourses:** Pour les chanteurs participant au concert de chant.  
**Languages:** français, anglais  
**Disciplines:** Vo, Cho, Chef de Chœur, Musique de Brahms  
Huit jours de formation intensive en direction chorale, en chant et en chant choral. Préparation d'un grand concert.

### Orford Arts Centre

3165 chemin du Parc, Orford  
Tél.: 819-843-3981 x.25 • [arts-orford.org](http://arts-orford.org)  
**Camp:** June 16 - Aug 17  
**Limit:** April 4 • **Cost:** \$60 inscription, \$500 \$ - \$650 /week • **Scholarships:** Yes  
**Languages:** French, English  
**Disciplines:** Vo, Fl, Pi, Str, Cl, Ob, Ww, Orch, ChM, CM, Sound Creation.  
Orford's Academy offers master-classes with more than 40 outstanding teachers including Robert Langevin, Gerald Martin Moore and Koichiro Harada. Join us at Orford's 222 acre forest wonderland for the musical experience of your life.

### Institut Suzuki Montréal

371 Lamoureux, St-Julie  
Tél.: 450-922-8196 • [suzukimontreal.org](http://suzukimontreal.org)  
**Camp:** 20-27 juillet • **Limite:** voir site-web  
**Coût:** 330 \$-945 \$ • **Bourses:** non  
**Languages:** français, anglais  
**Disciplines:** Fl, Pi, Vln, Vla, Cel, ChM.  
Immersion musicale pour étudiants Suzuki au campus Loyola de l'Université Concordia à Montréal. Musical immersion for Suzuki students offered at the Loyola Campus of Concordia University in Montreal

### Lake MacDonald Music Centre

85, chemin CAMMAC, Harrington  
Tél.: 819-687-3938, 888-622-8755 x.1  
[cammac.ca](http://cammac.ca)  
**Camp:** June 22 - Aug 17 •  
**Cost:** Vaires • **Scholarships:** yes  
**Languages:** French, English  
**Disciplines:** Vo, Fl, Pi, Rec, Tr, Tro, Str, Gui, Hrp, Sax, Cl, Ww, Per, Orch, Cho, ChM, Jz, Blu, EM, MM, The, Imp, MT, Dn.  
CAMMAC: a family music camp with a children's program, teenager's program and adult's program, all coming together for the love of music

## ATLANTIC PROVINCES

### Vinland Music Camp

Box 40, Ladle Cove, NL  
Tel.: 709-670-3377 • [vinlandmusic.ca](http://vinlandmusic.ca)  
**Dates:** August 17-23 • **Limit:** June 1  
**Cost:** \$300 (tuition) • **Scholarships:** No  
**Languages:** English  
**Disciplines:** Vo, Fl, Cel, Gui, Fid, Hrp, Per, Cmp, Dn, Accd.  
Traditional music workshop for all ages (9 years up) and levels. Improve instrumental skills, write songs, and learn folk dancing in a relaxed and beautiful setting.

### Tuckamore Festival

Box 23203 Churchill Square, St-John's, NL  
Tel.: 709-737-2372  
[tuckamorefestival.ca](http://tuckamorefestival.ca)  
**Camp:** Aug 11-24 • **Limit:** March 1  
**Cost:** \$1000 tuition, \$600 room&board  
**Scholarships:** Yes  
**Disciplines:** Pi, Vln, Vla, Cel  
Chamber Music program for talented string players and pianists ages 16-25  
University of New Brunswick Music Camp

### Centre for Musical Arts

P.O. Box 4400 Fredericton, NB  
Tel.: 506-453-4697 • [cel.unb.ca/music](http://cel.unb.ca/music)  
**Camp:** August 8-16 • **Limit:** June 30  
**Cost:** \$370 - \$685 • **Scholarships:** Yes  
**Languages:** English  
**Disciplines:** Vo, Fl, Pi, Rec, Tr, Tro, Cor, Br, Str, Gui, Fid, Sax, Cl, Bsn, Ob, Ww, Per, Orch, Cho, ChM.  
Strings, winds and choral camp, ages 10 and up, day and residential see website for additional programs in opera, fiddle, songwriting and for younger students.

### Acadia Summer Music Institute

Wolfville, NS • Tel.: 902-585-1434

### The Scotia Festival of Music

Halifax, NS  
Tel.: 902-429-9467 • [scotiafestival.ns.ca](http://scotiafestival.ns.ca)

## USA

### Music@Menlo Chamber Music Institute

50 Valparaiso Avenue, Atherton, CA  
Tel.: 650-330-203  
[musicatmenlo.org](http://musicatmenlo.org)

### Britt Institute Jazz, Saxophone and String Quartet camps

P.O. Box 1124, Medford, OR  
Tel.: 541-779-0847  
[www.brittfest.org/summercamps.htm](http://www.brittfest.org/summercamps.htm)

### Litchfield Jazz Camp

PO Box 69, Litchfield, CT  
Tel.: 860-567-4162  
[litchfieldjazzcamp.com](http://litchfieldjazzcamp.com)

### Belvoir Terrace

Winter: 101 W 79th St. New York  
Tel.: 212-580-3398  
Summer: Lenox, MA 01240  
Tel.: 413-637-0555  
[belvoirterrace.com](http://belvoirterrace.com)

### Chautauqua Music Festival

Chautauqua, New York  
Tel.: 716-357-6233  
<http://music.ciweb.org>

### Camp Curtain Call

Winter: P.O. Box 366, Seymour, TN  
Summer: 849 River Road, Dugspur, VA  
Tel.: off season: 865-573-7002  
[CampCurtainCall.com](http://CampCurtainCall.com)

### Point CounterPoint Camp

Winter: PO Box 207011 New Haven Cr  
Summer: 1361 Hooker Rd., Leicester, VT  
Tel.: 267-886-5359 • [pointcp.com](http://pointcp.com)

[camps.scena.org](http://camps.scena.org)

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Check us out online: [www.nationalmusiccamp.com](http://www.nationalmusiccamp.com)

# REVIEWS

**Review Policy:** While we review all the best CDs we get, we don't always receive every new release available. Therefore, if a new recording is not covered in the print version of LSM, it does not necessarily imply that it is inferior. Many more CD reviews can be viewed on our Web site at [www.scenea.org](http://www.scenea.org).

★★★★★ **A MUST!**  
 ★★★★★☆ **EXCELLENT**  
 ★★★★☆ **VERY GOOD**  
 ★★★☆☆ **GOOD**  
 ★★☆☆☆ **SO-SO**  
 ★☆☆☆☆ **MEDIOCRE**

\$ < 10 \$  
 \$\$ 10–15 \$  
 \$\$\$ 15–20 \$  
 \$\$\$\$ > 20 \$

## Reviewers

JKS Joseph K. So  
 NL Norman Lebrecht  
 SH Stephen Habington

## VOCAL

### Puccini Gold: Puccini Arias and Duets

Roberto Alagna, Carlo Bergonzi, Andrea Bocelli, Montserrat Caballé, Jose Carreras, Giuseppe di Stefano, Renee Fleming, Mirella Freni, Angela Gheorghiu, Jonas Kaufmann, Christa Ludwig, Sherrill Milnes, Anna Netrebko, Luciano Pavarotti, Joan Sutherland, Kiri Te Kanawa, Renata Tebaldi, Rolando Villazón

Various orchestras and conductors

Decca 4759379 (2 CDs: 116 min 26 s)

★★★★★☆☆ \$\$\$

This 2-disc compilation represents the best of Puccini from the Decca vaults. When it comes to the depth of riches in its vocal catalogue, no other record label – with the possible exception of EMI – can rival Decca. The list of singers on this release reads like the who's who of opera. The most important name missing is Maria Callas, who was of course under contract to EMI. A few other famous Puccini singers are also absent – De Los Angeles, Scotto, Cotrubas, and Del Monaco. But there are enough great ones here to justify the title "Puccini Gold" – Tebaldi, Freni, Caballé, Fleming, Gheorghiu, Domingo, Carreras, Pavarotti, Bergonzi, di Stefano, Milnes, Alagna, even Sutherland is included although she was not really a Puccini singer. For some strange reason, instead of "In questa Reggia", "Senza mamma" is excerpted here, a performance that



finds her well below her best. The greatest singing among the "old-timers" on the set are Tebaldi and Bergonzi in the Love Duet from *Madama Butterfly*, Caballé with her astonishingly long-breathed pianissimo at the end of "Signor, ascolta", Pavarotti's splendid, open-throated "Nessun dorma", and Domingo's impassioned "Ch'ella mi creda" from *La fanciulla del West*. But when it comes to the new generation of singers, this compilation falls short. The "dream pair" of Anna Netrebko and Rolando Villazón contributes a very nice Act One duet from *La bohème*, but they are under contract with DG and are not really Decca artists. Other than these two, the only young singer of interest is tenor Jonas Kaufmann, heard here in "Che gelida manina". To my ears, his remarkable voice is more suited to the Germanic repertoire, its heldentenor timbre not ideal in Puccini, especially when so closely miked. The accompanying booklet is extremely skimpy, completely devoid of anything other than titles, artist names and timing. Despite these limitations, this is a very satisfying trip down memory lane.

JKS

### Schumann, Schumann and Brahms:

#### Frauenliebe und Leben

Susan Platts, mezzo-soprano; Rena Sharon, piano

ATMA Classique ACD2 2586 (63 min 59 s)

★★★★☆☆ \$\$\$

Schumann's *Frauenliebe und Leben* (Op. 42) was composed in 1840, his so-called *Liederjahr* when he also wrote three other song cycles. In the current age of feminist politics, this collection of eight songs, lasting all of twenty minutes about a woman's path through life – love, engagement, marriage, motherhood, and widowhood – has been branded as regressive, not liberated in its depiction of women. Yet this cycle has not lost its universal appeal, judging by how frequently one encounters it in recitals. Even the celebrated baritone Matthias Goerne felt the urge to tackle this cycle two years ago, raising many eyebrows! This newest version is a welcome addition to an already huge discography. A lieder and oratorio specialist, Platts' smooth and dark mezzo, always used with taste and refinement, is well suited to these songs. Her interpretation is subtle and restrained – I am thinking of "Er, der Herrlichste von allen" and especially "Ich kann's nicht fassen, nicht glauben". I hear a young woman's yearning, a 19<sup>th</sup>-century woman, devoid of modern day histrionics. Her fluttery vibrato is more pronounced here than before. It's a matter of taste – for me it is interesting rather than bothersome.

The rest consists of five songs by Clara Schumann and twelve by Brahms. Musically the Clara songs are lovely if lightweight, and the harmonic language isn't so interesting, but Platts has just the right touch. The Brahms group suits the singer less well. "Verzagen" requires a more powerful and darker emotion than Platts summoned here – there's a disconnect between her singing and the stormy piano accompaniment. In the famous "Vergebliches Ständchen", there isn't enough differentiation between the two



characters. Rena Sharon is a marvelous collaborative pianist, offering full support to the soloist. The recorded sound is cool, accentuated by the rather cavernous acoustics, with the piano recessed and overly reverberant in some of the selections. The accompanying booklet has the usual text and translations, artist bios and an essay by Pierre Vachon. Perhaps Platts' Schumann does not break new ground, but it's so beautiful that I will listen to it again and again.

JKS

### Mahler: Das Lied von der Erde

Ning Liang, mezzo; Warren Mok, tenor; Singapore

Symphony Orchestra/Lan Shui

BIS SACD 1547 (69 min 56 s)

★★★★☆☆ \$\$\$

This is a Mahler world premiere – *The Song of the Earth*, sung in the "original" Chinese. Mahler lit upon Tang Dynasty poets during the summer of 1907 while suffering his daughter's death and the



collapse of his own health. The six poems he chose from Hans Bethge's *Chinese Flute* were German translations made from an 1890s French edition by Marquis Saint-Denys and Judith Gauthier, Wagner's last love. These are so far removed from the scrolls of Li Bai and Wang Wei that one source has proved impossible to trace. Daniel Ng, a Hong Kong businessman who used to own the McDonalds concession, has spent the past 20 years creating a performing edition in modern Chinese and the results are intriguing if not altogether convincing. Most of the lines appear to scan and if some Mandarin consonants jar the ear, they sound no worse than Mozart does in English. Singing and playing are first-rate, but the "Ewig, ewig" ending just won't work in Chinese – so much so that this disc offers an alternative German finale.

NL

### Songs of Samuel Barber

Gerald Finley, baritone; Julius Drake, piano; The

Aronowitz Ensemble

Hyperion CDA67528

★★★★★☆☆ \$\$\$

Following the critically acclaimed disc of Charles Ives songs, baritone Gerald Finley and pianist Julius Drake teamed up for this album of Samuel Barber songs. It reaffirms their position as a great singer-pianist duo. Finley has a beautiful instrument, backed by solid technique, dramatic commitment, and superb musicianship. He is perfectly suited to these songs. A great melodist and unabashedly romantic, Barber's way with a melody bears a strong kinship to fellow American Ned Rorem, and to Giancarlo Menotti, with whom Barber had a lifelong professional and personal relationship. At a time when others rushed to serialism, Barber stuck to a lushly lyrical style deemed to be regressive and old-fashioned. It is thus ironic that his contemporaries, having flirted with atonality, reverted back to a more traditional style. Sadly, Barber, who died in 1981, didn't



live long enough to witness the pendulum swinging back his way.

This disc contains 27 of Barber's best output, including *Hermit Songs* and *Dover Beach*, two of this three best song cycles. It's a pity that the third, *Knoxville, Summer 1915*, isn't included. Commissioned by Eleanor Steber, *Knoxville* is sung by a soprano and very occasionally by a boy treble. For once I would love to hear a mature male voice in this! While Barber did not specify a voice type for *Hermit Songs*, it will forever be associated with the great Leontyne Price, who premiered it with the composer at the keyboard, and subsequently recorded it for RCA. It is refreshing to hear a baritone in this piece. Set to translations of Medieval Gaelic poems attributed to Irish monks, it has a disarming simplicity. Barber composed *Dover Beach* and sang the cycle himself on its first recording in 1935. Barber's skill and sophistication in the setting of this highly dramatic cycle on the loss of religious faith at the tender age of twenty is quite something. The composer dedicated *Mélodies passagères Op. 27* to Pierre Bernac and Francis Poulenc. Composed in a distinctly French manner and derivative in style, it is as if Barber were deliberately imitating Poulenc. Finley sings beautifully throughout. His English is crystal clear, and his attention to textual details exemplary. Julius Drake is at the top of his game, offering excellent support. The recorded sound is warm and mellow. The beautifully produced booklet, with the trademark landscape oil painting on the cover, contains an essay, artist bios and song texts, except for the James Joyce items. Hyperion claims it is for copyright reasons, but it is probably because the Joyce Estate demanded money. This disc is a strong contender as the best vocal recital by a Canadian artist. **JKS**

#### Shostakovich: Odná (Alone)

Irina Mataeva, soprano; Anna Kiknadze, mezzo; Dmitry Voropaev, tenor; Frankfurt Radio Symphony Orchestra/Mark Fitz-Gerald  
Naxos Film Classics 857316 (79 min 56 s)

★★★★☆ \$

In a rare example of creative justice, Mark Fitz-Gerald gets to conduct the premiere recording of his own reconstruction of the film score for *Odná* (1931). The composer's widow supported him in the demanding task of restoring the music. Film music enthusiasts and Shostakovich fans alike will avidly welcome this release. Unfortunately, the offering is much more relevant to motion picture science than musical art. It was only Shostakovich's second attempt at a soundtrack composition. At the dawn of the talkies film was still a primitive medium and early Soviet attempts were more primitive than most. The music is presented with 48 index points in seven reel sequences, which makes for a rather episodic collection of folksy young Communist joy and diabolical counter-revolutionary reaction. The bad guys get all of the good chords.

The performance is as good as it will ever get. There are some rather bland vocal numbers to prove to the masses that people on film could

sing as well as talk. It is hard to resist the conclusion that most collectors would be better off with the twenty minutes of excerpts recorded by Riccardo Chailly for Decca.

Contrary to many suppositions, Shostakovich enjoyed working for the movies (often the only work he could get). Scores for films such as *The Maxim Trilogy*, *Michurin*, *Hamlet*, *Pirogov* and *Belinsky* attest to his greatness in this medium. *Odná* might well have been left unreconstructed, but Naxos earns a three-star rating for the quality of the presentation. No film buff will be disappointed. **SH**

## INSTRUMENTAL

#### Mozart: Works for Violin and Orchestra

Julia Fischer, violin; Gordan Nikolić viola, violin; Netherlands Chamber Orchestra/Yakov Kreisberg  
Concertone for 2 Violins, Sinfonia Concertante for Violin and Viola, Rondo (K.373)

PentaTone OTC 5186 098 Hybrid SACD (63 min 35 s)  
★★★★☆ \$\$\$

Julia Fischer has previously recorded the violin concertos for PentaTone (5186 064 and 5186 064); it will come as no surprise to anyone acquainted with those fine discs that the present issue has a legitimate claim to being the best Mozart orchestral recording of the past year. It offers unadulterated Mozartiana in supreme measure. Kreisberg directs crisp, articulate accompaniment and the Netherlands Chamber Orchestra responds with remarkable spirit throughout the programme. Above all, the collaboration of Fischer and Nikolić in the *Sinfonia Concertante* produces a perfect balance between the two solo instruments. All too often in this music, the violinist can run away with the piece but Fischer demonstrates wisdom and forbearance in leaving her partner sufficient space.

Their playing is equally impressive in the *Concertone* with Nikolić on the second violin. Hans Meyer (oboe) and Herre-Jan Stegenga (cello) also make significant contributions to the piece. For the rondo, Julia Fischer performs her own cadenza. This is a splendid addition to the Fischer discography and exactly the right sort of music to take away the chill of a long Canadian winter. **SH**

#### Schoenberg and Sibelius Violin Concertos

Hilary Hahn, Swedish Radio Symphony Orchestra/Esa-Pekka Salonen  
Deutsche Grammophon 4777346 (62 min 56 s)

★★★★☆ \$\$

Arnold Schoenberg's *Violin Concerto* is so resistant to easy listening that Jascha Heifetz turned it down after brisk perusal and the Israel Philharmonic was hit by a subscriber walkout when they put it on in 1971.

It still grates the ear more than ingratiating it, even in a performance as rare and winning as



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Hilary Hahn's, full of youthful mood swings and romantic delusions. The middle movement comes over sensual and sumptuous, almost neonatal, and if the outer themes are angry.....well, this was the 1930s and Schoenberg was a penniless exile in Hollywood. The Sibelius concerto, popularised by Heifetz around that time, has been a winner ever since with women soloists: Ginette Neveu, Ida Haendel, Viktoria Mullova, Tasmin Little. It sounds facile by comparison with the Schoenberg, for all the heat of Hahn's advocacy. Her tone has such enaging depth you wonder at times if she's playing viola and her virtuosity is agreeably unflashy. I warmed to her eloquence more on second hearing, and more still on third. This is definitely a record to live with. **NL**

### Karajan: The Music, The Legend

Berliner Philharmoniker; Orchestra of La Scala, Milan/Herbert von Karajan

DG 4777097 (CD: 70 min 55 s, DVD: 74 min 2 s)

★★★★☆ \$

CD: Bach: Concerto for Two Violins

Liszt: Hungarian Rhapsody No. 5; Brahms:

Symphony No. 4

DVD: Beethoven: Symphony No. 5

Suppé: Light Cavalry Overture; Excerpts from:

Brahms: A German Requiem; Rachmaninov: Piano

Concerto No. 2; Tchaikovsky:

Symphony No. 4; Wagner: Das Rheingold;

Leoncavallo: Pagliacci



This audiovisual set represents the entry-level offering in the DG commemoration of the Herbert von Karajan centennial. It marks a subtle change in marketing strategy by the yellow label. DG now appears intent on recruiting a whole new generation of Karajanites from youngsters scarcely born when he died. Youth is also being actively courted on the company's website, where an avalanche of Karajan material is available for download. For seasoned collectors, the welter of commemorative reissues mostly boils down to a case of, "Been there.....got that." That said, the CD encased in the handsome hardcover booklet does have a certain degree of collector appeal. The sombre Liszt *Hungarian Rhapsody No. 5* is beautifully played in its CD premiere. Never previously released in any format, the Bach concerto may be inauthentic in style but the interplay between soloists Christian Ferras and Michel Schwalbé, leader of the Berliner Philharmoniker, is fascinating. The Brahms Fourth gets a splendid outing from 1964, a version that many might not already have.

Rated on its own, the DVD would be lucky to walk away with two stars. With the exception of the 1973 Unifilm of a "mock-live" Beethoven Fifth (already issued on DVD) and a genuine and pleasing concert performance of Suppé's *Light Cavalry* overture, the rest of the programme consists of "bleeding chunks" to promote forthcoming releases. Of these, four minutes' worth of Jon Vickers from *Pagliacci* and a quarter of an hour from *Rheingold* appear to offer the most promising prospects. There is also eleven minutes of

Alexis Weissenberg in the Rachmaninov concerto.

Other attractions of the centenary are listed in the booklet. A look at the "selected discography" indicates that it is pretty much business as usual as far as Karajan's most memorable recordings. It is a pity that DG seems to have lost enthusiasm for re-mastering into SACD since 2003. More of Karajan's most durable hits need to be heard in super audio, especially the Schumann and Bruckner symphony cycles and his indelible accounts of Mahler's Sixth and Ninth. His last recordings (with the VPO) of Bruckner 7 and 8 would be spectacular in surround sound. **SH**

### Janacek and Haas: String Quartets

Pavel Haas Quartet

Supraphon SU 3922-2 (54 min 42 s)

★★★★☆ \$\$\$

Based in Prague and newly installed as BBC New Generation Artists, the Pavel Haas Quartet take their name from a star pupil of Leos Janacek's who was sent to Terezin in 1941 and killed at Auschwitz. This pairing of the old master's love-drenched *First String Quartet* with two intense scores by his unfortunate protegee is imaginative in more ways than the obvious. Janacek's late quartet is filled with yearnings for his improbable muse, a plump Jewish housewife, Kamila Stoeslova. Haas's one-movement *First Quartet* is explicitly Judaic, melancholic at first before swelling into affectionate melodic reminiscences. His *Third Quartet*, dated 1938, is a technical marvel, full of confidence and clever inter-twinings of Jewish and Czech themes, oblivious to the imminent Munich betrayal and the disaster that lies ahead. The young Prague ensemble addresses this music on its merit, without a hint of sentimental retrospect. The sheer brio of their playing invests all three works with such vigour and narrative momentum that they sound like a first performance, fresh off the page. **NL**



### Leroy Anderson: Orchestral Works Volume 1

Jeffrey Biegel, piano; BBC Concert

Orchestra/Leonard Slatkin

Naxos American Classics 8559313 (61 min 54 s)

★★★★☆ \$

Millions of people of a certain age will recognize many of the orchestral miniatures presented here. Most of them may never have been aware of the composer's name but the music seemed omnipresent during the 1950s. Certainly, *Bugler's Holiday*, *Blue Tango* and *Chicken Reel* will raise smiles and evoke pleasant memories of a distant, uncomplicated past. Leroy Anderson's special talent was to combine the considerable skills of a Tin Pan Alley tunesmith with an astonishing command of the symphony orchestra. This is "light" music at its best, the most fun you will have with a CD until Volume 2 arrives.

It is not exactly shocking but the album collides with serious art music at track 15 on the



disc. The Piano Concerto is a wonderful composition. While by no means "heavy" or profound, it can hold its own in comparison with Gershwin. It receives a burnished, optimistic performance and we should hear more of the accommodating soloist Jeffrey Biegel in the future. The music is diverting, but is it really worthwhile? Leonard Slatkin obviously thinks so and the BBC Concert Orchestra plays with genuine affection and enjoyment. **SH**

## DVD

### Beethoven: Piano Concertos 1-5

Staatskapelle Berlin/Daniel Barenboim

EuroArts 2056778 (2 DVDs - 298 min)

Produced by Paul Smaczny

Directed by Michael Beyer

★★★★☆ \$\$\$

Most conventional maestros will tell you that it is extremely hazardous to attempt to conduct a symphony orchestra while operating heavy equipment (like a piano). Evidence to the contrary already exists showing that Daniel Barenboim can both direct and play to superb effect. His 1995 performances of Beethoven's *Triple Concerto* (with the BPO, Ma and Perlman) and *Choral Fantasia* are available on an EMI DVD (4 91473-9). If that occasion was a triumph, the present issue is the crowning glory of Barenboim's Beethoven, a rare example of imagery reinforcing the power of the music. This soloist/conductor seems to have the scores embedded in his soul. And it is quite obvious that the Staatskapelle-Barenboim partnership is an all round mutual admiration society. He leads the orchestra with a minimum of gesture, fleeting expressions and, as the piano keys become more slippery, something akin to group telepathy. The last means of communication is probably necessary because no matter how well rehearsed the works might be, spontaneity from the keyboard is as common here as it was in Barenboim's first recordings of the concertos with Klemperer and the Philharmonia for EMI forty years ago.

These thrilling concerts were filmed at the Klavier-Festival Ruhr over three days in May 2007. The venue was the Jahrhunderthalle in Bochum, which looks like a converted industrial space. Any acoustic challenges were overcome by EuroArts sound engineers. Sonically, in surround mode, it really seems as if you are perched on the piano bench right next to Barenboim. Director Michael Beyer manages his eight cameras with great dexterity to provide a satisfying viewing experience. **SH**



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# MAESTRO STRANGELOVE, OR HOW I STOPPED WORRYING AND LEARNED TO LISTEN TO KARAJAN

Stephen Habington

**H**erbert von Karajan died in 1989 but he won't go away. His music making is still venerated by millions of classical record collectors. For others, the commemoration of the hundredth anniversary of his birth this year has been another in a long succession of provocations. It is fair to dispute Karajan's reputation on the basis of musical taste or even current musical fashion. But to condemn him and all that he did because he joined the National Socialist German Workers' Party in 1935 is not. At the age of 27, he desperately needed a job in his chosen profession and joining the party was a means to an end. Other mortal ends and horrendous means were unforeseen at that point. Although Karajan was exploited in various political power plays, he endured the approbation of Adolph Hitler and by the end of the war, he and his partly Jewish wife were fugitives from the Nazis in northern Italy.

I freely confess to being an admirer of the conducting of Herbert von Karajan. I must also admit that it was a struggle against a virtually genetic pre-disposition to hold even the slightest whiff of Nazism in contempt. I am the son and grandson of men who were wounded fighting Germans in the world wars. On a personal level, the entire apparatus of Teutonic aggression might have been a continental conspiracy that I should never exist. Then there is the matter of the modest family

home in Belfast that was demolished by the Luftwaffe at Easter of 1941. Forty-one people were killed in the next street. Late in my army service, I was sent to a place where World War II never ended. I saw the results of atrocities committed by the new standard bearers of Euro-fascism (for the gruesome details, Google "Medak Pocket"). Yet I was able to overcome gossip and superficial prejudice partly because bitter experience transformed music from a pastime into an absolute and constant necessity. And Karajan furnished performances, which gave comfort, consolation and spiritual inspiration. He understood that "Music comes from eternity..."

Young Karajan may have been politically naïve, but he was perceptive and possessed of an acute sense of humour. These characteristics would have made him a pretty miserable excuse for a Nazi. Richard Osborne's exhaustive and objective biography (*Herbert von Karajan: A Life in Music*, London 1998) demonstrates conclusively that his subject never practiced Nazism. He never even wore the coveted party lapel badge.

Karajan achieved greatness in a demanding profession because he knew the music and understood musicians. Conscientious record collectors can assess the quality of the orchestral interpretation rendered by these great performers. And aren't we lucky to have so much Karajan on disc to assess and enjoy?

## Herbert von Karajan – The Complete EMI Recordings

1946-1984 – Volume 1 Orchestral

EMI 5 12038 2 (88 CDs)

★★★★☆ \$



To qualify for ownership of this set you must:

1. Possess an abiding interest in the recorded legacy of Herbert von Karajan.
2. Be able to tender roughly \$230 in cash or available credit.
3. Have the strength to bench-press 2.7 kg.
4. Retain the organizational self-discipline to keep the contents of the box in numerical order.
5. Reckon that the time and place of a recording provide a valuable sense of occasion in itself.

If the foregoing criteria can be satisfied, proceed with the acquisition of this genuine landmark in the history of the gramophone. It is a gift made to last for decades. The first nine discs include the maestro's post-war recordings with the Vienna Philharmonic and the 1984 account of Vivaldi's *Four Seasons* with the VPO and Anne-Sophie Mutter.

Volumes 10-46 offer the London legacy with the Philharmonia Orchestra and 47-87 originated in Berlin. Along the way, the Lucerne Festival Orchestra and Orchestre de Paris also make brief contributions. Disc 88 is an audio documentary, *Remembering Karajan*, which features the recollections of several of his closest musical collaborators.

A reviewer normally auditions a recording two or three times before formulating an opinion worth sharing. It would be idle for me to claim to have done this 87 times in the course of the five weeks since an advance copy of the set was obtained from the UK. Based on previous knowledge of many of the discs and an ambitious listening programme, an unconditional recommendation can be offered on behalf of the set. Quite a few of the recordings are still in the catalogue at full price. Often, what appeared to be a risky proposition at mid-price is fully vindicated at a bit over two dollars per disc. The re-mastering of the mono recordings is remarkably fine.

Be prepared for duplication, triplication and beyond in the selection of music. The set spans four eras in recording history: 78s, LP, stereo and digital/CD. With each technological advance, Karajan dug into his core repertory again. Even without this stimulus, he would probably have driven competing record companies to go along with it anyway. Today, critics seem to flinch from selecting Karajan recordings as primary recommendations. They certainly cannot be familiar with what EMI pulled out of the vault: benchmark Sibelius, Mozart and Strauss, for starters. The finesse of the early Vienna sessions and the dashing enthusiasm of the young Philharmonia are marvelous to re-encounter. And there is no way that the BPO collection can be regarded as a poor relation to the treasures of the DG archives. It is true that some performances are less than convincing or successful but everything is worth hearing just for that illusive sense of occasion in this generic age. Go for it and you will never be at a loss for something worthwhile to put in the player.

## La Scena Musicale Fundraiser

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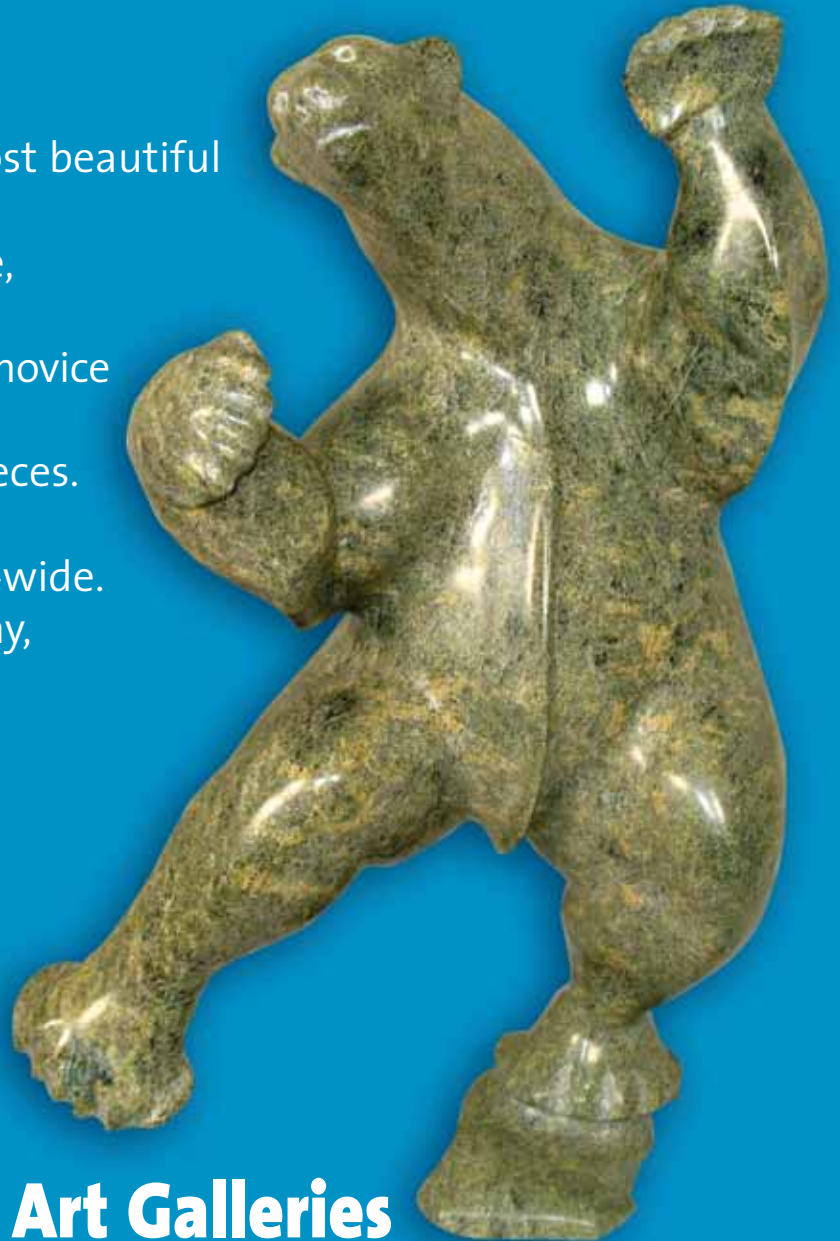
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