

» **SPECIAL EDITION:** HIGHER EDUCATION AND COMPETITION GUIDES

the music scene ONTARIO

Winter 2010
vol 8.1 \$4.95

THE ROAD TO **EL SISTEMA**

- » **CANADIAN OPERA COMPANY @ 60**
- » **JOHANNES DEBUS** » **CMC CELEBRATES 50**
- » **THE NEWEST IN DIGITAL PIANO TECHNOLOGY**
- » **CONCERT PICKS: SOUTHERN ONTARIO, OTTAWA**

www.scena.org

CLASSIC NEW YEAR'S CELEBRATIONS!

RIGOLETTO The Magic Flute Turandot Madama Butterfly Carmen



OPERA CANADA SYMPHONY

ROBERTO PATERNOSTRO, CONDUCTOR ITALY-AUSTRIA

INTERNATIONAL ALL-STAR CAST

Susan Neves, Soprano FRANCE

Carl Tanner, Tenor USA

Sarah Jane McMahon, Soprano USA

Bruno Ribeiro, Tenor ITALY-PORTUGAL

Nikola Mijailovic, Baritone SERBIA

Elena Bocharova, Mezzo-soprano RUSSIA

Bravissimo!

Opera's Greatest Hits



DECEMBER 31, 2009 – 7:00 pm roythomson.com



Salute to Vienna™

NEUJAHRSKONZERT NEW YEAR'S CONCERT 2010

A brilliant cast of 75 musicians,
European singers and dancers in a magnificent recreation
of Vienna's World famous "Neujahrskonzert".

EDMONTON: WINSPEAR CENTRE, JANUARY 1, 2010

TORONTO: ROY THOMSON HALL, JANUARY 1, 2010

VANCOUVER: ORPHEUM THEATRE, JANUARY 1, 2010

CALGARY: EPCOR CENTRE, JANUARY 3, 2010

HAMILTON: HAMILTON PLACE THEATRE, JANUARY 3, 2010

TICKETS / INFORMATION

1-800-545-7807
salutetovienna.com

Presented by Attila Glatz Concert Productions

La Scena Musicale online

ON THE WEB

» scena.org

BLOG

» scena.org/blog

TWITTER

» [LaSCENA](https://twitter.com/LaSCENA)

FACEBOOK

» [La Scena Musicale](https://www.facebook.com/LaScenaMusicale)

ENCHANTED OPERA

L'EAU QUI DANSE, LA POMME QUI CHANTE ET L'OISEAU QUI DIT LA VÉRITÉ

GILLES TREMBLAY * PIERRE MORENCY * ROBERT BELLEFEUILLE
music libretto stage direction

LORRAINE VAILLANCOURT musical direction * NOUVEL ENSEMBLE
MODERNE * 12 performers * 25 musicians * A CHANTS LIBRES creation

8 P.M. * MONUMENT-NATIONAL * MONTRÉAL (QUÉBEC, CANADA)
NOVEMBER 19 20 21 2009 * Tickets office 514 871 2224 * admission.com
PAULINE VAILLANCOURT artistic direction * www.chantslibres.org

COMPAGNIE LYRIQUE
DE CRÉATION
A CHANTS
LIBRES

Conseil des arts
et des lettres
Québec



Conseil des Arts
du Canada

Canada Council
for the Arts



monumentnational

ESPACE
MUSIQUE
100.7™

MUSIC LIVES IN YOU

You are curious, creative, inspiring.
You practice, you discover, you transform.

Together we connect dreams.

MUSIC LIVES HERE



McGill



Schulich School of Music
École de musique Schulich
www.mcgill.ca/music

TABLE OF CONTENTS

WINTER 2010

ON THE COVER

8

THE ROAD TO EL SISTEMA

IN the NEWS

- 12 **EDITORIAL**
- 13 **NOTES:** MUSIC NEWS BRIEFS
- 14 **PROFILE:** COC MUSIC DIRECTOR JOHANNES DEBUS
- 15 **THE CANADIAN OPERA COMPANY:** 60th ANNIVERSARY RETROSPECTIVE
- 15 **THE CANADIAN MUSIC CENTRE:** 50 YEARS OF SUPPORTING NEW MUSIC
- 16 **CONCERT PREVIEWS**
- 18 **CALGARY OPERA'S BOLD NEW MISSION**
- 19 **CD REVIEWS**
- 23 **HIGHER EDUCATION NEWS**
- 25 **GUIDE TO COMPETITIONS**
- 26 **GUIDE TO HIGHER EDUCATION PROGRAMS**
- 30 **NEW IN DIGITAL PIANOS:** THE YAMAHA AVANTGRAND AND THE ROLAND V-PIANO

FOUNDING EDITORS

Wah Keung Chan – Philip Anson

THE MUSIC SCENE ONTARIO: VOL. 8.1 – WINTER 2010

PUBLISHER La Scène Musicale

BOARD OF DIRECTORS

Wah Keung Chan (pres.), Sandro Scola, Gilles Cloutier (v.p.), Holly Higgins-Jonas

EDITOR Wah Keung Chan

JAZZ EDITOR Marc Chénard

WORLD MUSIC EDITOR Bruno Deschênes

CD EDITOR Laura Bates

ASSISTANT EDITORS Crystal Chan, Laura Bates

CONTRIBUTORS Crystal Chan, Marc Chénard, Stephen Habington, L.H. Tiffany Hsieh, Normand Lebrecht, Hannah Rahimi, Bill Rankin, Paul E. Robinson, Joseph K. So

COPY EDITORS & PROOFREADERS Annie Prothin, Jef Wyns

TRANSLATION Darcy Dunton

ART DIRECTOR Adam Norris

WEBSITE Normand Vandray, Michael Vincent

COVER PHOTO Luis Cobelo, Ken Overton

ADMIN. ASSISTANTS Langkali Halapua, Lina Bonomo

OFFICE MANAGER Hannah Rahimi

PRODUCTION MANAGER Crystal Chan

DISTRIBUTION MANAGERS Hannah Rahimi, Adam Norris

BOOKKEEPER Kamal Ait Mouhoub, Mourad Ben Achour

CALENDAR Langkali Halapua, Eric Legault

VOLUNTEERS Wah Wing Chan, Michele Gaudreau, Virginia Lam, Lilian I. Liganor, Stephen Lloyd, Annie Prothin, Anne Stevens, Kevin Wang

ADDRESSES

5409 Waverly Street, Montreal

(Quebec) Canada H2T 2X8

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

info@scena.org • Web: www.scena.org

production – artwork: graf@scena.org

ADVERTISING (514) 948-0509 • <http://ads.scena.org>

Morgan Gregory

THE MUSIC SCENE is the English Canada sister publication of *La Scena Musicale*. It is dedicated to the promotion of classical music and jazz.

TMS is published two 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

Ontario subscribers receive the bi-annual *The Music Scene* FREE with subscription to *La Scena Musicale*. Surface mail subscriptions (Canada) cost \$40/yr or \$73/2 yrs (taxes included) to cover postage and handling costs. Please mail, fax or email your name, address, telephone no., fax no., and email address.

Donations are always welcome. (no. 14199 6579 RR0001)

Ver: 2010-11-10 © La Scène Musicale / The Music Scene

All rights reserved. No part of this publication may be reproduced without the written permission of *La Scena Musicale* / *The Music Scene*.

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

Canada Post Publication Mail Sales Agreement No. 40025257

ENGLISH CANADA 2010 PUBLICATION SCHEDULE

NEXT ISSUE » SPRING 2010
SUMMER MUSIC CAMPS AND
INTERNATIONAL ARTS FESTIVALS

APPEARANCE: MARCH 19, 2010

ADVERTISING DEADLINE: MARCH 11, 2010

» **La Scena Musicale May 2010**
National Jazz Issue
Theme: Jazz, World, Folk Festivals
Appearance: May 1, 2010 • Ad
deadline: April 23, 2010

» **La Scena Musicale June 2010**
National Festival Issue
Theme: Classical Music and Arts

Festivals
Appearance: June 1, 2010 • Ad
deadline: May 24, 2010

» **The Music Scene Winter 2011**
Theme: Higher Education
Appearance: November 15, 2010 •
Ad deadline: November 8, 2010

Holiday gifts that last all year round.

It's music
to your
ears!

As low as
\$35!

Give

GET LaScena Musicale

YES! PLEASE SEND ME ONE YEAR
OF LA SCENA MUSICALE
FOR JUST \$40

\$ _____ DONATION

NAME: _____

ADDRESS: _____

CITY: _____

PROV.: _____

POSTAL CODE: _____

EMAIL: _____

☐ PAYMENT ENCLOSED ☐ VISA ☐ MASTERCARD ☐ AMEX

CREDIT CARD NUMBER _____

EXPIRY DATE _____

Send this coupon to:

LaScena Musicale

LA SCENA MUSICALE
5409 WAVERLY, MONTREAL, QC
H2T 2X8

GIVE LaScena Musicale

Your first subscription is \$40;
all additional gifts are just \$35.
Already a subscriber?
Pay just \$35 for all your gifts!

YES! SEND A 1-YEAR (10 ISSUES)
GIFT SUBSCRIPTION TO:

\$ _____ DONATION

NAME: _____

ADDRESS: _____

CITY: _____

PROV.: _____

POSTAL CODE: _____

FROM: ☐ I AM A SUBSCRIBER

NAME: _____

ADDRESS: _____

CITY: _____

PROV.: _____

POSTAL CODE: _____

EMAIL: _____

☐ PAYMENT ENCLOSED ☐ VISA ☐ MASTERCARD ☐ AMEX

CREDIT CARD NUMBER _____

EXPIRY DATE _____

More than one gift? List additional gifts on a separate
sheet of paper and mail to:

LaScena Musicale

LA SCENA MUSICALE
5409 WAVERLY, MONTREAL, QC
H2T 2X8

GIVE LaScena Musicale

Your first subscription is \$40;
all additional gifts are just \$35.
Already a subscriber?
Pay just \$35 for all your gifts!

YES! SEND A 1-YEAR (10 ISSUES)
GIFT SUBSCRIPTION TO:

\$ _____ DONATION

NAME: _____

ADDRESS: _____

CITY: _____

PROV.: _____

POSTAL CODE: _____

FROM: ☐ I AM A SUBSCRIBER

NAME: _____

ADDRESS: _____

CITY: _____

PROV.: _____

POSTAL CODE: _____

EMAIL: _____

☐ PAYMENT ENCLOSED ☐ VISA ☐ MASTERCARD ☐ AMEX

CREDIT CARD NUMBER _____

EXPIRY DATE _____

More than one gift? List additional gifts on a separate
sheet of paper and mail to:

LaScena Musicale

LA SCENA MUSICALE
5409 WAVERLY, MONTREAL, QC
H2T 2X8



including *The Music
Scene*, *La SCENA*, 10
Discovery CDs and the
Naxos Music Library

All recipients will receive
an LSM musical card
announcing their gifts

Cadeaux des fêtes qui durent toute l'année

ABONNEZ-VOUS!



OUI! VEUILLEZ M'ABONNER POUR
UN AN À LA SCENA MUSICALE
POUR SEULEMENT 40 \$

\$ DON

NOM :

ADRESSE :

VILLE :

PROV. : CODE POSTAL :

COURRIEL :

☐ PAIEMENT JOINT ☐ VISA ☐ MASTERCARD ☐ AMEX

NUMÉRO DE CARTE DE CRÉDIT

DATE D'EXPIRATION

Envoyez ce coupon à :

La Scena Musicale
5409 WAVERLY, MONTREAL, QC
H2T 2X8

OFFREZ La Scena Musicale

Le premier abonnement coûte 40 \$.
Les abonnements-cadeaux ne coûtent
que 35 \$. **Déjà abonné? Ne payez
que 35 \$ pour un abonnement-cadeau!**



OUI! J'OFFRE UN ABONNEMENT
D'UN AN (10 NUMÉROS) À :

\$ DON

NOM :

ADRESSE :

VILLE :

PROV. : CODE POSTAL :

DE : ☐ JE SUIS UN ABONNÉ

NOM :

ADRESSE :

VILLE :

PROV. : CODE POSTAL :

COURRIEL :

☐ PAIEMENT JOINT ☐ VISA ☐ MASTERCARD ☐ AMEX

NUMÉRO DE CARTE DE CRÉDIT

DATE D'EXPIRATION

Plus d'un abonnement-cadeau? Indiquer les abonnements-
cadeaux additionnels sur une feuille séparée et poster à :

La Scena Musicale
5409 WAVERLY, MONTREAL, QC
H2T 2X8

OFFREZ La Scena Musicale

Le premier abonnement coûte 40 \$.
Les abonnements-cadeaux ne coûtent
que 35 \$. **Déjà abonné? Ne payez
que 35 \$ pour un abonnement-cadeau!**



OUI! J'OFFRE UN ABONNEMENT
D'UN AN (10 NUMÉROS) À :

\$ DON

NOM :

ADRESSE :

VILLE :

PROV. : CODE POSTAL :

DE : ☐ JE SUIS UN ABONNÉ

NOM :

ADRESSE :

VILLE :

PROV. : CODE POSTAL :

COURRIEL :

☐ PAIEMENT JOINT ☐ VISA ☐ MASTERCARD ☐ AMEX

NUMÉRO DE CARTE DE CRÉDIT

DATE D'EXPIRATION

Plus d'un abonnement-cadeau? Indiquer les abonnements-
cadeaux additionnels sur une feuille séparée et poster à :

La Scena Musicale
5409 WAVERLY, MONTREAL, QC
H2T 2X8

De la
musique à
vos oreilles!

Seulement
\$35!

Offrez



incluant *The Music Scene*, *La SCENA*, 10 CD Découvertes et
la Discothèque Naxos en ligne

Tous les récipiendaires
recevront une carte musicale
de LSM annonçant leur
abonnement.

LSM MEDIA PRODUCTS

ads.scena.org

**MORE WAYS TO REACH
YOUR AUDIENCE!**

IN PRINT



La Scena Musicale

» Since 1996 10x/yr.



La SCENA

» Since 2007 4x/yr.



The Music Scene Ontario

» Since 2002 2x/yr.

& ONLINE



www.scena.org » since 1996

**PORTEZ VOTRE PASSION AVEC FIERTÉ !
J'♥ LES ARTS**

the **NEW**
La **SCENA**
t-shirt



**WEAR
YOUR PASSION
WITH PRIDE !**

I ♥ THE ARTS

le **NOUVEAU**
t-shirt
La **SCENA**
sub@scena.org 514.948.2520

**NEW
NOUVEAU**

ONLY
SEULEMENT
19,95 \$
taxes incluses

Veuillez noter que les couleurs pourraient différer de celles du produit.

Please note that the colours represented may differ slightly from the final product.

Roland® V-Piano

**A new world of creative
potential and musical expression**

The Roland V-Piano breaks through the limits of traditional digital pianos and offers the musician unprecedented control over sound, touch and expression.

Visit www.roland.ca/v-pianooffer to order your copy of the "Introducing the V-Piano" DVD and see and hear the power of this amazing instrument.



**Un nouvel univers de possibilités
de création et d'expression musicales**

Le V-Piano de Roland va bien au-delà des limites imposées par les pianos numériques classiques et offre au musicien une maîtrise sans précédent du son, de la sensation de jeu et de l'expression.

Visitez www.roland.ca/v-pianooffer pour commander votre exemplaire du DVD de présentation du V-Piano « Introducing the V-Piano » (en anglais), puis découvrez et écoutez la puissance de cet instrument exceptionnel.



Based on Acoustic Piano Components.

Basé sur les composantes d'un piano acoustique.



Adjust the Hardness of the Hammer.

Règle la dureté des marteaux.



Achieve a Truly Signature Sound.

Procure un son véritablement personnalisé.



Change Strings from Copper to Silver.

Change les cordes du cuivre à l'argent.



Custom Editor Software.

Logiciel d'édition personnalisée.

Roland®

www.roland.ca

THE ROAD TO

L.H. Tiffany Hsieh



JUST BEFORE ACCEPTING THE GLENN GOULD PRIZE sculpture, he first raised both hands in the air before dropping them gently onto the shoulders of the young musicians standing next to him; the prize was handed over to the musicians as soon as it was presented to him. For Dr. José Antonio Abreu, even 34 years after founding one of the most phenomenal education programs in the world, it is still all about the kids.

"No doubt this prestigious prize encourages us to create fraternal and eternal bonds with Canada's brilliant new generation of musicians," Abreu said through a translator upon accepting the triennial award at the Four Seasons Centre for the Performing Arts in Toronto last month. "Music, within people's reach, must be the highest expression of human dignity and social justice. Let's strive together for this lofty ideal."

As a musician, economist, educator, activist, and politician in Venezuela, Abreu dreamed of using his wide-ranging experiences and knowledge to create a free youth education system in which music was the principal avenue for social and intellectual improvement.

A lofty ideal, it would seem, but the modest 70-year-old has succeeded.

Born the eldest of six children to a musical family in Valera, Venezuela, Abreu graduated with a degree in economics from the Universidad Católica Andrés Bello and a PhD in petroleum economics from the University of Pennsylvania.

He has been a university professor, planning director at the Central Office of Coordination and Planning, advisor to the National Economic Council, minister of state for Culture, president of the National Council for Culture, and deputy in the Venezuelan Congress.

In music, Abreu studied with Doralisa Jiménez de Medina in Barquisimeto. He enrolled in the Caracas Musical Declamation Academy in 1957, where he studied piano with Moisés Moleiro, organ and harpsichord with Evencio Castellanos, and composition with Vicente Emilio Sojo. In 1967, he received the Symphonic Music National Prize.

Abreu realized his dream in a parking garage in Caracas in 1975, where he gathered together 11 children to play music. That was the humble beginning of what is now commonly known as El Sistema (the system), a government-funded organization sometimes called Fesnojiv



"MUSIC, WITHIN PEOPLE'S REACH, MUST BE THE HIGHEST EXPRESSION OF HUMAN DIGNITY AND SOCIAL JUSTICE. LET'S STRIVE TOGETHER FOR THIS LOFTY IDEAL." DR. ABREU



PHOTO: KEN OVERTON

PHOTO: LUIS COBELO

(Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela—the State Foundation for the National System of Youth and Children's Orchestras of Venezuela).

The first National Symphony Youth Orchestra of Venezuela (better known today as the Simón Bolívar Youth Orchestra) debuted that same year, and just four years later Abreu received the National Music Prize for his work with El Sistema. He has since garnered countless awards and accolades, including the TED Prize, the Polar Music Prize, and honorary memberships at the Royal Philharmonic Society and the Beethoven-Haus Society.

El Sistema emphasizes intensive music ensemble participation from the earliest age. Under Abreu's guidance, it has transformed the lives of tens of thousands of kids, its most famous product to date being the 28-year-old conducting wunderkind Gustavo Dudamel, who succeeded Esa-Pekka Salonen as music director of the Los Angeles Philharmonic in September.

In a recent interview with the CBC, Dudamel credited El Sistema for giving him his first exposure to classical music at the age of four.

"El Sistema, by making music so important, totally changed my life," he said. "We are building better citizens with music. This is the real reason for El Sistema: Music, yes, but especially seeing your life in a different way. I really feel that I am entirely a product of El Sistema in Venezuela." Dudamel is not alone in his view.

Known for rescuing vulnerable kids from drug abuse and crime, El Sistema has also launched several other international careers over the years, including that of double bassist Edicson Ruiz, who, at the age of 17, became the youngest member of the Berlin Philharmonic Orchestra. Abandoned at an early age by his father and raised in a poor part of Caracas, Ruiz, now 24, joined El Sistema when he was 11 years old.

In 2006, he told the *New York Times* that musically he had had a head start in Venezuela, where members of his youth orchestra religiously watched videos of Herbert von Karajan and the Berlin Philharmonic. "We were always in touch and tried to imitate the orchestra's oceanic sound," Ruiz said.

From a parking garage to a network of community-based centers (núcleos), El Sistema has grown exponentially. It now boasts orchestral and choral programs and educational, artistic, and cultural activities. Aside from symphony orchestras, various

ensembles include the Venezuelan Brass Ensemble, the White Hands Chorus (for children and youngsters with special needs), and the Simón Bolívar Big-Band Jazz ensemble.

The organization employs more than 15,000 music teachers and reaches about 350,000 members across Venezuela. An overwhelming 90% of the children come from poor socio-economic backgrounds.

Recently, thanks to the current Hugo Chávez administration which foots nearly its entire annual operating budget and additional capital projects, El Sistema has introduced its music programs into the public-school curriculum in Venezuela. It hopes to be in every school and support 500,000 children by 2015.

While most El Sistema kids don't go on to become the next Ruiz or Dudamel, the one thing they all share is a pure passion for music. Described as "passion first/refinement second," El Sistema has gone global in recent years. Many international organizations continue to discover and recognize it as a uniquely tested social program worthy of being implemented. So far, El Sistema has been adopted in more than 25 countries, including Canada, the United States, and England.

But regardless of where the seeds are being planted, in the eyes of Abreu, the stage will always belong to those he embraces with his raised hands and a big grandfatherly smile: the kids.

"In the struggle for human rights, let us vigorously incorporate children's sublime right to music," Abreu said in accepting the B'nai B'rith Human Rights Award in Venezuela last year. "Let us reveal to our children the beauty of music and music shall reveal to our children the beauty of life." ■

DVD



Music to Change Life – El Sistema

Paul Smaczny and Maria Stodtmeier

EuroArts

★★★★☆

This moving documentary shows how El Sistema is changing lives in Venezuela, hundreds of thousands of lives. Not only do we see the poor standard of living and the horror of slums dominated by gang warfare but we are told about all of this through the words of children. Through music, we see these children thrive and find meaning. Through video, we see and hear that the quality of music teaching and making is second to none. Children are

immersed in music at the earliest age, and start in a Paper Orchestra, by playing instruments made of paper before graduating to real instruments within six months. And from that early age, children learn that music making is about passion and feeling, not just technique, and then music becomes integral to their lives like the air they breathe. Interspersed throughout are insightful interviews and comments from the teachers, founder Dr. Abreu and conductor Gustavo Dudamel.

WKC



PHOTOS: LUIS COBELO

THE DUDAMEL CONNECTION

THE NAME GUSTAVO DUDAMEL is synonymous with El Sistema these days. However, before “the Dude” was the poster child of Venezuela’s national music training program, he spent much of his time in El Sistema playing the violin and learning to conduct.

In an interview with CBC’s Jian Ghomeshi, Dudamel said he used to conduct his toys when he was six or seven years old. “It was always my favourite game,” he said. “But it was serious for me.”

In 1995, Dudamel began studying conducting formally with Rodolfo Saglimbeni and in 1999 with El Sistema founder Dr. José Antonio Abreu. This September, Abreu selected Dudamel as the recipient of The City of Toronto Glenn Gould Protégé Prize, an accompanying award to the Glenn Gould Prize which Abreu received.

“Music is about a lot of sensitivity,” Dudamel told CBC. “Music is changing a lot of lives of children in Venezuela.”

Born in Barquisimeto, Venezuela, Dudamel came to international attention in 2004, when he won the inaugural Bamberger Symphoniker Gustav Mahler Conducting Competition. From there, El Sistema’s flagship orchestra, the Simón Bolívar Youth Orchestra of Venezuela (under his leadership since 1999), made its Carnegie Hall debut in 2007.

Dudamel has been featured twice on CBS’s *60 Minutes* and was named one of the 100 most influential people of 2009 by *TIME* magazine. In September, he became the music director of the Los Angeles Philharmonic, to critical acclaim.

“We are one world; we are the same people. This is the thing. We are thinking the same,” he told the *Los Angeles Times Magazine* in August. “And without this, I’m nothing.” ■ **LTH**

THE ABREU FELLOWS

THEY DON’T HAVE TO BE MUSICIANS, but they are. They are the first-ever Abreu Fellows and the man who heads the program has high hopes.

Mark Churchill, director of El Sistema USA and dean and artistic director of Preparatory and Continuing Education at the New England Conservatory, where El Sistema USA is headquartered, describes Venezuela’s free education system as a movement. “El Sistema is a huge symbol of what is possible—it’s an affirmation of our faith. In Venezuela, the whole country has been transformed. We call it a movement,” he said. “High art, or whatever you want to call classical music, is not [accessible] to low-income people. Dr. [José Antonio] Abreu is turning that upside down.”

Founded this year, El Sistema USA serves as a support network for local El Sistema-inspired programs to share ideas, collaborate, and connect. The Abreu Fellows is its first initiative, which aims to train 50 Fellows in three to five years.

The one-year, tuition-free postgraduate certificate program was launched last month at NEC with 10 musicians, aged 22-24, from the United States, Canada, and Central America. Selected on the basis of their passion for music and social justice, the Fellows will study in Boston and Caracas and leave with leadership skills to direct music education centres in the United States and beyond.

Each full scholarship is worth \$25,000 and includes 24 weeklong workshops in Boston and a two-month residency in Venezuela. In addition, a \$15,000 living stipend is available to Fellows on a needs-based basis.

“This has been in the planning for several years, but it only became focused last November,” said Churchill, who was in Toronto for the four-day Glenn Gould Prize celebration and moderated the symposium panel. “We have to look at what’s transferable and what isn’t. People need to be connected to learn from each other. It’s about empowering people and we are looking at developing social networks on our website.”

A strong believer in El Sistema, Churchill says he has become part of the Venezuelan community over the years. He discovered El Sistema 12 years ago and made his first trip to Venezuela two years later. In the last decade, he has travelled to that country 25 times and worked closely with Abreu, who, upon accepting the prestigious TED Prize in February, asked the TED community to support the creation of Abreu Fellows as his “Wish to Change the World.” “He hates the name. He doesn’t like that kind of publicity,” Churchill said of Abreu. “We kind of twisted his arm into it.”

For Abreu Fellow Dantes Rameau of Ottawa, the program is about both leadership learning and having a bit of fun. “Everyday in this program we have seminars led by fabulous people who are experts in their respective fields. While they inspire with their credentials, what I especially admire about them is that they are leaders,” Rameau wrote on his blog. “Since we’re going to Venezuela for two months next semester I’ve been learning as much as possible about the culture while in Boston. This includes Spanish lessons at ridiculous hours of the morning, learning salsa and eating arepas, a staple of Venezuelan cuisine.”

Bien hecho. ■

LTH

PHOTO: TINA FEDESKI



THE LEADING NOTE

EL SISTEMA in CANADA

In **OCTOBER 2006**, Tina Fedeski caught a CBC Radio review of the Simón Bolívar Youth Orchestra of Venezuela's Deutsche Grammophon recording of Beethoven symphonies. Her ears pricked up. "I thought, 'What is a youth orchestra doing with Deutsche Grammophon?'" recalled Fedeski, executive director of Ottawa's Leading Note Foundation, the first El Sistema-inspired program outside South America. "Then I heard 'Venezuela' and my ears pricked up even more, because my sister had moved to Venezuela a month earlier."

Fedeski, a flutist, and her husband Gary McMillen, an amateur cellist, have operated the Leading Note Music Store in Ottawa for 10 years. Last month in Toronto, Fedeski was a guest panelist at the Glenn Gould Prize Celebration of Music, where she gave a talk entitled "El Sistema Around the World: Unlocking the Secrets of Success."

"Before we opened the print music store, we had wanted to do something significant for youth music. That was one of our little dreams," she said. "When we watched the (El Sistema documentary) DVD, *Tocar y Luchar* (To Play and To Fight), we said, 'This is it.'"

That was January 2007, when El Sistema phenomenon Gustavo Dudamel made his Canadian debut with the National Arts Centre Orchestra.

Next, Fedeski visited her sister in Caracas and became involved with the El Sistema program there by giving flute lessons to several of the students. Upon her return, she and McMillen, along with NAC Orchestra cellist Margaret Munro Tobolowska, found-

ed the Leading Note Foundation.

"We made it up, really. We decided what was feasible in Ottawa and focused on one area to contain a small size in the beginning, and because our store is located downtown, we chose Centretown," Fedeski said. "It's an area full of immigrants and there are three beacon schools in this area. We went to each of the three schools and offered 10 spots per school. In one school, we got 46 applications back."

In October 2007, instrumental classes began with 30 students at the Bronson Centre and Fedeski has since received financial support from governments and local fundraising events, plus more than \$60,000 worth of donated instruments.

The foundation now has nine teachers and 10 Ottawa Youth Orchestra mentors who give free music instruction to 100 children from low-income families. Through programs such as OrKidstra and KidSingers, it also offers a course allowing University of Ottawa music undergrads to earn credit for assisting the teachers.

"It's important to know that this is a social program and making music is the byproduct," Fedeski said. "The focus is on playing together—that is the real philosophy behind our program, to learn teamwork." She said the next step is for the foundation to start up satellite centres across Ottawa and make the program accessible to all needy children.

"It's a tribute to new Canadians. These new Canadians from different cultural backgrounds and with financial challenges are coming together and learning music together. We call this a community-building program; they are united through music," she added. "When people ask me if I have children, I say I have 100." ■

LTH

SISTEMA

NEW BRUNSWICK

It **WAS A SEARCH FOR GUEST CONDUCTORS IN 2007** that led the president of the New Brunswick Youth Orchestra to the name Gustavo Dudamel. Two years later, Sistema New Brunswick was born and Ken MacLeod still can't stop talking about El Sistema.

In June, MacLeod and three members of the orchestra's board of directors travelled to Caracas, Venezuela, with the aim of adapting the revolutionary program back home in a year's time.

"The buildings there would be condemned buildings in our society here, but the place was filled with music. It was astounding: we saw what we read about, that it's not a music program, it's a social program," MacLeod said. "We were barely scratching the surface. Halfway through, we looked at each other and said, 'We have to start right away.' It was just so moving and compelling."

Wasting no time, the NBYO partnered up with New Brunswick's School District 2, the largest school district there, to build a single prototype centre in Moncton's Beaverbrook School. Local businesses responded enthusiastically to the free daily after-school program and the province chipped in \$15,000. On October 19, Sistema NB welcomed 50 kids, aged six to nine.

"We thought we'd have 40 kids to start with—we received 200 applicants," MacLeod said. "This shows there's a need, a desire, and a demand for this. We believe music is uniquely positioned to contribute to social changes. It's universal."

Last month in Toronto, MacLeod met El Sistema founder, Dr. José Antonio Abreu, for the first time. "It felt as if I were sitting with Nelson Mandela. He is a kind, generous, and humble man. We told him our story and he was grateful to us. He offered to send teachers to New Brunswick," MacLeod said. "He's a bit frail, but the moment he's engaged in this topic, his eyes light up and he just can't help himself. What amazes me is he not only had an idea, he took action and stuck with it. And he's not done. His goal is to reach a million kids. If it's not a miracle, it's close."

At Sistema NB, kids have begun choral and rhythm work and are building their chosen instruments (strings only this year) out of cardboard and paper-mâché. "We'll have a paper orchestra. In about two weeks, we plan to give a small recital for the parents and present the kids with their instruments (which NBYO purchased new)," MacLeod said. "It was hard the first week, but we are starting to hear positive feedback. We want this to be the best part of their day."

Next year, Sistema NB hopes to start woodwind and brass. Its goal is to open six to eight children's orchestra centres throughout the province by 2015.

"The poverty in Venezuela is widespread, but there are pockets of that in New Brunswick. There are 25,000 children here that are living below the poverty line. I love what Dr. Abreu says, 'Music is a right for everybody,'" MacLeod said. "For them, this produces hope. The most heard phrase there is, 'Music changed my life.'"

In New Brunswick, lives are about to be changed. ■

LTH

EDITORIAL



LEARN HOW the Calgary Opera (pictured here: *Rigoletto*) and *El Sistema* (participant pictured below) are revolutionizing music.



FOR JUST \$25, the environmentally-conscious arts-lover will receive the green card subscription: online versions of our magazines + access to to 38,000 CDs through the streaming Naxos Music Library.

Last month, Toronto was abuzz with excitement when Dr. José Antonio Abreu brought his protégé maestro Gustavo Dudamel and the Simon Bolívar Youth Orchestra to accept the prestigious Glenn Gould Prize. As reported on our blog, the feature performance on Oct. 26 was electrifying. Abreu's renowned music education program El Sistema has made Venezuela a country passionate about music and also a future producer of music stars. It all starts at a young age, when students are initiated into an orchestra by using paper instruments; soon music becomes an integral part of their lives. In our cover story, Tiffany Hsieh looks at how El Sistema provides free music education to lower-income children and has since spawned many similar programs across the globe, including the Leading Note Foundation in Ottawa and Sistema New Brunswick.

Education is also on the minds of Canadian students as they begin planning for the following year, with applications and auditions. To help in this process, we offer our annual Guide to Higher Education, which contains a complete and easy-to-follow summary of the country's top music programs. Complementing our guide are updates on the latest higher-education news and breakthroughs.

Our winter 2010 issue also celebrates the Canadian Music Centre's 50th anniversary and the Canadian Opera Company's 60th anniversary. The COC's new artistic director Johannes Debus is also the subject of a featured interview by Joseph So. The innovative Calgary Opera and its general director Bob McPhee are highlighted, while new pianos from Yamaha and Roland are reviewed. All this in addition to our CD/DVD/Book reviews and our Southern Ontario and Ottawa concert picks for November to March.

In the last year, coverage of classical music in Canada has taken a blow with the closure of both *Opus* magazine and *Performance* magazine. This makes the work of *The Music Scene* and the monthly *La Scena Musicale*, our bilingual sister

publication, all the more important. For English Canada readers, our publications are distributed four times a year: *The Music Scene*, with its focus on music education, is published in mid-March (camps) and mid-November (higher education), and the national issues of *La Scena Musicale*, with its focus on summer festivals, is published in May (Jazz, World, Folk festivals) and June (classical music and arts festivals). We are proud of our role in promoting and defending music and the arts, and the example of El Sistema reminds us that it is a cause worth fighting for.

Since February 2009, our non-profit organization has had to fight against the Canada Council for dropping eligibility for controlled-circulation magazines, directly affecting *The Music Scene* and *La Scena Musicale*. We feel that this change unfairly put our magazines at a financial disadvantage (since funded magazines derive 25% to 75% of their budget from grants); furthermore, the current rules effectively force arts and literary publications to remain small as they require magazines to sell at least 50% of their copies, which is contrary to the idea of arts outreach. We will continue this fight and we want to thank the 500 people who have signed our petition (still online) to reverse this policy. In the absence of government funding, our organization has launched a fundraising and subscription drive. We are proud to introduce the **La SCENA Arts Lover Card**, which includes a one-year subscription (\$40) consisting of two issues of *The Music Scene* plus ten issues of *La Scena Musicale*, and a free monthly CD (in partnership with XXI Records, 10 Discovery CDs per year), as well as discounts. Furthermore, paying subscribers will also receive access to 38,000 CDs through the streaming Naxos Music Library. See www.scena.org/LaSCENAcard. Lastly, we are also proud to offer the \$25 **La SCENA Green Card** for environmentally-conscious readers, which will include the electronic versions of the magazines and the Naxos Music Library.

Keep warm this winter with a copy of *The Music Scene* in your hands and your favourite masterpieces playing in the background.



SUBSCRIBER'S CORNER

Congratulations to our lucky subscriber, Claire Garon, winner of 100 CD's from CBC records! *LSM* continues to develop exclusive features for subscribers, including a monthly draw for a CD collection, and coming soon, playlists for recommended concerts. Subscribe now and you could win! See the subscription form on page 5.

UP COMING DRAWS

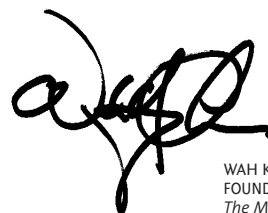
- » XXI-21 Records
- » SRI Distribution
- » Analekta » ATMA » Naxos

ON THE WEB

- » Blog: www.scena.org/blog
- » Twitter: *LaSCENA*
- » Facebook: *La Scena Musicale*

UPCOMING FUNDRAISERS

- » Puccini: *Tosca*, Opéra de Montréal, February 11, 2010
- 514-948-2520 sub@scena.org



WAH KEUNG CHAN
FOUNDING EDITOR
The Music Scene



NOTES



Crystal Chan, Hannah Rahimi

ROBERT AITKEN NAMED WINNER OF THE WALTER CARSEN PRIZE FOR EXCELLENCE IN THE PERFORMING ARTS

The Canada Council for the Arts has awarded Toronto native Robert Aitken the 2009 Walter Carsen Prize. Previous Walter Carsen prizewinners include R. Murray Schafer.

A flautist, composer and conductor, the new \$50,000-prize winner is already an Order of Canada honouree and a Chevalier de l'Ordre des Arts et des Lettres (France), as well as a recipient of a Lifetime Achievement Award from the National Flute Association (USA).

Illustrious composers including R. Murray Schafer, John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, John Beckwith and Bruce Mather have written pieces for him, and his own compositions and recordings have gathered international acclaim. Aitken has also taught at the Banff Centre, the Johannesen International School of the Arts, and most recently the Staatliche Hochschule für Musik in Germany for 16 years. His conducting experience includes the Canadian Opera Company, NMC Ensemble, and Victoria Symphony.

www.canadacouncil.ca

NYOC ANNOUNCES A \$1,000 HONORARIUM FOR 2010 ORCHESTRA MEMBERS

The National Youth Orchestra of Canada marks its 50th anniversary with the launching of an honorarium program for all members of the 2010 orchestra, in addition to six Leadership Scholarships of \$4,000 each. Since 2006, the NYOC has been tuition-free, but the new honorarium will provide extra incentive for Canada's most talented young musicians to audition for the orchestra and make up for travel costs and forfeited summer employment.

www.nyoc.org

CC

HR

COMPETITION WINNERS

SIXTH HONENS INTERNATIONAL PIANO COMPETITION

Calgary, November 6

- » First Laureate: Georgy Tchaidze, 21, (Russia)
- » Second Laureate: Evgeny Starodubtsev, 27, (Russia)
- » Third Laureate: Gilles Vonsattel, 28, (Switzerland)

www.honens.com

STELLA MARIS

Venice-Barcelona, Hapag-Lloyd Cruise Lines, November 4

- » Cruise Critic Members' Choice Award Winner: Soprano Wendy Bryn Harmer, New York's Metropolitan Opera
- » Concert and Recording with the Radiophilharmonie Saarbrücken/Kaiserslautern: Tenor Ji-Min Park, Royal Opera House
- » Test Recording with Deutsche Gramophone Winner: Tenor Dovlet Nurgeldiyev, Hamburg State Opera
- » Consulting by the Artist Management of Dr. Raab & Dr. Böhm and Guest Engagement at the Wiener Staatsoper Winner, Viewers Choice Award Winner: Jong-Min Park: Bass, La Scala Opera House

Young stars from opera houses in New York, Toronto, Hamburg, Dresden, Zurich, London, Milan and Paris competed onboard a cruise ship over one week for an international, professional judging panel; audiences and Youtube watchers could also vote. The competition's creative director was award-winning Canadian tenor Michael Schade and the Canadian Opera Company was represented by

Soprano Betty Allison.

www.youtube.com/watch?v=ETRRyLtljVQ
www.cruisecritic.com/articles.cfm?ID=1012

THE CANADIAN MUSIC COMPETITION

2009 Grand Prize Winners

- » Grand Prize in the 19 to 30 years old category: Noam Bierstone, Keyboard Percussion and Vincent Lauzer, Recorder
- » Grand Prize in the 15 to 18 years old category: Scott MacIsaac, Piano
- » Grand Prize in the 11 to 14 years old category: Kerson Leong, Violin
- » Grand Prize in the 7 to 10 years old category: Ambrose Man, Violin

www.cmcnational.com

CANADA COUNCIL FOR THE ARTS MUSICAL INSTRUMENT BANK COMPETITION

2009 Laureats

- » 1689 Baumgartner Stradivari violin, valued at \$4.3 million: Judy Kang
- » Ca. 1696 Bonjour Stradivari cello, valued at \$8 million: Rachel Mercer
- » Ca. 1700 Bell Giovanni Tononi violin: Marie-Ève Poupart
- » Ca. 1700 Taft Stradivari violin, valued at an estimated \$4.3 million: Renée-Paule Gauthier
- » 1715 Dominicus Montagnana violin, valued at \$858,000: Véronique Mathieu
- » 1717 Windsor-Weinstein Stradivari violin, valued at \$4.3 million: Caroline Chéhadé of Montreal

- » 1729 Guarneri del Gesù violin, valued at \$4.3 million: Nikki Chooi
- » 1747 Palmason Januarius Gagliano violin, valued at \$322,000: Andréa Tyniec
- » Ca. 1767 Joannes Baptista Guadagnini, valued at \$536,000: Min-Jeong Koh
- » 1820 Joannes Franciscus Pressenda violin, valued at \$375,000: Kerry DuWors
- » 1824 McConnell Nicolaus Gagliano cello, valued at \$375,000: Chloé Dominguez.
- » Ca. 1830 Shaw Adam cello bow, valued at \$43,000: Emmanuelle Beaulieu Bergeron.
- » 1869 Jean-Baptiste Vuillaume violin with its Vuillaume model bow, valued at \$172,000: Jessica Linnebach
- » 1902 Enrico Rocca violin, valued at \$214,000: Jing Wang

www.canadacouncil.ca

CONCOURS ROSTROPOVICH

Paris, November 8

International Cello Competition

- » First place: Dai Miyata, Japan
- » Second place: Jakob Koranyi, Sweden
- » Third place: Norbert Anger, Germany

DILETTANTE MUSIC

World's First Digital Composer-in-Residence Competition

- » Winner: David T. Little, New York City
- » Runners-up: Chiayu, Aaron Gervais

www.dilettantemusic.com

COC MUSIC DIRECTOR JOHANNES DEBUS



PHOTOS: MICHAEL COOPER

Joseph So

It was close to “love at first sight” between conductor and musicians when Johannes Debus showed up as essentially an unknown quantity for the rehearsal of Prokofiev’s *War and Peace* at the COC last fall. The players were immediately struck by the affable, 34-year-old German maestro, his uncommon musical intelligence, singularity of vision, requisite solid preparation, impeccable work ethic, and rare gift for making beautiful music through consensus-building and bringing out the best in each musician. Opening night was an unalloyed triumph. Considering it was his Prokofiev debut, tackling something so monumental was a true baptism by fire, making his success all the more remarkable. It wasn’t long before talks started about Debus as a possible successor to the late Richard Bradshaw. COC General Director Alexander Neef wasted no time—in the January season launch, Debus was presented as the new music director beginning with the 2009-2010 season. Due to prior commitments this season, Debus’s involvement is limited to the Diamond Anniversary Gala and *The Flying Dutchman*. In the future, he is expected to conduct two to three productions a year.

Born in 1974 in Speyer, a German city close to the French border, Debus studied at the Hamburg Conservatory and started his career in 1998 as a répétiteur at the Frankfurt Opera. He made his conducting debut the following year with Henze’s *Boulevard Solitude*. His repertoire ranges from the standard works of Mozart, Verdi, Rossini, Wagner and Strauss to cutting-edge contemporary pieces such as the likes of Salvatore Sciarrino’s *Macbeth*. I can still remember the combination of galvanizing intensity and luminous lyricism Debus evoked in a live performance of *Elektra* in Munich in summer 2008.

When contacted for this article, Debus was at the Deutsche Oper am Rhein preparing the premiere of *Rigoletto*. He is soft-spoken, articulate and unassuming, with a disarming honesty and an understated, quiet charm.

» DO YOU COME FROM A MUSICAL FAMILY?

JD: No, I don’t. My father worked in an archive and my mother in a library—there are no musicians in the family. My younger brother plays double bass in a jazz fair, so there’s probably a hidden genetic imprint coming out...

» HOW DID YOU GET STARTED IN CONDUCTING?

JD: I studied conducting in Hamburg and got started in the classic way in Germany, as a rehearsal pianist in an opera house. If you are lucky, you get some evenings to conduct, and if you succeed you get more—that’s what happened to me.

» TELL US ABOUT YOUR CONDUCTING DEBUT WITH HENZE’S *BOULEVARD SOLITUDE*. HOW DID THAT COME ABOUT?

JD: I went to a concert of the Henze *Requiem*, and it was a revelation—I was deeply impressed by his music. When Frankfurt staged a new production of *Boulevard Solitude*, I asked to play the piano rehearsals and became the musical assistant in the production. The conductor couldn’t do some performances and the theatre asked me. I got to meet Henze and we became very close friends—it was a lucky occasion. I have since conducted other Henze, an orchestral piece in Venice and chamber pieces in Munich. I’d love to conduct more of his music.

» DO YOU HAVE A ROLE MODEL IN CONDUCTING?

JD: When I was studying in Hamburg, there was a very old conductor, Günther Wand, with the NDR Orchestra. I basically went to every concert he conducted. It was music from another planet—he was really one of my heroes. He found a way to make things so logical, whether it was Schubert or Bruckner or Brahms. What he did was so convincing, so right. He had very strong ideas about how something should sound and got incredible results from the orchestra.

» WHEN YOU FIRST REHEARSED WITH THE COC, IT WAS BASICALLY “LOVE AT FIRST SIGHT” WITH THE ORCHESTRA...

JD: It’s very nice of you to say that. I felt we just understood each other from the first moment. The musicians are fantastic I must say—they have such a passion and love for the music and really want to give their best. It was a great atmosphere.

» A TYPICAL ORCHESTRA HAS 80 PLAYERS AND 80 DIFFERENT PERSONALITIES. HOW DO YOU ACHIEVE RAPPORT WITH THEM?

JD: You have to approach them with a strong idea of the music, and at the same time listen to what they have to offer. If you find “the key”, it is magical—you show them something and they react

and give back to you. The 80 personalities form a unity...the orchestra becomes one instrument.

» WHAT IS YOUR PHILOSOPHY ON CONDUCTING? WOULD YOU SAY CONDUCTING STYLES HAVE CHANGED SINCE THE TIME OF FURTWÄNGLER, KARAJAN AND SZELL?

JD: The special and strange thing about conducting is that you are creating a sound without playing an instrument. You rely totally on other people and you have to communicate your ideas. The character of communication might have changed in the last decades—no more Toscanini shrieking: “*Tromboni, Vergognaaaaaa!!!!*” But there are still as many ways of doing it as there are conductors. Everyone has to find his own method “to give”, as Karajan said, “the musicians the freedom they need to do exactly what I want!” Mine is based on generosity, deep respect and the joy of playing music together.

» DO YOU FIND DIFFERENCES BETWEEN EUROPEAN ORCHESTRAS AND ELSEWHERE?

JD: In my experience with the COC, I’d say—either due to a tighter time schedule or a different mentality—the rehearsal process is quicker and more disciplined than it is normally in Europe. I’m still impressed by the total silence of the Orchestra here when I stop to correct something.

» DO YOU HAVE IMMEDIATE PLANS FOR THE COC ORCHESTRA?

JD: Well, the orchestra is in very good shape. Richard Bradshaw formed a group of people with great skills and a great spirit and I feel really fortunate to come into that inheritance. I’d be glad if we could add to our principal task in the pit some more activities, like concert operas and recordings. I think this orchestra has something to offer.

» I UNDERSTAND YOU ARE MOVING TO TORONTO. IT MUST NOT BE EASY TO LEAVE BERLIN TO COME TO TORONTO...

JD: (laughs) I read an article in a German Rail magazine on a list of top 10 cities in the world. Guess which is first? It’s Vancouver, and Toronto is number five—two Canadian cities in the top 10. When I was there for *War and Peace*, I somehow felt at home. Toronto is very international and open-minded. It has lots of art venues and a wonderful art community—it’s a great city. ■

COC @ 60

THE CANADIAN OPERA COMPANY CELEBRATES ITS DIAMOND ANNIVERSARY

Joseph K. So

The Canadian Opera Company is marking its sixtieth anniversary this season. The August COC fully deserves its pride of place as Canada's oldest and most prominent opera company. Back in the 1990's under its visionary general director, the late Richard Bradshaw, COC embarked on a campaign to build its own operatic home, a multi-decade undertaking referred to sardonically by Bradshaw as the "thirty-years' war". It finally came to fruition in the fall of 2006, when the company inaugurated the new Four Seasons Centre with *Der Ring des Nibelungen*, Canada's first production of Wagner's epic. Praised for its no-nonsense functionality, superb sightlines and marvelous acoustics, the Four Seasons Centre proved to be a boon to opera in Toronto. Even in the current economic downturn, the COC performs to regularly sold-out houses, and boasts a balance sheet that is the envy of other Canadian arts organizations. With the appointments of Alexander Neef as general director and Johannes Debus as music director, the future of the company is assured.

The COC began life much more modestly back in February 1950 as the Opera Festival Association, offering a short season of *Don Giovanni*, *Rigoletto* and *La Bohème* at the Royal Alexandra Theatre in downtown Toronto. Its birth was spearheaded by three important Canadian musical figures – Arnold Walter, director of the Senior School of the Royal Conservatory of Music, conductor Nicholas Goldschmidt and stage director Hermann Geiger-Torel. In those early years, the fledgling opera company served as an ideal training ground for talented RCM students. In 1958, the company changed its name to the Canadian Opera Association, with Geiger-Torel as general director and Ernesto Barbini as music advisor. It wasn't until 1977, when the name was legally changed to Canadian Opera Company. Upon Geiger-Torel's retirement in 1976, Lotfi Mansouri took over and brought with him stars such as Joan Sutherland, Martina Arroyo and James Morris. Under Mansouri, the COC started its own orchestra in 1978 and established the COC Ensemble Studio in 1980. Many talented Canadians cut their teeth as members of the Ensemble, among them Ben Heppner and Isabel Bayrakdarian.

In 1989, Mansouri left to head the San Francisco Opera. Taking his place were Britons Brian Dickie (1989-93) and Richard Bradshaw (1993-2007). Towards the end of Dickie's tenure and continued by Bradshaw's, the company underwent a gradual transformation in production values, from the rather staid, traditional style to one that is more forward-looking and adventurous. One can point to Robert Lepage's groundbreaking *Bluebeard's Castle/Erwartung* (1993), followed by *Jenufa* (1995), *Der fliegende Holländer* (1996), *Salome* (1996) and *Oedipus Rex/Symphony of Psalms* (1997). It hasn't been easy, but under the persuasive stewardship of Bradshaw, the primarily conservative Toronto audience slowly embraced the new performance aesthetic. Cognizant of the financial necessity for the tried and true, a typical COC season is a mix of the tradition-bound and the cutting edge—thus in the Diamond Anniversary season, we have the pairing of Lepage's *The Nightingale and Other Short Fables* (Oct. 17–Nov. 5) with the warhorse *Madama Butterfly* (Sept. 26 – Nov. 3). ■

www.coc.ca

FIFTY YEARS FOR the CMC

STANDING ON GUARD FOR CANADA'S MUSIC

Crystal Chan

"If you want to be an accountant, you get accredited. But for musicians," quipped Canadian Music Centre Executive Director Elisabeth Bihl, "that's where the CMC steps in."

In celebration of the CMC's golden anniversary, over 25 concerts were held across the country this year. The CMC is the unofficial accreditation body for Canadian composers; becoming an associate is a professional coming-of-age ritual, the gold standard for all aspiring homegrown composers. The CMC is an associate's internationally reaching marketing machine; it also archives all their music and provides career support. With around 30 applicants a year and a 90% acceptance rate, the CMC now represents over 700 composers and hosts a 19,000-plus catalogue accessed by over 13,000 library patrons annually.

The CMC was the first organization to scan and digitize scores for a free online database. Composers' electronically-submitted scores become available online right away. CMC then refurbishes them to print quality (even now, 40% of submissions are handwritten) and archives them permanently. Each composer's bio, videos, photos, lectures and other materials are also disseminated.

Mandated to promote Canadian music, the CMC ensures all scores and information are made

as accessible to the general public as possible. "There is really no other structure around that provides all our services," said Bihl. "We want to make sure that no one can say 'I've never heard of a Canadian composer!'"

CentreStreams, the latest project, was launched in January 2009 and already offers 10,000 archival recordings. Composer Brian Harman, currently applying to be an associate with the CMC, described it as "an important step forward in giving the public direct access to recordings of music by Canadian composers... including those who aren't close to one of the CMC's locations." Over the last half-century, composers would submit non-commercial performance recordings of all their scores. They come in every format imaginable, and the CentreStreams program converts them to digital archives as well as streaming mp3s for access on its website—now totaling 70 days of non-stop music. On the horizon: a digital library to be launched mid-2010, where one will be able to view the PDF of a score, listen to clips of the performance and buy any commercial recordings, then print them at home for a fee.

The CMC is the driving force popularizing new Canadian music on the international scene. Information about competitions is sent to each of its associate composers. Concerts and tours are arranged, and out-of-country events are marketed fiercely by the organization. This June, the CMC hosted the annual International Association of Music Information Centres' annual conference in

Toronto and Vancouver, showcasing Canadian music to 21 other countries.

Perhaps most importantly, however, the CMC introduces Canadians to their own national tunes. Through its website, regional centres and libraries, as well as concerts (many of them free, and ever since the launch of the *New Music, New Places* initiative, about 40 of them every year in public places ranging from caves to airports), Canadians all across the country have access to the CMC's resources. Education is a strong suit; sections of its website target specific age groups, and the CMC goes out to schools, universities, and other centres to give presentations and lectures in collaboration with teachers.

Harman was himself introduced to the CMC in high school. "As a student outside Toronto, I wouldn't have been able to access such resources from anywhere else," he said. "It helped to open up my ears to the music of living composers. I think the most important CMC initiative is welcoming high school students into the Centre to see the collection. This exposes students to music they could never experience in their own schools, and introduces them to the possibility of borrowing scores for free. Including contemporary Canadian music in the education of young students is essential to the growth and evolution of our musical culture in Canada." ■

www.musiccentre.ca



NICOLA
BENEDETTI makes
her NACO debut
March 15-16.

OTTAWA MUSIC PREVIEW

Nov. 15, 2009-March 15, 2010

The National Arts Centre Orchestra is in the thick of its 40th anniversary celebrations that will continue over the next few months, with A-list guest artists flying in from the four corners of the globe to join the party. But while NACO will be stealing the spotlight even more than usual, there are other concert options to be found in the Nation's Capital. Here are some of the highlights:

November 16 at the NAC's Southam Hall, David Currie leads the Ottawa Symphony in Beethoven's *Creatures of Prometheus*, Kodály's *Concerto for Orchestra* and Berlioz's *Harold in Italy*, featuring the OSO's new principal viola and University of Ottawa faculty member, Rennie Regehr. www.ottawasymphony.com

The following evening, the same venue receives renowned Ottawa-born pianist Angela Hewitt for a recital that will include Bach's *Partita No. 1*, Mendelssohn's *Variations sérieuses*, and

Beethoven's "*Appassionata*" *Sonata*. November 18-19, guest Douglas Boyd conducts the NACO in Beethoven's 8th and works by Tippett, Corelli and John Williams. www.nac-cna.ca

November 26, the Württemberg Chamber Orchestra, under the direction of Ruben Gazarian, performs at Ottawa's newest arts venue, Shenkman Arts Centre in suburban Orleans. Elgar, Ireland, Janáček and Britten are on the program, among others. www.shenkmanarts.ca

The Toronto Symphony visits Southam Hall December 10. Oundjian conducts Beethoven's 6th and Philip Glass's *Violin Concerto No. 2*, rather pompously subtitled "the American Four Seasons", with soloist Robert McDuffie. www.nac-cna.ca

December 15-16, Trevor Pinnock leads this year's edition of the *Messiah* at the NACO, with soprano Geraldine McGreevy, alto Marie-Nicole Lemieux, tenor Benjamin Butterfield and bass Robert Gleadow. www.nac-cna.ca

2010 kicks off with an all-Mozart NACO concert. Clarinetist Kimball Sykes and two members of New York's Lar Lubovitch Dance Company will perform *Concerto 622*, Lubovitch's duet for two male dancers set to the slow movement from the *Clarinet Concerto*. Pinchas Zukerman will also conduct and perform Mozart's *Symphony No. 29* and *Violin Concert No. 5*. Performances are January 14-15. www.nac-cna.ca

The Gryphon Trio now officially heads the Ottawa Chamber Music Festival, so the city can expect to see a lot more of the group. February 7 at Dominion-Chalmers United Church, the trio performs Beethoven's *Ghost* Trio, with commentary and *spiel* by classical pitchman and garrulous NPR star, Rob Kapilow. www.chamberfest.com

February 10-11, Zukerman conducts Beethoven's *Missa Solemnis*, with soprano Laura Whalen, mezzo Anita Krause, tenor Richard Clement, and bass-baritone Nathan Berg. Mahler's orchestral transcription of Beethoven's *String Quartet in F minor* opens the evening. www.nac-cna.ca

On Valentine's Day, Jan Lisiecki, the towheaded 14-

year-old piano prodigy from Calgary, plays the complete Chopin *Études* at the National Gallery of Canada. www.janlisiecki.com

Yannick Nézet-Séguin is leading the Rotterdam Philharmonic on its first-ever Canadian tour, with a stop in Ottawa on February 23. Strauss' *Ein Heldenleben*, Messiaen's *Les offrandes oubliées*, and the Ravel *Concerto for the Left Hand* are on offer, the latter with pianist Jean-Yves Thibaudet, making his NAC début. www.nac-cna.ca

February 24-25, 21-year-old Russian-American pianist Natasha Paremski will power her way through the Rach 2. She'll be sandwiched between the Overture to *The Abduction from the Seraglio* and Dvorák's *Symphony No. 7*, with James Gaffigan conducting the NACO. www.nac-cna.ca

The 13th edition of Opera Lyra's glittering annual fundraiser, the Black and White Opera Soirée, takes place February 27. No word yet on the musical talent, but the evening, themed *Opera on the Hill*, will be co-hosted by a pair of strange bedfellows indeed: Chrétien-era Deputy PM and Heritage Minister Sheila Copps and Tory MP Maxime Bernier. operalyra.ca

March 6, Montreal's Chantal Rémillard joins the Ottawa Baroque Consort for a concert at St. Giles Presbyterian Church. The following afternoon, at Dominion-Chalmers' United Church, the award-winning, all-female Cecilia String Quartet performs Beethoven's *String Quartet No. 1*, the Franck *Piano Quintet* (with Louise Bessette), and Canadian composer Kelly-Marie Murphy's *another little piece of my heart*, which apparently has nothing to do with the well-known pop song. www.ottawabaroque.ca

Scottish violin sensation Nicola Benedetti makes her NACO debut March 15-16 with the Sibelius *Concerto*. Zukerman also conducts Haydn's last symphony and Fauré's *Masques et Bergamasques*. www.nac-cna.ca

Finally, Valery Gergiev and the Mariinsky Orchestra perform at Southam Hall March 15. The program is scheduled to include Liszt's *Piano Concerto No. 1*, with Denis Matsuev, and Shostakovich's *Symphony No. 15*. www.nac-cna.ca

SOUTHERN ONTARIO VOCAL PREVIEW

Joseph So

For voice-loving Canadians, cold weather has its rewards. It is the season of operas, recitals and choral music. The Canadian Opera Company continues its 2009-10 season with *Carmen* and *Otello*, two of the most popular works in the standard repertoire. The Bizet opera stars American mezzo Beth Clayton as Carmen, Bryan Hymel, Pinkerton last fall, returns as Don Jose. Canadian soprano Jessica Muirhead sings Micaela. French bass-baritone Paul Gay, a frequent guest at the Paris Opera, makes his company debut as Escamillo. Twenty-nine-year old Scottish conductor Rory Macdonald makes his COC debut. There are twelve performances (Jan. 27 – Feb. 27). *Otello* will be sung by heldentenor Clifton Forbis, a won-

derful Siegmund here three years ago. Desdemona is Italian soprano Tiziana Caruso. Baritone Scott Hendricks, last seen here as a highly dramatic Rodrigo in *Don Carlos*, sings Iago. Italian conductor Paolo Olmi, who received critical acclaim for his *Don Carlos* two seasons ago, returns to conduct. There are nine performances (Feb. 3 – 28) at the Four Seasons Centre. www.coc.ca

Opera in Concert offers Handel's *Giulio Cesare* on Jan. 31, 2:30 pm, at the Jane Mallet Theatre, St. Lawrence Centre. The cast includes soprano Charlotte Corwin, who received the Joseph Rouleau Award for the Best Artist from Quebec at Chant 2009 in Montreal last May. Joining her are Catherine Rooney, David Trudgen and James Levesque. Kevin Mallon leads the Aradia Ensemble. www.operainconcert.com

If lighter fare is your thing, be sure to catch Kalman's *Countess Maritza* at the Toronto Operetta Theatre, just in time for the holiday season. COC



BETH CLAYTON as the
title role in *Carmen*.

resident conductor Derek Bate leads the TOT Orchestra in seven performances from Dec. 26 to Jan. 3. For tickets, go to www.torontooperetta.com

Finally, the newly resurrected Opera Hamilton puts on *Popera Plus!*, a concert of arias and duets on Jan. 28 and 30, at the Great Hall in Hamilton Place. Soloists are soprano Gianna Corbisiero, mezzo Ariana Chris, tenor Richard Troxell and bass-baritone Jason Howard. No conductor is announced at press time, but the orchestra is the



THE ST. LAWRENCE String Quartet

Hamilton Philharmonic. www.operahamilton.ca

Choral fans can rejoice since this is *Messiah* season! The **Toronto Symphony Orchestra** modestly bills its own as “Toronto’s Favourite Messiah” – five performances from Dec. 16 to 21 at Roy Thomson Hall. Quebec maestro Jean-Marie Zeitouni leads a quartet of soloists (soprano Shannon Mercer, countertenor Matthew White, tenor Colin Balzer and baritone Tyler Duncan) and the venerable Toronto Mendelssohn Choir. www.tso.on.ca

If you prefer a more intimate approach, try **Tafelmusik’s** version with Ivars Taurins conducting the Tafelmusik Baroque Orchestra and Chamber Choir. It takes place at Trinity-St. Paul’s Centre from Dec. 16 to 19 at 7:30 pm. There is also the **Sing-Along** version at Massey Hall on Dec. 20, at 2 pm. www.tafelmusik.org

On February 14, Quebec soprano **Karina Gauvin** gives a recital at Roy Thomson Hall as part of the **RTH Vocal Series**. Expect a surfeit of love songs. www.roythomson.com. **Off Centre Music Salon** offers its **15th annual Schubertiad** on Nov. 29 at the Glenn Gould Studio, this time with Carla Huhtanen, Krisztina Szabo and Jesse Clark. On January 24 is the **German-Spanish Salon**, with soprano Shannon Mercer and mezzo Wallis Giunta, plus COC’s concertmaster Marie Berard. www.offcentremusic.com

The folks at **Attila Glatz** who produce the annual New Year day Salute to Vienna brings back **Bravissimo! Opera’s Greatest Hits** on December 31 at Roy Thomson Hall. An International cast including soprano Susan Neves and tenor Carl Tanner. salutetovienna.com

The **Met’s Live in HD** series of opera simulcasts continues until May. Visit www.metopera.org. La Scala and Gran Teatre del Liceu in Barcelona are also joining the Live HD transmissions via **Emerging Pictures** in New York. However, they are only available in the US and Europe, as Emerging Pictures seemed to have lost their Canadian partners as we go to press. www.operaincinema.com

SOUTHERN ONTARIO INSTRUMENTAL PREVIEW

L.H. Tiffany Hsieh

Everything dulls a tad these days after the young Venezuelan conductor Gustavo Dudamel made his mark in Toronto last month and left audiences wanting more from a live concert. However, there is no shortage of hot-blooded A-list classical music acts about town this winter.

Canada’s adventurous **St. Lawrence String Quartet** will be here not once, but twice. SLSQ’s animated first violinist Geoff Nuttall might just be the Dudamel of string quartets. Nuttall, along with violinist Scott St. John, violist Lesley Robertson, and cellist Christopher Costanza, celebrated the quartet’s 20th anniversary last season with a nationwide commissioning project. Their concert at the Faculty of Music’s Walter Hall (Nov. 16) features new works by Marcus Goddard, Elizabeth Raum, Brian Currant, Suzanne Hebert-Tremblay, and Derek Charke. Later at the Jane Mallett Theatre (Feb. 25), SLSQ performs a Music Toronto concert in Haydn’s *Quartet in F Major, Op. 77, No. 2*, John Adams’ *String Quartet*, and Mendelssohn’s *String Quartet in E-flat Major, Op. 12*. www.music-toronto.com

Also making a much-anticipated return with Music Toronto at the Jane Mallett is the famed Tokyo String Quartet (Jan. 21). Doubling its seniority to that of the SLSQ, the Tokyo Quartet—Martin Beaver (violin), Kikuei Ikeda (violin), Kazuhide Isomura (viola) and Clive Greensmith (cello)—is now marking its 40th anniversary. The group recently recorded the entire Beethoven quartets with Harmonia Mundi and their January concert showcases two of the composer’s *Razumovsky Quartets, Op. 59, No. 1 and 2*. www.music-toronto.com

If you are a regular concertgoer, the name James Ehnes probably sounds like your ringtone by now. This month alone, in what is being billed the “Ehnes week in Toronto,” the Grammy- and Juno-winning violinist plays three concerts with the Toronto Symphony Orchestra and gives an intimate recital at the brand new Koerner Hall. He tackles Prokofiev’s *Violin Concerto No. 2* at Roy Thomson Hall (Nov. 26, 28) under the baton of Stéphane Denève, who also leads the TSO in Shostakovich’s *Symphony No. 5*. The program repeats at George Weston Recital Hall (Nov. 29). In between all that, the 33-year-old Prairie boy teams

up with pianist Andrew Armstrong on the Koerner Hall stage (Nov. 27) in Bartók’s *Rhapsody No. 1*, Respighi’s *Sonata in B Minor*, and Beethoven’s *Kreutzer Sonata*. www.tso.ca

Roy Thomson Hall may be home to the TSO, but come the New Year, it will host two of the more interesting symphony orchestras on the classical music scene right now.

First, the Montreal Symphony (MSO), Canada’s foremost orchestra, makes a highly anticipated return to Toronto with music director Kent Nagano (Jan. 25), who has been bringing back the orchestra to its former glory since 2006. The OSM performs Stravinsky’s *Firebird* and Beethoven’s *Piano Concerto No. 1* with Austrian pianist Till Fellner, who is currently on a world tour performing, over the course of two years, a concert cycle of Beethoven piano sonatas. www.tso.ca

The second most important orchestra in the Netherlands after Amsterdam’s Concertgebouw, the Rotterdam Philharmonic Orchestra under the direction of Canada’s Yannick Nézet-Séguin pays a rare visit on February 24. Nézet-Séguin, who last year succeeded Russian conductor Valery Gergiev in his newest post, also leads the London Philharmonic and Montreal’s Orchestre Métropolitain in his spare time. He conducts the RPO in Messiaen’s *Les offrandes oubliées*, R. Strauss’ *Ein Heldenleben, Op. 40*, and Ravel’s *Piano Concerto for the Left Hand* with French pianist Jean-Yves Thibaudet. www.roythomson.com

Last but not least, everybody loves a festival. The University of Toronto New Music Festival (Jan. 25-30) presents a series of concerts and events centred on the esteemed Polish composer Krzysztof Penderecki, whose compositional style has reflected the evolution of new music from the avant-garde of the 1960s up to the present day. Highlights include three free concerts dedicated to the chamber music and new works of Penderecki. As well, *Penderecki Plus!* at Koerner Hall (Jan. 29) features Toronto’s Esprit Orchestra led by conductor Alex Pauk in Penderecki’s *Concerto Grosso for three cellos and orchestra* (Shauna Rolston, Roman Borys, Paul Widner, cellos) and *Threnody to the Victims of Hiroshima*. The festival wraps up with a choral concert at the Metropolitan United Church (Jan. 30, 31). Works by Henryk Gorecki and a world premiere by Norbert Palej will also be heard. The acclaimed Polish Chamber Choir from Gdansk makes its North American debut alongside the MacMillan Chamber Singers, Elmer Iseler Singers, and Toronto Children’s Choir. www.music.utoronto.ca

AT THE FOREFRONT CALGARY OPERA



BOB MCPHEE isn't shying away from taking risks as General Director and CEO of the Calgary Opera.

Bill Rankin

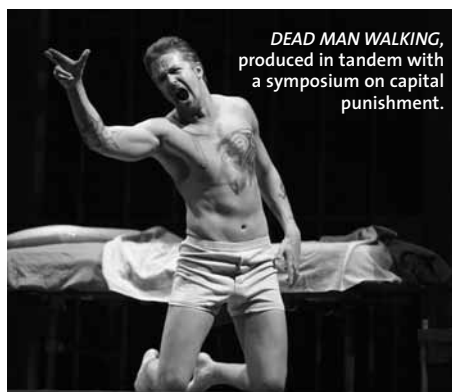
When Calgary Opera began operations in 1973, its first two productions, *La Bohème* and *Rigoletto*, were treasures from opera's greatest hits, and it wasn't until 1995 before audiences experienced a 20th-century work in the form of Britten's *Albert Herring*. The reaction came as "shell shock." Calgary audiences didn't want 'new' opera, yet merely programming popular opera proved financially disastrous; by the end of the 1990s, Calgary Opera was more than \$400,000 in debt and houses were generally no better than 65% full.

When Monica Sloan joined the Calgary Opera board in 1998, one of her first duties was to find a new managing director. Sloan knew Bob McPhee had guided the successful opening of the Winspear Centre in September 1997 and was looking for a new challenge. McPhee was a clear choice, having run the Edmonton Symphony, done marketing and fund development with the Royal Winnipeg Ballet and helped Calgary open its own new Jack Singer Concert Hall in 1985. Yet although he had aspired to be a singer himself, he'd never been associated with an opera company. First and foremost, McPhee saw the staid repertoire as a fundamental problem. "The first year I got here, the program was *Rigoletto*, *Don Giovanni* and *Carmen*," he recalled. "And they still weren't getting the houses that we needed."

McPhee tapped into the vitality of the proud Alberta city. He explained, "Calgary is a young city that likes people to take risks." When they hired McPhee, no one at Calgary Opera thought that under his leadership the organization would become Canada's most dynamic opera company, the most prolific creator of new opera. By contrast, the Canadian Opera Company's last new full-length work was *The Golden Ass* in 1999, and its next one is only slated for 2011-12.

People who talk about McPhee's vision always point to the methodical way he works. Every new venture is nurtured along a path that includes exit ramps in case the great idea loses creative or financial momentum. "In the first five-year plan I moved the company in the direction of new repertoire," said McPhee. This meant Carlyle Floyd's *Susannah* in 2001, the unfamiliar *Dialogue of the Carmelites* in 2002 and *Sweeney Todd* in 2004.

These early ventures culminated in the commis-



DEAD MAN WALKING, produced in tandem with a symposium on capital punishment.

sioning of Calgary Opera's first full-length opera, *Filumena*, composed by Canadian John Estacio; Estacio was hired as composer-in-residence almost as soon as McPhee took the job. "With Estacio came the plan to commission our first opera," McPhee said. "Now we're up to six commissions that we've either premiered or are working on."

In 2003, Calgary Opera co-produced, with the Banff Centre, the world premiere of Estacio and John Murrell's *Filumena*, a quintessentially Albertan story about the last woman hanged in the province, to positive reviews. Estacio and Murrell's second opera, *Frobisher*, premiered in 2007, and two other new operas are in the works, one by Vancouver Symphony music director Bramwell Tovey and librettist Murell, tentatively titled *The Inventor*, scheduled for the 2010-11 Calgary Opera season, and the other a co-commission with the Dallas Opera, San Diego Opera and San Francisco Opera of Melville's *Moby-Dick* by Jake Heggie and Gene Scheer, which will premiere at the end of April 2010, during the inaugural season of Dallas's Margot and Bill Winspear Opera House at the Dallas Center for the Performing Arts. Calgary got the call to participate largely because of its successful 2006 Canadian premiere of Heggie's *Dead Man Walking*.

Just two years after McPhee arrived, the company that had never staged any Canadian premiere produced *Turtle Wakes*, a one-act opera for children from Allan Gordon Bell and Rick McNair. That educational outreach has continued. In April 2009, Edmonton composer Allan Gilliland and Vancouver librettist Val Brandt's children's opera *Hannaraptor*, with a strongly Albertan dinosaur theme, began touring schools in southern

Alberta with young singers from Calgary Opera's three-year-old Emerging Artists program, another brainchild of McPhee's.

Tovey is tremendously impressed with McPhee and his staff. Tovey, who conducted the first *Filumena* productions, recalls how McPhee turned a potential nightmare (the absence of a printed program for a Renée Fleming Gala in 2007) into a splendid evening by announcing that Fleming would speak to the audience.

And that special relationship with his audience is what gave the company a 96% average attendance last year. When they performed *Dead Man Walking*, a symposium on capital punishment issues was organized, and before the company's Canadian premiere of *The Ballad of Baby Doe* in January 2008, the city was urged to see how the opera's 19th-century American riches-to-rags story was relevant to Calgary, which was going through at boom of its own at the time.

"He's increasingly finding the links that resonate with the community around the story, so there's a social aspect to what he's doing," said Sloan. He also enlists the support of the media to create that community awareness."

Tovey said McPhee's genius is that with every new project, there is a very long-term plan. "He understands the progress that needs to be made from workshop to workshop. I don't know a company of this size that is able to plan with such foresight. We're talking about the structure of creation, seeing it through from concept to final performance."

Estacio noted that in the three years *Filumena* was in the making, McPhee did everything he could to get his audience used to the idea that a brand new Canadian opera was coming its way. Casts for Calgary Opera are almost exclusively Canadian and include singers with established international reputations such as John Fanning. "He's a huge, formidable supporter of Canadian artists: composers, singers, musicians in general, and Canadian work," said Estacio.

So where will Bob McPhee be in five years? He said he's happy at Calgary Opera, which has grown from a \$2-million to a \$5-million operation. "I'm a prairie boy. I like Calgary. It's home. There are so many things I can do here," McPhee insisted at the time.

Looking back at where Calgary Opera has come from during the 10 years McPhee has been in charge, Sloan sees his legacy as being able to manage risk without losing sight of the creative purpose of the enterprise, "For us, the fantastic success story of working with Bob since 1998 is how much we've learned about the possibilities of managing a tight financial ship and still creating a good artistic product. It's not an either/or. You can do both." ■

Calgary Opera presents the Canadian premiere of Mark Adamo's *Little Women*, January 30, Feb. 3 & 5. www.calgaryopera.com

PHOTOS: TRUDIE LEE

VOCAL MUSIC

Handel: *La Resurrezione*

Camilla Tilling, Kate Royal, soprano; Sonia Prina, contralto; Toby Spence, tenor; Luca Pisaroni, bass-baritone; Le Concert d'Astrée/Emmanuelle Haïm, harpsichord, organ & dir.
Virgin Classics 50999 694567 0 1 (CD1: 62 min 22 s; CD2: 45 min 50 s)

★★★★☆ \$\$\$

As different from Mahler's as horse from locomotive, Handel's 1708 Easter oratorio is a string of devotional arias sung in operatic style. The stars are Camilla Trilling and Kate Royal but what keeps the attention on tenterhooks for two hours is Emmanuelle Haïm's adroit keyboard control of rhythm and mood. Recorded live at Lille, it fizzles with an irreverent theatricality. **NL**



Puccini: *Madama Butterfly*

Angela Gheorghiu, Jonas Kaufmann, Enkelejd Shkosa, Fabio Capitanucci, Gregory Bonfatti, Raymond Aceto; Orchestra e Coro dell'Accademia Nazionale di Santa Cecilia/Antonio Pappano
EMI 5099926418728 (CD1: 62 min 04 s; CD2: 73 min 08 s)

★★★★☆ \$\$\$

Given the incredibly rich discography of *Madama Butterfly*, does the world need another one? EMI certainly thinks so when it comes to Romanian diva Angela Gheorghiu – never mind that she has never sung it on stage. Judging by this recording, her first outing as the Japanese geisha is a qualified success. Her sound is cool and a bit weak in the middle and lower registers, and the palette of tone colours not particularly wide. Hers is a gentle Butterfly – the dramatic demands of the role are only partially fulfilled. However, she does sing beautifully, and one is impressed with her musical and dramatic acuity. She acts with the voice – her Butterfly is passionate and vulnerable, and ultimately very moving. She is paired with the Pinkerton of German tenor sensation Jonas Kaufmann. Kaufmann is a great Florestan, Parsifal, Don Jose, and maybe even Lohengrin, which he is tackling for the first time in Munich this July. But Pinkerton? Yes, his sound is thrilling but I find it too heroic, grainy, and lacking in sweetness, especially in the love duet. It is more suitable for Tristan than the American naval officer. Albanian mezzo Enkelejd Shkosa is a fine Suzuki, a tad mature and possessing too much vibrato, but she is a good foil for the lyric Butterfly



of Gheorghiu. Fabio Capitanucci makes a mellifluous if somewhat generic Sharpless. The supporting roles are well taken, with a particularly unctuous Goro (Gregory Bonfatti). Sonically, this set is wonderful, with fantastic engineering backed by the magnificent and idiomatic playing of the orchestra under the passionate and masterful baton of Pappano. When all is said and done even though it doesn't erase memories of the very best versions of the past, this recording is a very respectable effort worth purchasing if you are a fan of Gheorghiu and Pappano. **JKS**

Verdi: *Messa da Requiem*

Anja Harteros, soprano; Sonia Ganassi, mezzo-soprano; Rolando Villazon, tenor; René Pape, bass; Coro dell'Accademia Nazionale di Santa Cecilia; Orchestra dell'Accademia Nazionale di Santa Cecilia/Antonio Pappano
EMI Classics 50999 6 98936 2 9 (CD1: 46 min 29 s; CD2: 37 min 50 s)

★★★★☆ \$\$\$

With considerable advance hype, this Requiem has much going for it – a Roman orchestra and chorus, a strong quartet of soloists and the fingertip control of Covent Garden's music director, Antonio Pappano. The big bang of Dies Irae will jump you out of your skin and the two women, Anja Harteros and Sonia Ganassi, are very well cast, if a little florid. René Pape is the capable bass. The weakness arrives in the Ingemisco, when the troubled tenor Rolando Villazon fails to impose himself.

Whether he is saving the voice for some future comeback is not for me to judge. Villazon does nothing wrong – he's just not there in the way that big tenors from Bjorling on announce their presence at this point. One listens with trepidation and diminished satisfaction to the performance. Everything is fine, but doubt prevails. Hear Fricsay's set on DG and you'll recognise the difference a flawless team can make. **NL**



INSTRUMENTAL MUSIC

An Emotional Journey: Clarinet Works of Johannes Brahms

Kennedy Center Chamber Players (Loren Kitt, clarinet; Lambert Orkis, piano; David Hardy, cello)
Dorian Sono Luminus DSL-90902 (65 min 15 s)

★★★★☆ \$\$\$

This disc contains all the clarinet works of Brahms' late period except for the Quintet. I must confess that I have always considered these pieces to be second-rate Brahms and this new recording doesn't change my opinion. The Quintet is a glorious

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.scena.org.

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

\$ < 10 \$
\$ 11–20 \$
\$\$\$ 21–30 \$
\$\$\$\$ 31–40 \$
\$\$\$\$\$ > 41 \$

REVIEWERS

WSH	Stephen Habington
NL	Norman Lebrecht
PER	Paul E. Robinson
JKS	Joseph K. So

piece but these works often seems tedious and uninspired. Clarinetists love them, of course, but then they have precious few works by major composers to call their own.

The performers are all members of the National Symphony Orchestra of Washington, D.C., and the best-known is undoubtedly pianist Lambert Orkis. He is Anne-Sophie Mutter's regular sonata partner and a fine artist. But listening to these performances I began to feel that either his personality was too strong or that of his colleague's too weak. Especially in the sonatas clarinetist Loren Kitt plays beautifully but in a self-effacing kind of way. I think it is also Brahms' fault in giving the piano much more to do. The notes by Kitt and Orkis are more interesting than the performances. **PER**



Britten: *Double Concerto for Violin and Viola/Variations on a Theme of Frank Bridge/Les Illuminations*

Sally Matthews, soprano; Pieter Schoeman, violin; Alexander Zemtsov, viola; London Philharmonic/Vladimir Jurowski
LPO 0037 (70 min 37 s)
★★★★☆ \$\$\$

It is good to see that the LPO is at least a little bit adventurous in its repertoire choices on its new house label. They already have a live Britten *War Requiem* conducted by Masur (LPO – 0010) and now this excellent Britten collection under its current principal conductor. The Double Concerto dates from 1932, when Britten was only nineteen.

But he was a precocious composer and this piece is consistently engrossing. He never got beyond writing the piece in short score but in 1997 his assistant Colin Matthews very effectively brought it to its present form. It had its first recording the following year with Gidon Kremer, Yuri Bashmet and conductor Kent Nagano (Erato 25502). The new recording is first-rate.

Sally Matthews sings with great artistry in *Les Illuminations*, but above mezzo-forte her wide vibrato becomes distinctly unpleasant. Here and in the Frank Bridge Variations – premiered at the 1937 Salzburg Festival by the Boyd Neel Orchestra – the strings of the LPO play with virtuosity and a wide range of colours.

PER

Anton Bruckner: *Symphony No 8 (First Version 1878)*

Philharmoniker Hamburg/Simone Young

Oehms OC 638 (2 Hybrid SACD: 82 min 36 s)

Recorded in concert, Laeiszhalle Hamburg, December 2008

★★★★☆ \$\$\$

It has been a banner year for high-quality recordings of the Bruckner symphonies and Simone Young's account of the Eighth towers above the rest. The Bruckner cannon has been muddled by both the composer's revisions and the corruption of scores by misguided supporters. While he submitted to extensive changes, Bruckner always carefully preserved his first versions, "for later times." That time is now, at the mid-point of Young's cycle of the Bruckner symphonies in their original form. *Symphony No 8* (1887) was performed in its entirety only in 1973. For the past decade, Georg Tintner's recording for Naxos (89:30) has been the undisputed top choice in a not very crowded field. Young surpasses him on all fronts: architectural conception, momentum, orchestral depth and sound quality. Hers is a rapturous performance which offers technical virtuosity and an awe-inspiring demonstration of interpretive intuition.

Upon first acquaintance with this recording, the previously issued discs in the cycle (Nos 2, 3 and 4) were immediately ordered for comparison. Young's Eighth is no fluke. Australian-born Simone Young is probably the finest conductor of Bruckner active today. And the lady is also blazing a trail in Wagner with the first two parts of a Hamburg Ring Cycle for Oehms receiving widespread praise.

Other Bruckner symphony issues which should not be missed include Ivor Bolton's Third (1889 version – Oehms), a stellar, super-audio account of the Sixth from Marek Janowski (Pentatone), a Hänssler Profil commemorative album of a 1979 performance of the Seventh directed by the late Yuri Ahronovitch from Cologne and another Eighth (Haas Edition) in an astonishing performance by the Orchestre Métropolitain under Yannick Nézet-Séguin (ATMA).

WSH



Dmitri Shostakovich: *Symphonies Nos 1 & 15*

Mariinsky Orchestra/Valery Gergiev

Mariinsky MAR0502 (Hybrid SACD: 75 min 52 s)

★★★★☆ \$\$

This is a notable release for two reasons. It is the second recording produced by the Mariinsky Theatre on its in-house label with essential Shostakovich repertoire never recorded when Gergiev was under contract to Philips. Also, it is the first occasion for a head-on collision between this conductor and the other Russian podium maverick, Moscow-based Mikhail Pletnev. Appearing only months apart, both tackle Shostakovich 15. Both albums are offered as Hybrid SACDs (Pletnev's for Pentatone). The main work has been controversial since its first performance in 1972. With extensive quotations from Rossini, Beethoven and Wagner (all, mind you, re-orchestrated at each appearance in the score) plus much self-quotation, the composer's intentions have been widely misunderstood. The Fifteenth is, in fact, a testament on a lifetime of experience. Recorded versions abound but only two conductors, the composer's son Maxim (Collins and Supraphon) and Kurt Sanderling (Berlin Classics and BPO Centennial) ever seem to have realized its full measure on disc. How does the man of the theatre, Gergiev, stack up to virtuoso pianist and orchestra builder Pletnev? Both can claim performances in the M Shostakovich/Sanderling league. In direct comparison it is a dead heat. Pletnev achieves greater cohesion while Gergiev has an advantage in spontaneity. The couplings may influence a choice. Gergiev conducts a thrilling account of the First Symphony while Pletnev opted for a selection from the incidental music to the 1931 stage play, *Hamlet*. Why not go for both?

WSH



Felix Mendelssohn: *Piano Concertos Nos 1 & 2, Symphony No 5 "Reformation"*

Louis Lortie, piano & dir.; Orchestre Symphonique de Québec

ATMA Classique ACD 2617 (64 min 06 s)

★★★★☆ \$\$

For his recording debut as conductor-soloist, Louis Lortie appears to have adopted the motto, "l'audace, l'audace, toujours l'audace." The demanding dual role is akin to directing traffic at a busy intersection while transcribing sonnets on a laptop. Lortie displays supreme confidence and a gift for meticulous preparation. The pianism dazzles and the OSQ responds in kind. This team exemplifies the exuberance intended by the composer. These performances sweep aside the current favourite (Brautigam/Amsterdam Sinfonietta/Markiz – BIS) to establish new benchmarks for the numbered piano concertos by Mendelssohn. Lortie and the orchestra render the same exalted level of service in the Reformation Symphony. It seems closer to Robert Browning's *Fra Lippo Lippi* in spirit than



grumpy old Martin Luther and is all the more entertaining for that. The OSQ exhibits remarkable strength and finesse and the disc leaves the impression that they thoroughly enjoyed the sessions during April of this year.

This issue is a landmark in Louis Lortie's progress to consummate musicianship. Barring a major injustice, it should earn him a Juno Award and is deserving of the highest international honours as well.

WSH

Ravel: *Daphnis et Chloé/La valse*

Rotterdam Philharmonic Orchestra/Yannick Nézet-Séguin

EMI Classics 509996634226

★★★★☆ \$\$\$

Yannick Nézet-Séguin has taken over Valery Gergiev's rostrum in Rotterdam and is working as number two conductor with the London Philharmonic. Friends in the US keep asking whether he's as good as I have made out. Here, on his first major-label release, I feel no need to eat any past paeans of praise.

A French-Canadian, Nézet-Séguin cut his record teeth on Bruckner with a seductive lyricism reminiscent of his Italian mentor, Carlo Maria Giulini. In Ravel, he is more obviously on home turf. The first effect to catch the ear is the shimmer he gets out of the Rotterdam Philharmonic in the second suite of *Daphnis et Chloé*. The love saga sounds, for once, utterly credible and incredibly beautiful.

Mother Goose is visualised before our closed eyes. In *Valses nobles et sentimentales*, the conductor lets his players off the leash for some window-rattling sonorities. *La Valse* is appropriately ghostly, restrained in the opening phrases but slowly building an image of a Vienna that is dancing towards self-destruction. At the risk of stamping Nézet-Séguin with false role models, I haven't heard such sleek and controlled Ravel since Abbado in the 1970s. This is a conductor of very high promise indeed.

NL

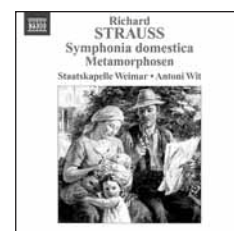
Richard Strauss: *Symphonia Domestica, Metamorphosen*

Staatskapelle Weimar/Antoni Wit

Naxos 8570895 (75 min 11 s)

★★★★☆ \$

The Staatskapelle Weimar and Antoni Wit achieved a major success for Naxos with their recording of Strauss's Alpine Symphony (855781). These performances are just as fine although this should not be so. The recording sessions took place in 2005 and 2007 and somehow the orchestra and conductor picked up seamlessly where they left off (at the mid-point of *Symphonia domestica*) to create an account to rival Rudolf Kempe's from Dresden (EMI). The Staatskapelle deploys the precision and tonal weight of a traditional German orchestra. A superb rendering of *Metamorphosen* makes for a generous bonus. It provides a stark contrast with the main work, which becomes a sentimental recollection of the security



and simplicity that the world wars destroyed. Highly recommended to collectors seeking fine Strauss on a budget.

WSH

Stokowski conducts Shostakovich Symphonies:

Nos. 5, 6 & 7 (1939-42 recs.)

Philadelphia Orchestra; NBC Symphony

Orchestra/Leopold Stokowski

Music & Arts CD-1232 (2 CDs) (153 min 6 s)

★★★★☆ \$\$\$\$

These performances have been available before on various labels but this release offers the results of new audio restoration work by Mark Obert-Thorn for the Philadelphia Orchestra recordings and N.N. and Kit Higginson for the NBC Symphony performance. The latter is especially fine – a big improvement over the earlier Pearl CD incarnation – and the sound quality really enhances a tremendously well-rehearsed and committed performance. The strings of the NBC Symphony have never sounded so rich, virtuosic and expressive, especially in the Adagio movement. Of course Stokowski had a lot to do with it. It is the same quality of sound he made famous with the strings of the Philadelphia Orchestra. In the Fifth and Sixth symphonies the strings again sound luscious with a heavy dose of *portamento* but the timpani are often so distant as to be inaudible. This is a major liability in the fourth movement of the Fifth.

These performances were all recorded shortly after Shostakovich wrote the pieces. The Sixth is a world premiere recording. Stokowski had a great affinity for his music and these recordings are invaluable as documentation of a great conductor and two great orchestras in their prime. Since Shostakovich admired these recordings, they also stand as important reference material for Shostakovich interpretation.

PER



always musically – the 2010 season will feature all Zeffirelli productions of *Turandot*, *Aida*, *Madama Butterfly*, *Carmen*, and *Il Trovatore*. With top tickets at 200 Euros – scalpers ask for a lot more – it's pricey, but an unreserved spot on the stone steps sets you back only 20 Euros. This TDK box set of three Italian warhorses gives a very good idea of the Verona experience. The Franco Zeffirelli *Madama Butterfly* from 2004 is typical of his work – incredibly elaborate sets, sumptuous costumes, busy stage action involving cast of hundreds, and ultra-traditional interpretation. The three principals, Cedolins, Giordani and Pons, are big-name artists with generous voices and stage presence. Verona performers aren't too subtle – Giordani and Cedolins engage in a high C competition at the end of the love duet, with the tenor out-yelling the soprano. Israeli Daniel Oren conducts with a sure hand. Not a *Butterfly* for the ages but enjoyable. Cedolins also sings the title role in *Tosca* from 2006. She is a good *Tosca*, although the role taxes her essentially lyric instrument. Argentinean tenor Marcelo Alvarez is a fine Cavaradossi. The evergreen Ruggero Raimondi shows he still has what it takes to be a vocally commanding and evil Scarpia. Daniel Oren gives a fluid reading of the score. The modern, stylish production is a pleasure to the eye, with the Te Deum scene particularly impressive. Video quality is also excellent. The oldest of the three videos is *Aida* (from 1992) and the least enjoyable of the three. The singing is uneven, with an *Aida* (Maria Chiara) way past her prime, the voice sounding off pitch, thin and worn, afflicted by a slow vibrato. As Radames, Icelandic tenor Kristján Jóhannsson's incessant bellowing gets tiring very fast. Top vocal honours go to both the young Dolora Zajick (Amneris) and a robust-voiced Juan Pons (Amonasro). Nello Santi does yeoman service, but Chiara and the orchestra go their separate ways in 'Ritorna vincitor.' The ballet sequence has dancers wearing the blackest makeup, embarrassingly choreographed with African tribal movements. The video quality leaves a lot to be desired. There you have it – a mixed bag but still worthwhile if you want a taste of this fabled arena.

JKS



DVD

Arena di Verona – Puccini *Madama Butterfly*; *Tosca*/Verdi: *Aida*

Fiorenza Cedolins, Marcello Giordani, Juan Pons, Marcelo Alvarez, Ruggero Raimondi, Maria Chiara, Kristján Jóhannsson, Dolora Zajick, Nicola Ghiuselev; Orchestra and Chorus of the Arena di Verona

Stage Director: Franco Zeffirelli; Hugo de Ana; Gianfranco De Bosio

TDK Gold Edition DVWW-GOLDBOX6 (DVD1: 142 min; DVD2: 119 min; DVD3: 146 min)

★★★★☆ \$\$\$\$

Every summer, half a million people attend performances at the Arena di Verona. Any opera lover should make a pilgrimage to this legendary Roman amphitheatre at least once. The atmosphere is unique and unforgettable: performances start at 9 pm and often go beyond midnight, with casual audiences prone to sing along. Candles are lit at dusk – the sea of flickering lights makes for a stunning visual experience. What's on stage is grand visually if not

Dmitri Shostakovich: *Lady Macbeth of Mtsensk*

Vladimir Vaneev (Boris), Vsevolod Grivnov (Zinoviy), Jeanne-Michèle Charbonet (Katerina), Sergej Kunaev (Sregei), Nanà Miriani (Aksinya), Julian Rodescu (Priest), Leonid Bomstein (Tattered Peasant), Vladimir Matorin (Police Inspector), Natascha Petrinsky (Sonetka); Orchestra and Chorus of the Maggio Musicale Fiorentino/James Conlon

Stage Director: Lev Dodin

Video Director: Andrea Bevilacqua

Recorded in performance, Teatro del Maggio Musicale, Florence, 2008

Arthaus Musik 101388 (Blu-ray: 170 min)

★★★★☆ \$\$\$\$

Two strong versions of this opera have been issued on DVD: from Barcelona (2004 – EMI) and Amsterdam (2006 – Opus Arte). This Florence production is vastly superior to both. Directors in the

West have demonstrated a penchant for vulgarity and elevated shock value (as if the adultery and multiple murder of the plot were not shocking enough). The tendency could reflect reaction to the real-life drama of the composer's 1936 denunciation when the opera provided a convenient pretext for Stalinist persecution. Lev Dodin allows the performance to unfold naturally without superfluous embellishment. The result is the most authentic Russian setting since the Lenfilm 1966 on-location, cinematic production of the truncated version (*Katerina Izmailova*) which featured Galina Vishnevskaya in the title role (available on DVD from Decca). A solid cast of Slavs was assembled in Florence to faithfully depict mannerism as well as language. Jeanne-Michèle Charbonet may not be Vishnevskaya but she gives us a convincing tragic heroine. Sergej Kunaev is suitably rotten as her seducer. The chorus is well drilled and James Conlon demonstrates mastery of the score.

Blu-ray imagery and sound are top-quality. The performance is also available on conventional DVD from Arthaus. Collectors with an interest in Soviet music should not hesitate to acquire this marvelous production.

WSH

Mahler: *Symphony No. 4*/Schoenberg: *Pelleas and Melisande*

Juliane Banse, soprano; Gustav Mahler

Jugendorchester/Claudio Abbado

Director: Hans Hulscher

Medici Arts 2055488 (113 min)

★★★★★ \$\$\$

Both the Schoenberg and the Mahler works on this DVD date from around 1900 and it was an excellent idea on Abbado's part to combine them in the same concert given in Vienna in 2006. While they are contemporary, there is plenty of contrast. The Schoenberg is dark and tragic but the Mahler is among his more light-hearted creations. Before the Schoenberg there is a 15-minute introduction that is helpful in relating the Pelléas and Mélisande story to the music.

The Gustav Mahler Jugendorchester (GMJO) is a youth orchestra in name only. Its quality rivals all but a handful of the world's great orchestras. For this concert the orchestra was huge, including twelve double basses and four harps. Under Abbado they explore a vast dynamic range but play with amazing subtlety, especially in the last movement of the Mahler.

Abbado is by now a widely recognized Mahler authority on the basis of recordings with the Vienna Philharmonic, the Berlin Philharmonic and the Lucerne Festival Orchestra and this Mahler Fourth with the GMJO is as good as it gets. Abbado is never self-indulgent in the Bernstein manner nor does he dis-



tance himself in the manner of Boulez. He is deeply involved on an emotional level but only after making sure that all the technical problems have been solved. A fine concert and very well produced for film by Paul Smaczny and Hans Hulscher. **PER**

Modest Mussorgsky: Khovanshchina

Paata Burchuladze (Ivan Khovansky), Klaus Florian Vogt (Andrei Khovansky), John Daszak (Golitsyn), Anatoli Kotsherga (Dosifey), Valery Alexejev (Shaklovity), Doris Soffel (Marfa), Ulrich Reß (Scribe), Camilla Nylund (Emma); Chorus and Orchestra of the Bavarian State Opera/Kent Nagano

Stage Director: Dmitri Tcherniakov

Video Director: Karina Fibich

Medici Arts 2072428 (174 min)

★★★★☆ \$\$\$

We already have a modern-dress/eternal Russia DVD production of *Khovanshchina* with Stein Winge's exciting 2007 production from Barcelona (Opus Arte). The newcomer was also recorded in 2007. It will exercise strong appeal to collectors with a special interest in staging because Dmitri Tcherniakov erects a double-decker Eisenstein-style montage structure on the stage, which is used for all but the last scene. The largest performing space is at center-stage and hardly big enough to accommodate the crowd scenes prominent in this magnificent opera. Video director Karina Fibich compensates with some clever reverse angles from the wings. Tcherniakov also emplaces two non-vocal characters of his own invention (Tsar Peter and Tsarevna Sophia) to pantomime something not entirely clear because they are caught by the cameras only in long shots. The director also reveals a penchant for having male characters change their trousers on stage. Curiosity will keep dedicated Mussorgskians going for a long time but the treatment of the scene *chez Khovansky* with the dancing Persian slave girls is absolute (and unentertaining) heresy. Stalwart support from Nagano and the orchestra cannot save the show. The chorus is lackluster in voice and playacting. The only real standout vocal performance is from the incorrigible (for implacable resistance to inane stage direction) Anatoli Kotscherga in the role of Dosifey.

The lasting virtue of this performance is that it confirms the standing of the 1989 semi-traditional staging (Kirchner/Abbado) at the Vienna State Opera (Image Entertainment) as still the best available on DVD. In the role of Ivan Khovansky, the late Nicolai Ghiaurov will likely never be surpassed. **WSH**

Tan Dun: Marco Polo

Charles Workman (Polo), Sarah Castle (Marco), Stephen Richardson (Kublai Khan), Nancy Allen Lundy (Water), Zhang Jun (Shadow 1: Rustichello), Tania Kross (Shadow 2: Sheherazada/Mahler/Queen), Stephen Bryant (Shadow 3: Dante/Shakespeare), Mu Na Chinese/Arabian Dancer); Ya Dong, pipa; Siddarth Kishna, sitar; Rupak Kumar Pandit, tabla; Cappella Amsterdam; Netherlands Chamber Orchestra/Tan Dun

Stage Director: Pierre Audi

Video Director: Misjel Vermeulen

Opus Arte OA 1010 D (156 min)

★★★★☆ \$\$\$

At the zenith of the colonial age, Rudyard Kipling versified that, "East is East and West is West and never the twain shall meet." It has been the life's work of Tan Dun to refute that sentiment by creating music to blend (and bend) the disparate cultures of Europe and the Orient. *Marco Polo* is perhaps the supreme exemplar of Tan Dun's striving for unified and universal musical expression. With the composer directing the orchestra and a lavish production from Pierre Audi, this is likely to be the definitive performance for all time.

Marco Polo is an opera of daring conception. Dozens of aspects deserve comment but let us focus on the plot. There isn't one. The work is a succession of sensations in the progress of a voyage of exploration and ultimate confrontation with the unknown. Of the extensive *dramatis personae*, only two characters are 'real' in the conventional sense: Polo and Kublai Khan. The explorer's spiritual side (Marco) is assigned to a female voice. The supporting players are all notional. Viewers are advised to bring their sense of the abstract to these proceedings.

Dun gives us fascinating music, combining traditional Eastern instruments with a modern chamber orchestra. The score includes quotations from Wagner and Mahler (who is also recruited as a character in the opera). The vocals are similarly interwoven. It is a performance which breaks down boundaries in all directions. Opus Arte also offer DVDs of Tan Dun's *Water and Paper* concertos. **WSH**

Thomas Hampson Sings Schumann

Thomas Hampson, baritone; Wolfram Rieger, piano

Medici Arts 2072508 (84 min)

★★★★☆ \$\$\$

Arguably baritone Thomas Hampson is the greatest lieder interpreter America has ever produced. A thinking man's singer, he combines a beautiful voice with exemplary musicality, a deep interest in and understanding of the text, and a genuine commitment to the recital stage that has never diminished in his nearly 30-year career. This all-Schumann recital, recorded at Munich's Prinzregententheater in December 2007 captured the singer at the height of his powers. On the disc are *Zwölf Gedichte* op. 35, and the original 1840 version of *Dichterliebe* op. 48. It contains substantial differences in the music and the text, including the restoration of four songs previously omitted by person unknown from the published score. This "new" twenty-song cycle is presented here as a world premiere recording. Never has



Schumann sounded so profound as Hampson sings it, with all the joy and pain on the score virtually jumping off the page at the listener. A long-time resident of Vienna, Hampson's German is impeccable. In excellent voice, he takes vocal chances – using falsetto when needed, as in *Stirb, Lieb' und Freud*. The opening lines of "Stille Tränen" sung in a hushed tone, are gorgeous. 'Es leuchtet meine Liebe' with its high tessitura, would have defeated many singers, but Hampson delivers it with great authority. The excellent camera work with many close-ups shows off the soloist's intensity and power of concentration. Pianist Wolfram Rieger is a sensitive and responsive recital partner. The booklet has an interesting essay on the music, but shamefully no song text. This is an essential disc for anyone interested in Schumann lieder, as well as fans of this great American baritone. **JKS**

BOOK

Opera: The Great Composers and Their Masterworks

By Joyce Bourne

New York: Mitchell Beazley 2009 (224 p.)

ISBN: 9781845332754

★★★★☆ \$\$\$

This beautifully produced book serves as both a valuable reference and a work for casual browsing on your coffee table. Author Joyce Bourne has already written *Who's Who in Opera*, which analyzes 2,500 roles from 280 operas, as well as having served for the past 25 years as a researcher, typist and occasional co-author to her husband, noted music critic Michael Kennedy. This new volume boasts a preface by Lord Harewood and a Foreword by Bryn Terfel. Despite its flaws, this volume has more or less lived up to its advance hype. It contains an all-too-brief introduction to the history of opera followed by a slightly lengthier discussion of voice types. The bulk is devoted to a chronological survey of operas divided into Baroque, Classical, Romantic, Late Romantic, and "20th Century and Beyond." Bourne has done a good job of giving the reader a little background on each composer and opera, a brief synopsis, and a summary of the important arias. There are many beautifully reproduced illustrations of historical drawings and production photos, some quite recent and in colour. Understandably, it's impossible to be comprehensive, but I must question some of Bourne's choices. There is a surfeit of 20th-century British composers, while others are relegated to near oblivion. For example, Bourne goes into great detail on Thea Musgrave, Harrison Birtwistle, Maxwell Davies and Judith Weir, but *Les Dialogues des Carmélites* by the great Francis Poulenc receives a one-sentence treatment! The illustrations are also Anglo-centric, with an inordinate number coming from Glyndebourne. These complaints aside, I did enjoy reading the book and it is a valuable resource for people new to opera. **JKS**





MUSICAL EVOLUTION

Crystal Chan

For a few glorious minutes, you become Haydn. That's the idea behind the Schulich School of Music Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT)'s latest star project. The first-ever recording using CIRMMT's cutting-edge 'room-capture' technology celebrates the 200th anniversary of Joseph Haydn's death. *Virtual Haydn*, a NAXOS four-Blu-ray-disc set of the composer's complete keyboard works performed by pianist and professor Tom Beghin, was released last month.

Before this, capturing period music had obvious flaws. Most recordings take place in or approximate the sound of concert halls, but those were uncommon until late in Haydn's day. Recording in-studio and then reproducing authentic acoustics in post-production means musicians play in dry, acoustically perfect rooms with little reverberation and cater their performance to this unnatural setting. Move the recording on-location, however, and one finds 18th century concert spaces now surrounded by modern noise and traffic. Myriad other factors get in the way: instruments such as

square pianos and clavichords are rare, for example, and original instruments' response and tone have degraded from aging.

Frustrated by these flaws, Beghin and Martha de Francisco, a noted recording engineer and producer, decided to collaborate on a revolutionary recording when they met on their first day of teaching at McGill in 2003. Smooth-playing replicas of seven historically accurate instruments were commissioned, many the first of their kind in modern times; some can play common figures such as "Viennese short octaves" (requiring wider chords), which cannot be played on modern keyboards.

The tables really turned when CIRMMT founding director Wieslaw Woszyk came along: what if, he suggested, their studio was transformed into Haydn's study, or the Esterháza Castle in Hungary, where Haydn was the resident composer, or the Holywell Music Room, where Haydn played during the English tours that gained him celebrity status?

To do so, they developed technology capable of capturing the acoustic characteristics of these and six other rooms. These characteristics can then be plugged into a studio. Back in Montreal, Beghin performed pieces on specific instru-

ments and 'in specific rooms' according to the carefully researched music history of Haydn's repertoire. The music is manipulated live, so Beghin can hear the music as if he were in one of Haydn's old haunts as he performs—no traffic or plane tickets necessary. Some sonatas are even recorded 'in Haydn's study' at his clavichord, with the microphone configuration directing the

THE OLD MUSIC BECOMES MODERN TECHNOLOGY AGAIN

- TOM BEGHIN

sound from the player's position. It's the closest one can get inside a composer's head.

"The old music becomes modern technology again," said Beghin.

This crowning jewel of the historically informed performance movement comes with a making-of documentary and one-minute clips of the same music played in all possible pairings of room and keyboard for the listener to compare. ■

www.thevirtualhaydn.com

PHOTO: JACQUES ROBERT



OTHER NEWS FROM MCGILL

The popularity of the graduate program at McGill's Schulich School of music has compelled the school to create a second orchestra (the McGill Sinfonietta) to provide students with more performing opportunities. Invited artists for the school's Year of the Woodwinds include bassoonist Carlo Colombo, flutist Jeanne Baxtresser, oboist Stefan Schilli and clarinetist Larry Combs while percussionist Joe LaBarbera is

this year's Jazz Visiting Artist. New names on the faculty roster include Matthias Maute and François Ouimet in the choral department and Richard King in Sound Recording. David Lefkovich will guest direct Opera McGill's January production of Stravinsky's *The Rake's Progress*. Don MacLean, who is in his last year as Dean, hopes to raise the \$10-million needed to complete the School's world-class sound recording studio.

Wah Keung Chan

INNOVATION in the CLASSROOM

THE LATEST IN CANADIAN MUSICOLOGICAL RESEARCH

Compiled by **Crystal Chan**

THE UNIVERSITY OF BRITISH COLUMBIA

Dr. Keith Hamel and Dr. Bob Pritchard at the UBC School of Music are developing an integrated score-following environment that can be used in interactive multimedia performances. The project, entitled iMUSE, consists of a multi-application software environment capable of tracking, coordinating and synchronizing live multimedia performances. At the core of the system is a graphical score that includes traditional musical notes as well as control messages, gesture data and movement maps. During a live performance, pitch and gesture tracking is performed on the participating artists and this information is used to synchronize the performance to the score. The score may also include sound files and control messages for sound or video processing that are triggered by events in the live performance. This research is funded by SSHRC and is being undertaken in collaboration with IRCAM in Paris.

Over the last four years, John Roeder, a Professor of Music Theory at the University of British Columbia School of Music, together with graduate students in music theory and other stu-

dent specialists in computer animation, have developed innovative ways to analyze contemporary art music, displaying the results with computer animation. They studied a wide range of music by Carter, Adès, Bryars, Rochberg, Stockhausen, Pépin, Pärt, as well as Berg and Bartók. The group developed "transformational theory", which describes music not simply as relationships among notes, but as actions in musical "spaces". The computer animations show visualizations of those spaces, and of motions in them, synchronized to the music. Many of the results of this SSHRC-funded project appeared in a special issue (15.1) of Music Theory Online: mto.society-musictheory.org

THE UNIVERSITY OF CALGARY

Ian Burleigh, Friedemann Sallis, and Evan Rothery have developed The Nono Project, which focuses on *A Pierre. Dell'azzurro silenzio, inquietum. A più cori* (1985), a late work by Luigi Nono (1924-90), one of the most significant composers of the second half of the twentieth century. *A Pierre* is a composition for contrabass flute, contrabass clarinet and live electronics, in which Nono integrated extended instrumental performance tech-

niques with electronically modified sounds of the instruments. The sounds are transformed in timbre and pitch (by electronic filtering and harmonizing), in space (by controlled sound diffusion), and in time (by multiple electronic delays). These procedures combine to create a complex polyphonic texture that is only partially notated in the performance score. For example, the electronic delays of twelve and twenty-four seconds create a three-part, canon-like structure that runs throughout the work. These layers of electronically produced sounds are absent from the score and yet are overwhelmingly present in the concert experience of this music. One of the short-term objectives is to produce a score of a recorded performance that will give a more complete visualization of the work.

The immediate aim is to better understand how musical themes and sound textures in *A Pierre* evolve in time and space; a long-term goal is to use this experience to lay the foundations for analysis of other musical works. This is particularly important with regard to Canada's musical heritage, a significant part of which has been produced since the 1950s and uses similar electroacoustic techniques. ■

LEARNING JAZZ

Marc Chénard

From its beginnings until today, jazz has always been a matter for argument, with hardly anyone agreeing on its definition. Moreover, its history is studded with controversies over its various styles (West Coast cool in the 1950s, the "new thing", or free jazz, of the following decade, and the jazz fusion developed by Miles Davis and cohorts). There is also the everlasting debate on the relative merits of teaching jazz in schools. This short article will not try to resolve this question, but will present a brief overview of the state of jazz education in this country's institutes of higher learning, from East to West.

ATLANTIC CANADA AND QUEBEC

Jazz teaching at the post-secondary level is a fairly recent phenomenon, dating back to the 1970s, with larger centres in Toronto and Montreal leading the way, then spreading out nationwide. In the Maritimes, for instance, there are no full time jazz studies programs per se, but jazz courses are offered at Memorial University in Newfoundland and Dalhousie University in Halifax, each of these insti-

tutions boasting its own student jazz ensemble. St. Francis Xavier University, in Antigonish, N.S., also has a long history of jazz teaching in Eastern Canada.

In Quebec, McGill University began to offer jazz courses rather timidly in the 1970s, then enlarged its scope by creating a Bachelor of Music degree in jazz studies, and a master's degree in jazz performance in the 1990s. Concordia University, for its part, has offered a B.F.A. in jazz studies for over thirty years. Among the francophone music faculties, Université de Montréal has a degree program comparable to Concordia's, while at UQAM, jazz has taken its place within a popular music program. Also in Montreal, two public CEGEPs with impressive music departments, Saint-Laurent (francophone) and Vanier (anglophone), provide excellent training for young jazz musicians headed for the universities. Elsewhere in the province, Université Laval offers jazz theory, jazz history, and jazz ensemble courses within a more general program of studies. Jazz also has a place, albeit modest, in Quebec's conservatories (Montreal and Chicoutimi).

ONTARIO AND THE WEST

The only place that can compete with Montreal in

Jazz Education is Toronto, where two major institutions, University of Toronto and York University, offer jazz studies at the undergraduate and graduate levels, with a pool of teachers that includes a good number of elite jazz musicians. Also well known for its jazz teaching, Humber College was one of the first training grounds for Canadian, particularly Toronto jazz artists, and fulfills a function not unlike that of the two Quebec CEGEPs mentioned above.

Between Ontario and the Rockies, there are jazz programs both at the University of Manitoba and Brandon University; also worth noting here is the exceptional role played by the Banff Centre, which holds its prestigious International Workshop in Jazz and Creative Music every year in May.

On the West Coast, finally, Vancouver has its two prestigious institutions, UBC and Simon Fraser University, the former offering jazz courses as part of its B.A. in music, and the latter geared towards a multidisciplinary program that includes electronic music. About a year ago, two BC colleges with music programs were upgraded to university status; Vancouver University (formerly Vancouver Community College) favours contemporary (with an emphasis on improvisation), while Capilano University (formerly Capilano College) leans toward more traditional jazz styles.

To find out more, visit these school's websites ■
[Translation: Darcy Dunton]



2010 GUIDE to COMPETITIONS

**THE THIRD
CANADIAN
CHOPIN PIANO
COMPETITION**

4300 Cawthra Road, Mississauga,
ON, L4Z 1V8
Tel.: 905-306-9900
info@chopinfestival2010.com
www.chopinfestival2010.com
Dates: March 1-7, 2010
Deadline: November 9, 2009
Ages: Junior division: born in or after
1994 / Senior division: born 1980-1993

This competition offers performance opportunities for young Canadian pianists and enables the three top winners to compete in the Preliminary Round of the 16th International F. Chopin Piano Competition to be held in April 2010 in Warsaw, Poland. The Gala

Winners Concert will be held in Koerner Hall of the Royal Conservatory

**THE SHEAN PIANO COMPETITION**

Applications: 45-1130 Falconer Rd NW, Edmonton, AB T6R 2J6
Competition Venue: Muttart Hall, MacEwan, Alberta College Campus
Tel.: 780-436-3412
www.sheancompetition.com
Dates: May 19-21, 2010
Deadline: December 11, 2009
Ages: 15-28 yrs

Six finalists will be chosen to compete for the top prize of \$8,000 as

well as the opportunity to play with the Edmonton Symphony Orchestra. Second to Sixth Place finishes will also receive monetary awards. There is also a \$1,000 award for the best performance of the test piece.

**10th INTERNATIONAL JEAN SIBELIUS
VIOLIN COMPETITION**

Sibelius Academy, P.O. Box 86, 00251 Helsinki, Finland
Tel.: +358 20 7539 645
www.siba.fi/sibeliuscompetition
Dates: Nov. 21 - Dec. 2, 2010
Deadline: August 16, 2010
Ages: born in or after 1980

The International Jean Sibelius Violin Competition was organized for the first time in 1965. In 2010 it will be organized for the tenth time by the Sibelius Society and the Sibelius Academy. During its existence, this competition has become one of the most prestigious in its category.



CONCOURS REINE ELISABETH

**QUEEN ELISABETH COMPETITION -
BRUSSELS**

20 rue aux Laines, B-1000 Brussels, Belgium

Tel.: +32 2 213 40 50
info@cmireb.be
www.cmireb.be

Dates: Piano 2010 - Voice 2011
Deadline: Piano January 15, 2010 - Voice January 15, 2011
Ages: Piano - born after January 15, 1983
Voice - born after January 15, 1978
The Queen Elisabeth International Music Competition of Belgium is holding a competition from May 3 to May 29, 2010 for pianists. This competition is for musicians who have completed their training and who are ready to embark upon an international career. The 2011 competition is dedicated for young singers and will be held in May 2011.

**The La SCENA
GREEN CARD**

- » Electronic versions of *The Music Scene* (2 issues) and *La Scena Musicale* (10 issues)
- » 38,000 CDs @ Naxos Music Library
- » Discounts

NEW ONLY \$25

sub@scena.org • SCENA.org

**Mentonnières
hypoallergéniques**
en bois d'olivier et titane

**Hypoallergenic
Chinrest**
olive wood and titanium



La douceur de
l'olivier avec la
légèreté du titane

info & contact :

David Widmer Luthier

www.widmerluthier.com

contact@widmerluthier.com



The softness of olive
wood and the
lightness of titanium

Réalisées à la main, sur mesure et modifiables, 100% naturelles, sans vernis et teintures, très légères, sensation de confort inégalée, conception et fabrication au Canada

Hand-crafted, custom made, hypoallergenic, 100% organic, no varnish or stains, very light, unique feeling of comfort, designed and made in Canada

HIGHER *Music* EDUCATION

To help students find information on music education, this month's La Scena Musicale offers a guide to the major educational institutions in Canada. An information coupon is available on **page 29**. Happy searching!



BISHOP'S UNIVERSITY

2600 College Street
Sherbrooke (Lennoxville), Quebec
J1M 1Z7

Tel: (819) 822-9600 ext. 2422
Fax: (819) 822-9661

jeby@ubishops.ca
www.ubishops.ca / www.gobishops.ca

Programs offered

B.A.
- with Honours, Major, or
Minor in Music
Certificate in Music Studies
- Both Classical and Popular Music
Studies are available

Facilities

Bandeau Hall
(160 seats, 2 Hamburg Steinways)
1 Smart Classroom
1 Theory Lab
(Mac computers + keyboards)
Electronic Studio

12 Studios + practice rooms
2 Manual Wilhelm tracker organ
Music Library (adjacent)

Faculty

3 full-time
18 part-time

Students

45 full-time
5 part-time

Tuition fees

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

Description

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



Conservatoire
de musique
et d'art dramatique

Québec

Conservatoire de musique et d'art
dramatique du Québec

Tel: (418) 380-2327

www.conservatoire.gouv.qc.ca

Programs offered

Higher education courses in
instrumental and vocal performance,
orchestral conducting, composition,
and electroacoustic composition.

Advanced Studies I

(equivalent to Bachelor's level)

Performance: Bachelor in Music,
Diploma of Specialized Study in
Music, Orchestral Conducting
Certificate, Higher Education
Diploma I in Music, Higher Education
Certificate I in Music;
Composition: Higher Education
Diploma I in Music, Higher Education
Certificate I in Music.

Advanced Studies II

(equivalent to Master's level)

Masters in Music, Artist's Diploma in

Music, Diploma of Specialized Study
in Music, Higher Education Diploma
II in Music, Higher Education
Certificate II in Music;
Composition: Higher Education
Diploma II in Music, Higher
Education Certificate II in Music,
Specialization in Writing Module.

Advanced Training (post-graduate level)

Facilities

Seven premises in music: Gatineau,
Montreal, Quebec, Saguenay,
Rimouski, Trois-Rivières, Val-d'Or /
classroom and practice studios,
rehearsal and concert halls, listening
rooms, libraries, audiovisual and
MIDI laboratories.

Faculty: 182

Students

578 preparatory and intermediate
studies-level, with 202 at the
collegiate level.
229 Advanced Studies I and II and
Advanced Training.

Tuition

One full-time year for residents of
Quebec: maximum \$1,900.

Description

Teachers are nationally and
internationally-celebrated musicians.
The low ratio of students to teachers
assures a high quality of education,
permitting students to progress
rapidly through their studies.

Professors as accompanists:

free throughout the length of study.

Reaching higher, achieving more

MMB Alumni include prize winners in the International Tchaikovsky Competition, Henryk Wieniawski International Violin Competition, Paganini International Violin Competition, Queen Elisabeth International Music Competition (Belgium), Yehudi Menuhin International Violin Competition, Johansen International String Competition, Michael Hill International Violin Competition, Irving M. Klein International String Competition, Leeds International Piano Competition, Hönen's International Piano Competition, Gina Bachauer International Piano Competition.

Morningside Music Bridge at Mount Royal Conservatory, Calgary

July 2 to 30, 2010 apply before February 12, 2010 mtroyal.ca/musicbridge

MOUNT ROYAL
UNIVERSITY

MORNINGSIDE
C O N S E R V A T O R Y

晨興 | 集團



Canadian
Heritage

Patrimoine
canadien

Alberta
Foundation
for the Arts



MARIANOPOLIS COLLEGE
4873 Westmount Avenue
Westmount, Quebec H3Y 1X9

Tel: (514) 931-8792

admissions@marianopolis.edu
www.marianopolis.edu

Programs offered

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

Facilities

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

rooms

Faculty

37 (full-time & part-time)

Students

40 full-time

Tuition fees

One academic year, full-time:

\$3,980

International students:

\$5,226 additional

Description

Building on a tradition of excellence at Marianopolis, Music students benefit from the program's association with the Schulich School of Music

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



**THE UNIVERSITY OF OTTAWA
SCHOOL OF MUSIC**
50 University Street
Ottawa, ON K1N 6N5

Tel: (613) 562-5733

Fax: (613) 562-5140

musique@uottawa.ca

www.music.uottawa.ca

www.musique.uottawa.ca

Programs offered

Undergraduate: B.Mus. (profiles: performance, music education, piano pedagogy, composition, theory, musicology).
B.A. with Honours (Specialization in Music). Major in Music – some programs can be combined with a Major or Minor in Arts Administration.
Graduate: M.Mus; M.A.
Two Certificates, Orchestral Studies and Piano Pedagogy Research

Facilities

Freiman Recital Hall and Tabaret Hall
Two large rehearsal halls and dozens of practice studios.
Technology & research: 1.3 million dol-

lar Piano Pedagogy Research.

Electronic music studio, music and computers lab.

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

Faculty

19 full-time, 40 part-time

Students

320 full-time, 65 part-time

Tuition fees

(1 academic year, full-time)

\$5,590.86 (undergraduate) \$4,684.53

(graduate)

Description

Celebrating its 40th anniversary in

2009, the newly named School of Music has a roster of professors who are active performers on the national and international scene and scholars at the top of their fields. Small classes, in English and French, create an intimate atmosphere. Performance opportunities are plentiful, both within the school and in the greater community, thanks to close ties with arts organizations such as the Ottawa Symphony Orchestra and the National Arts Centre. With a campus located in the heart of the nation's capital, our students find it easy to enjoy the bilingual milieu and rich cultural life of the region.



**UNIVERSITY OF BRITISH
COLUMBIA SCHOOL OF MUSIC**
6361 Memorial Road
Vancouver, B.C. V6T 1Z2

Tel: (604) 822-3113

Fax: (604) 822-4884

music.admissions@ubc.ca
www.music.ubc.ca

Programs offered

- B.Mus.
 - in Composition, Opera, Voice, Guitar, Harpsichord, Music Scholarship, Orchestral Instruments, Organ, Piano and General Studies
- M.Mus.
 - in Composition, Piano, Orchestral Instruments, Organ, Harpsichord, Guitar, Opera, Voice and Choral Conducting.
- M.A.
 - in Musicology, Music Theory, and Ethnomusicology
- D.M.A.
 - in Composition, Piano, Voice and Orchestral Instruments

Ph.D.

- in Historical Musicology, Ethnomusicology, Music Theory.
- Diploma in Collaborative Piano Studies
- Diploma in Music Performance

Facilities

Recital Hall (289 seats)
The Chan Centre for the Performing Arts (1200 seats)
Old Auditorium Concert Theatre (530 seats)
Gessler Hall (80 seats)
Practice studios
Computer music studio
Music library
Multimedia centre

Faculty

30 full-time, 56 part-time

Students

280 undergraduate, 130 graduate

Tuition fees

B.Mus. Canadian landed immigrants: \$4,725 (32 credits)

B.Mus non-Canadians, visa students: \$21,660 (32 credits)

Description

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



International Music and Dance Academy







Summer 2010...

Chamber Music: May 16th to 29th | **Voice:** May 30th to June 10th | **Brass:** May 30th to June 13th | **Woodwinds:** June 13th to 26th | **Guitar and Dance:** June 27th to July 10th
Strings: July 11th to August 7th | **Choral Singing:** August 8th to 15th | **New Music:** August 8th to 21st | **Jazz:** August 15th to 22nd | **Jazz Singing:** September 2nd to 6th

WWW.DOMAINEFORGET.COM | 5, Saint-Antoine Street, Saint-Irénée QC G0T 1V0 | Ph. : (418) 452-8111 aca@domaineforget.com



**UNIVERSITÉ DE MONTRÉAL
FACULTY OF MUSIC**
P.O. Box 6128, Station Centre-ville
Montreal, Quebec H3C 3J7

Tel: (514) 343-6427
Fax: (514) 343-5727

musique@umontreal.ca
www.musique.umontreal.ca

Programs offered

Bachelor's degree:

- General, Musicology, Performance (classic, jazz), Composition, Writing

Master's degree:

- Musicology, Ethnomusicology, Performance, Composition, Conducting

Diplôme d'études supérieures spécialisées (specialized graduate diploma):

- Performance (classic, jazz), Orchestral repertoire

Doctorate :

- Musicology, Ethnomusicology, Performance, Composition, Conducting

New programs

Composing for Film, Video and Multimedia

(option in Master's degree in composition)
Minor and major in *Digital Music*
Minor in *Music, Arts and Society*

Facilities

Salle Claude-Champagne (1000-seat concert hall), two other concert halls, electroacoustic and multitrack composition studios.

Faculty

160 (professors and instructors)

Students

806
Undergraduate: 509
Graduate: 297

Tuition

(per full-time semester, bachelor's)
Quebec residents: \$984
Canadians from outside Quebec: \$2,760
Foreign: \$7,500

Description

The Faculty of Music of UdeM welcomes nearly 300 graduate students. Partners with foreign institutions for exchange programs. Scholarships available at all levels. Substantial research on musicology, popular music, performance, acoustics and creation, including through the Observatoire international de la création et des cultures musicales (OICCM).



www.USherbrooke.ca/musique
**UNIVERSITÉ DE SHERBROOKE
DEPARTMENT OF MUSIC**
2500 University Boulevard
Sherbrooke, Quebec J1K 2R1

Tel: (819) 821-8040
Fax: (819) 821-7635

etudes.musique@USherbrooke.ca
www.USherbrooke.ca/musique

Programs offered

Bachelor's in Music

(Five programs: Classical Music Performance, Jazz Music Performance and History, Music Education, Multimedia)

Certificate in Musical Culture

Graduate Diploma in Performance

Graduate Diploma in Jazz Performance

Graduate Diploma in Choral Conducting

Master's in Choral Conducting

Facilities

University of Sherbrooke campus: Serge-Garant Auditorium (85 seats), music library, 4 classrooms including a percussion studio and a jazz combo

room, 1 computer lab, 1 electronic piano room, individual practice and chamber music studios, instrument recording studios. For concerts, an exceptional performance space: the Old Belltower of Sherbrooke (700 seats). For musical events on the grand scale, an arrangement is established with the University of Sherbrooke's Cultural Centre (1,700-seat hall and 200-seat foyer). Longueuil Centre: large classroom, resource centre.

Faculty

6 full-time, 30 part-time

Students

100 full-time, 100 part-time

Tuition

(1 year, 30 credits) : \$2,500 (approx.)

Description

Always on the lookout for new trends, the University of Sherbrooke's Department of Music is recognized for its dynamism and for the quality of its staff. The five Baccalaureate programs, the three Graduate Diploma programs, as well as the Master's program aim to prepare students for the demands of a professional career and to form them into versatile and independent musicians.



**LAVAL UNIVERSITY
FACULTY OF MUSIC**
1055 Séminaire Avenue
Quebec, Quebec G1V 0A6

Tel: (418) 656-7061
Fax: (418) 656-7365

mus@mus.ulaval.ca
www.mus.ulaval.ca

Programs Offered

B.Mus. in Music education

B.Mus. with Honours, (dependent on the case)

- in Composition, History, Classical or Jazz/Pop Performance

Certificate in Music Culture MA

- in Composition, Music Education, Performance, and Musicology

Miniprogram in musician's well-being Ph.D.

- in Music Education and Musicology.

Facilities

Two concert halls (240 and 650

seats). Musical computer lab. Recording studios, for early music, large halls specialized for opera, orchestras, percussion, rhythm sections and performance art. 47 studio classrooms, 120 practice studios with pianos. Soundproof studios, entirely equipped for jazz and pop. 3 organs, 6 keyboards. Music library.

Faculty

19 full-time, 47 part-time

Students

275 full-time, 142 part-time

Tuition

One year (30 credits) costs between

\$2375 and \$13,430, dependent on program and place of residence.

Description

On top of its professors and lecturers, the faculty can count on the presence of the members of the Arthur LeBlanc Quartet for the teaching of strings instruments and the Resident Assistant Conductor of the Quebec Symphony Orchestra, Airat Ichmouratov for the teaching of orchestral conducting. Many scholarships are offered each year. Over 100 artistic activities (concerts, conferences, master classes) are organized each semester. Institutional program of automatic entry scholarships.



**UNIVERSITY OF
WESTERN ONTARIO
DON WRIGHT FACULTY OF MUSIC**
London, ON, CANADA, N6A 3K7

Tel: (519) 661-2043
Fax: (519) 661-3531

music@uwo.ca
www.music.uwo.ca

Programs offered

B.Mus. in Music Education, Performance, Theory and Composition, Music History.

B.A. Honours or Major in Music in Specialization in Music Admin, Major in Popular Music Studies.

Music Performance Diploma

Certificate in Piano Technology

M.Mus.in Composition, Literature and Performance, Music Education (summer option available), Musical Theatre

M.A. in Music Theory, Musicology, Popular Music and Culture

Ph.D. in Music, Composition

Facilities

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

Faculty

42 full-time, 69 part-time

Students

600 undergraduate, 130 graduate

Tuition fees

(1 academic year, full-time): \$5,900

Description

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

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



**L'UNIVERSITÉ DU QUÉBEC
À MONTRÉAL**
DEPARTMENT OF MUSIC
1440 Saint-Denis Street, 3rd floor
P.O. Box 8888, Station Centre-ville
Montreal, Quebec H3C 3P8

Tel: (514) 987-4174

Fax: (514) 987-4637

bacc.musique@uqam.ca

www.musique.uqam.ca

Programs offered

B.Mus

- Education Concentration: 120 credits
- Performance Concentration: 90 credits

Major in music: 60 credits

Graduate diploma specializing in film music (D.E.S.S.)

Short graduate program in music teaching

Doctorate in arts studies and performance

Facilities

Many classrooms and practice studios; professional recording studio; anechoic chamber; MIDI studio; library, music and sound archives; computer labs. The UQAM Department of Music also

has access to Pierre-Mercure Hall in the Pierre-Péladeau Centre for concerts of large ensembles (wind orchestras, vocal ensembles, percussion ensembles...).

Faculty

16 full-time, 63 part-time

Students

193 full-time, 92 part-time

Tuition fees For one full-time year (10 courses X 3 credits)

Quebec residents: \$2,656.40

CDN non-residents of QC: \$6,189.20

International: \$14,132.30

Description

Entirely updated, the B.Mus offers a contemporary vision built upon the realities of artistic practice and

pedagogy as well as music education. Performance students can choose, in addition to the regular curriculum, an individualized program. The Excellence program offers high-achieving students the possibility of including in their program 3 credits from graduate-level courses. The Major program offers the possibility of pursuing an education in a complementary domain as a minor or a certificate. The D.E.S.S. is offered in conjunction by the School of Media and the Department of Music.

Open house on Saturday, Nov. 7 and Jan. 30 from 11 a.m. to 4 p.m.



VICTORIA CONSERVATORY OF MUSIC

900 Johnson Street
Victoria, British Columbia V8V 3N4

Tel: (250) 386-5311

Fax: (250) 386-6602

info@vcm.bc.ca

www.vcm.bc.ca

Programs offered

Post-secondary studies include:

Certificate in Music Foundations (1 year), Diploma in Music (2 years), Diploma in Jazz Studies (2 years).

Majors include piano, strings, wind instruments, percussion, composition, theory, Jazz studies.

Certificate in Pedagogy & Literature (2 years). Majors include piano, violin, viola, cello, classical Guitar, flute, voice.

Summer Academy workshops

(1-2 weeks). Academies include piano, strings, guitar, flute, brass, voice, theory.

Options include self-directed studies,

ensembles, chamber music, master-classes.

Facilities

Alix Gooldeen Performance Hall (800 Seats)

Wood Recital Hall (100 Seats)

Teaching and practice studios, rehearsal rooms, music library

Faculty

30

(for Professional School only)

Students

50 full time

(Professional School only)

Tuition fees

Course prices vary. Annual costs range \$2000 - \$4500/year.

Pedagogy \$700/term

Please see www.camusun.ca for details.

Description

The Victoria Conservatory of Music provides professional music education in partnership with Camosun College. Students benefit from small classes, one-on-one instruction, the vibrant VCM music community, and varying performance options in outstanding performance venues, all located in the VCM's beautiful heritage building.



YORK UNIVERSITY DEPARTMENT OF MUSIC FACULTY OF FINE ARTS

4700 Keele Street
Toronto, Ontario M3J 1P3

Tel: (416) 736-5186

Fax: (416) 736-5321

musicprg@yorku.ca

www.yorku.ca/finearts/music

Programs offered

BFA Honours in Music

- Performance, Composition

BA Major, Minor and Honours in Music

- Music History, Theory

MA in Music; PhD in Music

- Composition; Ethnomusicology; Jazz; Musicology; Performance; Popular Music

Combined MBA/MA

Facilities

New building with state-of-the-art facilities incl. 327-seat recital hall, two recording studios, 18 specialized teaching/rehearsal studios, 38 private practice rooms, ethnomusicology lab and archive, jazz research collection,

Sound & Moving Image Library.

Faculty

101 (full-time & part-time)

Students

c. 500 undergraduate, 180 graduate

Tuition fees (domestic - 1 year)

Undergraduate: \$5,775

Graduate: \$5,500

Description

York's groundbreaking Music Department offers intensive, professional studio training, academic studies and research across a wide range of musical cultures and traditions. Taught by nationally renowned faculty, courses include performance, music history and theory,

contemporary technologies, musicianship, composition, arranging, conducting, ethnomusicology, music pedagogy. Studio options include instrumental and vocal performance in western classical, contemporary, jazz, improvisation, electroacoustic, digital, world and popular music. Guest artists, students and faculty are showcased in more than 100 concerts each season: solo recitals, chamber ensembles, masterclasses, a dozen different world music ensembles, Concert and Chamber Choirs, Male Chorus, World Music Chorus, Gospel Choir, Wind Symphony, Jazz Orchestra, four jazz choirs, York U Symphony Orchestra.

INFORMATION REQUEST COUPON

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

☐ BISHOP'S UNIVERSITY

☐ CONSERVATOIRE DE MUSIQUE ET D'ART DRAMATIQUE DU QUÉBEC

☐ DOMAINE FORGET INTERNATIONAL MUSIC & DANCE ACADEMY

☐ MARIANOPOLIS COLLEGE

☐ MOUNT ROYAL UNIVERSITY

☐ THE UNIVERSITY OF OTTAWA

☐ UNIVERSITY OF BRITISH COLUMBIA

☐ UNIVERSITÉ DE MONTRÉAL

☐ UNIVERSITE OF SHERBROOKE

☐ LAVAL UNIVERSITY

☐ UNIVERSITY OF WESTERN ONTARIO

☐ L'UNIVERSITÉ DU QUÉBEC À MONTRÉAL

☐ YORK UNIVERSITY

This coupon is also available at

www.scena.org

NAME _____

ADDRESS _____

E-MAIL _____

send to **La Scena Musicale**
5409 Waverly Street, Montreal QC H2T 2X8



NEW in DIGITAL PIANOS

THE YAMAHA AVANTGRAND and THE ROLAND V-PIANO



THE ROLAND V-PIANO

tifully designed AvantGrand website at www.avantgrand.com to watch Kobrin and Katsaris in action.

The V-Piano from Roland takes a different approach. It is not based on sampling but rather on Roland's proprietary Component Object Sound Modeling technology. According to the Roland press release, the sounds are generated from scratch using complex mathematical models, which Roland claims that this technique is more authentic and capable of unprecedented levels of control. Each of the "core elements" of the acoustic piano, such as the strings, hammers, damper, sound board and frame, are individually crafted and customizable, something that isn't possible with digital pianos based on sampling. The V-Piano features a new keyboard where the keys are progressively weighted like in an acoustic piano; the lower register keys are heavier. Roland's Ivory Feel technology simulates the touch and feel of the keys of a premium grand piano. The piano contains a computer dedicated to monitoring the keyboard. It senses how the piano is being played and leads to adjustments of the sound. I attended the Roland press preview in July and was completely bowled over by the

Joseph K. So

Digital pianos have been around for a long time. Yamaha produced its first, the Clavinova, in 1983. While they have steadily improved in quality and realism and grown in popularity, the classical music community has been resistant. Digital pianos typically reproduce notes prerecorded from an acoustic piano by using a sampling technology. Limitations with playing digital pianos include the inability for the pianists to have the same control and physical sensations as if they were playing on an acoustic piano. There is also the issue of the authenticity of the sound. However, the introduction of two new products, the AvantGrand from Yamaha and the V-Piano from Roland—two very different machines using totally different technologies—may finally be changing the minds of purists.

The Yamaha AvantGrand is billed as a "hybrid" piano, combining the best elements of the traditional acoustic piano with current state-of-the-art digital audio technology. I attended a private demonstration in Toronto given by Jun Fujimoto of Yamaha in July. The AvantGrand looks deceptively like a small baby grand. The actual feel of the piano, when playing, is pretty much indistinguishable from that of an acoustic piano, down to the same vibrations—it's uncanny. Looking under the lid, you will see clusters of speakers. There is also a small control panel unobtrusively mounted on the bottom left edge of the keyboard that allows the player to make adjustments through Yamaha's newly developed Tactile Response System that simulates the physical sensations of playing an acoustic piano. The proof of the pudding is in the hearing—the sound coming out of the AvantGrand is astoundingly good. Yamaha has achieved a breakthrough in the classical music world by enlisting two eminent pianists, Alexander Kobrin and Cyprien Katsaris, to endorse the AvantGrand. The N3 sells for around \$20,000 US, while the upright N2 is considerably less costly. Go to the beau-

amazing sound quality. Visually the big difference is that the Roland does not look like an acoustic piano, let alone a grand. The appearance is that of a tastefully designed keyboard with external speakers. But then, at \$8,500, it is eminently more affordable, not to say portable, than an acoustic parallel, with—to my ears at least—equally amazing sound. www.roland.com/V-Piano

For those with deep pockets, I highly recommend purchasing both! ■



THE YAMAHA AVANTGRAND



QUEEN ELISABETH COMPETITION

piano

BRUSSELS – BELGIUM

03 ▶ 29 May 2010

DEADLINE for applications: 15 January 2010

AGE LIMIT 27 years

03 ▶ 08/05/2010 **FIRST ROUND**
ROYAL BRUSSELS CONSERVATORY

10 ▶ 15/05/2010 **SEMI-FINAL**
ROYAL BRUSSELS CONSERVATORY
Orchestre Royal de Chambre de Wallonie, Paul GOODWIN

18 ▶ 21/05/2010 **MASTER CLASSES**
MIM (MUSICAL INSTRUMENTS MUSEUM)
Anne QUEFFÉLEC, Staffan SCHEJA, Tamás VASARY...

24 ▶ 29/05/2010 **FINAL**
BRUSSELS CENTRE FOR FINE ARTS (PALAIS DES BEAUX-ARTS)
National Orchestra of Belgium, Marin ALSOP

! NEXT PIANO COMPETITION: May 2013 !

WWW.QEIMC.BE

QUEEN ELISABETH INTERNATIONAL MUSIC COMPETITION OF BELGIUM

INFO: RUE AUX LAINES 20, B-1000 BRUSSELS (BELGIUM)

TEL : +32 2 213 40 50 – FAX : +32 2 514 32 97 – INFO@QEIMC.BE

Introducing the new Avant Grand Piano,
designed and built by Yamaha's
acoustic and electronic piano divisions.
Experience the world's most advanced digital piano
with a real grand piano action.

AVANTGRAND

by  YAMAHA

www.avant-grand.com



innovation with soul