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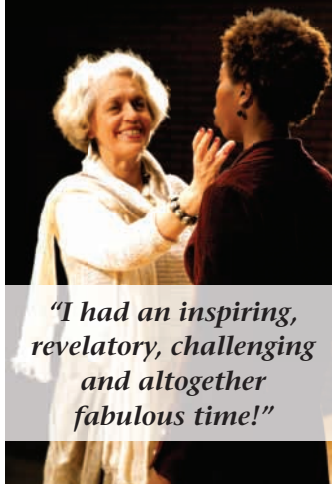
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THE CECILIA QUARTET

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The Cecilia String Quartet, winner of the 2010 Banff International String Quartet Competition, is young, fresh and all female. Members dish the dirt on their journey to success.

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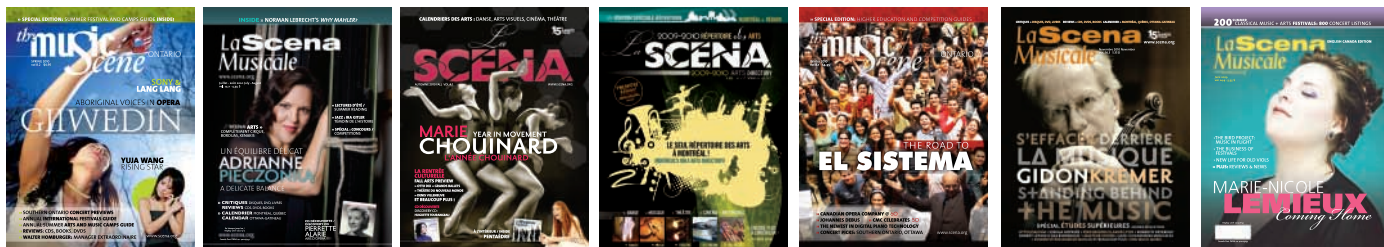
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TMSS-1



EDITORIAL FROM *the* EDITOR



It was touch and go for *The Music Scene*/*La Scena Musicale*'s November 5th Toronto fundraiser, originally featuring Canadian baritone Russell Braun. In the morning, while on the train to Toronto, I received an email informing me that Russell was too sick to even talk. Luckily, Moira Johnson, Russell's publicist said that baritone Phillip Addis was willing to step in at the last minute, driving two hours in from Stratford, Ontario. Normally, Addis's wife pianist Emily Hamper accompanies him, but she had to stay home to take care of their child. So Russell's wife, pianist Carolyn Maule, agreed to do it, driving in from Georgetown, 45 minutes away.

When, at 5 pm, I arrived at Ruth Morawetz's place, where the private event was taking place, Moira called to say that Phillip was stuck in traffic and would be late for the 5:30 pm rehearsal. With the busy Friday night Toronto traffic, even Maule was late.

The private concert, originally scheduled for 6:30 pm, started a bit late, but the people present were treated to a night to remember. Ruth made the introductions, and at 6:40 pm, just as I was finishing my address to the audience, Phillip and Carolyn arrived. After taking five minutes to go over the repertoire, they gave a great 30-minute recital without the benefit of either playing together before or a sound check. What great professionalism. Canada's musical landscape is in good hands with the likes of 33-year-old Addis continuing the great work of seasoned stars such as Braun.

Addis told the audience: "*La Scena Musicale* and *The Music Scene* have grown to be a crucial part of the musical scene in Canada. Without them, people wouldn't know what was going on and concerts don't get attended. They are really a crucial link between the audience and the performers."

Funds raised at our November 5 fundraiser went to the *La Scena Musicale*/*The Music Scene* Endowment Fund, which will help us continue our work of connecting audiences to musicians and music groups. All donations will be matched 150% by the Quebec Government. We hope you will help with your contribution.

The event was a success thanks to host Ruth Morawetz and TMS Associate Editor Joseph So. The 26 available places were sold out within nine days via email invitations. This kind of intimate salon-type concert is not new but being so close to the musicians, it creates an immediate feel for the music. Our experience also shows that it is an effective way for non-profit

arts organizations to raise funds in today's economy.

At the event, I announced some new initiatives. In 2011, we plan to launch a new Toronto web page including concert listings, reviews and picks to go with Joseph So's regular "This Week in Toronto" postings on the *La Scena Musicale* blog at <http://blog.scena.org>

Also, our bilingual magazine *La Scena Musicale* is now available in an all-English and an all-French edition on our website.

Looking ahead, to celebrate the 15th anniversary of *La Scena Musicale*, we are planning the First Canadian Arts Song Writing Contest to find the next great art song. The competition will be open to Canadian composers of all ages; the 10 finalist songs will be performed by some of Canada's top singers at our 15th anniversary Gala in Fall 2011, when the members of the audience will choose the top song. Starting in February 2011, in the pages of *La Scena Musicale* and on our website, we will survey the 10 greatest art songs of all time.

For more details in January 2011, visit www.scena.org

Finally, on behalf of our dedicated team of staff and volunteers, I want to thank you for your continued support. Have a great holiday period and a musical 2011.

WAH KEUNG CHAN
FOUNDER + EDITOR IN CHIEF

The Music Scene / La Scena Musicale / La SCENA

P.S. To learn more about Phillip Addis, please read the cover feature on him in *La Scena Musicale*'s December/January 2011 issue. Addis will be performing the baritone version of Massenet's *Werther* at the Montreal Opera on January 22, 26, 29, 31 and February 3.

Order tickets through the TMS/LSM ticket line at 877-948-2520 or opraweekend@scena.org

THE MUSIC SCENE / LA SCENA MUSICALE

November 5, 2010 Fundraiser in Toronto



Carolyn Maule and Phillip Addis



Phillip Addis in action



Musicians with organizing committee:
Joseph So, Carolyn Maule, Phillip Addis, Ruth Morawetz and Wah Keung Chan.



Wah Keung Chan presents Phillip Addis with a gift, a print donated by artist Wah Wing Chan, wahwingchan.com

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PHOTO Melissa Sung

NEW GENERATION

by L.H. TIFFANY HSIEH

Together through thick and thin, travelling around the world with instruments and only the bare essentials, Canada's all-female Cecilia String Quartet, is now the driving force behind the new generation in the chamber music scene. The hard work of the four musicians has paid off; yet, their September win at the 2010 Banff International String Quartet Competition (BISQC) marks a finale, which at the same time is the prelude to a new beginning.

First violinist Min-Jeong Koh is nostalgic with humour. "When we play Mendelssohn's Op. 80 or Dvořák's Op. 106, I think about the quartet in San Diego, living in a seedy part of town, taking the bus at 4 a.m. to the airport to save money, going to garage sales and apartment hunting in our rental from Dirt Cheap Car," she explains.

The Cecilia quartet, which takes its name from St. Cecilia, the patron saint of music, was founded by violinist Sarah Nematallah and cellist Rebecca Wenham at the University of Toronto in 2004; Koh and violist Caitlin Boyle make up the other half of this all-female ensemble.

For Nematallah, in the beginning making playing together possible, meant taking a "huge risk" of committing to each other, agreeing not to take on any steady full-time work and earning only limited income from a few concerts and some teaching. Up until the competition in Banff, the group rehearsed six hours a day and any spare time was devoted to extra practice.

"We knew that if we got orchestra jobs or had to split ourselves between this and other time- and energy-consuming activities, we would fall apart," Nematallah said. "We lived on very meagre budgets. None of us have cars. We don't buy extravagant things. We don't go out a lot. We have to save any money we make for necessities."

While it's easy for anyone to call it quits along a quartet's rigorous developmental path, Nematallah said what made them stick together was their shared devotion to the works and one another.

"Somehow, knowing that I am so lucky to be playing the most amazing music in the world with such amazing people every day got me out of bed every morning and kept me going, even under the worst circumstances," she said.

Koh couldn't agree more. "We knew from the moment we decided to pursue this as a career that it would never be lucrative. We don't do it because it's easy. We do it because we love the music and each other," she said.

And so perhaps as fate would have it, the untimely departure of their founding cellist just after their Banff win came as a shock for everyone but the four members who have been diligently working for years towards BISQC.

Wenham summed up sacrifices made for the quartet as "mostly worth it." After all, the girls went from learning Mendelssohn's Op. 44, No. 2, Ravel's F major and Haydn's Op. 20, No. 5 in Wenham's living room to performing Berg's *Lyric Suite*, Beethoven's Op. 127 and R. Murray Schafer's 4-40 on concert stages. However, after six years of six-hours-a-day rehearsals "with nothing more than some hope and lots of snacks from Rosie Robin's," Wenham said life had begun pulling her in different directions and she decided it was time to move on, resigning in order to move to California and pursue a number of personal projects.

"Playing string quartets is about the best thing you can do as a musician, but it does come with complications unique to the genre," Wenham said. "As a young quartet, you never fully unpack your suitcase; when you get home from touring, you start packing again because you are moving to a new city, a new residency. Now I think I'll do some yoga, eat some Mexican food and be in love. And maybe I'll unpack."

For the remaining three who knew of Wenham's intention to leave regardless of the outcome at Banff, "it made the whole experience that much more emotionally intense," according to Nematallah. "In a way it was an amazing high to experience after such a long journey together. It was a bittersweet win."

NEW MEMBER

The immediate transition of Canadian cellist Rachel Desoer into the group has been seamless. "My new life as a Cecilia member burst into action at an exhilarating pace," Desoer said. "So far, I'm having a blast working and getting to know everyone and their playing. Every day is a race against time, but we are covering a lot of ground very fast."

Part of the reason Desoer said she was lucky enough to join the quartet is that she was greatly influenced by the same chamber musicians who taught, coached and inspired members of the Cecilia; she has been exposed to the "rich, complex and subtle world" of string quartet playing through these very people since the age of 12. They include Terry Helmer, Scott St. John and "one of our all-time favourite quartets," the St. Lawrence—the Cecilia members have worked closely with all of these since their student days in Toronto.

As a coach of the quartet, Helmer opened up a new way of looking at music for members of the quartet, "as if it had been a foreign language before but was suddenly translated before my eyes," Nematallah said. As Koh and Nematallah's former teacher, St. John has been one of Cecilia's biggest supporters since he helped to create the group, even donating them his air miles points so they could attend their first Juilliard String Quartet Seminar. Recently, this November, the Cecilia returned to Stanford University for the second time to spend a week studying with St. John and his St. Lawrence String Quartet in the university's Emerging String Quartet Program.

"I would have to say that Scott St. John has been my biggest musical influence. I find him to be one of the most inspiring and generous musicians I have ever met," Koh said. "I credit the St. Lawrence String Quartet for the way we try to do justice to any music we play."

THE BANFF VICTORY

It was history in the making at the BISQC also because another Canadian quartet, the Afiara, took home the second-place prize. Koh is married to Afiara's cellist, Adrian Fung.

The win was well deserved in the eyes of violinist Barry Shiffman, who, after living and breathing string quartets for two decades, observed that the Cecilia and the Afiara are two of the greatest quartets to have

emerged from Canada in a long time.

"This is by no means a fluke. It's a huge recognition of the significant commitment this country has made in chamber music," said Shiffman, a founding member of the St. Lawrence String Quartet, who left the group to head up the music program at the Banff Centre in 2006, with St. John replacing him.

"It was emotional to see them take the stage with no apologies," Shiffman recalled. "The juries cried—they went through three boxes of Kleenex. The levels of the top groups were quite close (with France's Quatuor Zaida in third place), but it was not a contentious vote at all."

Andre Roy can attest to that, having heard every note played at the competition. Despite some bias—he coached the Cecilia at McGill University for the last two years—Roy said it was the group's willingness to adapt to changes and let go of individual egos that made them a winning team.

"The pressure was big. It's like going to the Vancouver Olympics and playing in front of your own crowd," he said. "I had the feeling the extra pressure made them come together more as a group."

Despite winning the competition and being \$25,000 richer, everyday life for members of the Cecilia hasn't changed a whole lot. Both Koh and Boyle have started their respective full-time doctor of musical arts studies at the University of Toronto, while the quartet is doing a residency at the Royal Conservatory of Music's Glenn Gould School, of which Shiffman was recently appointed associate dean. And as if that were not enough, the girls still manage to rehearse four hours a day while squeezing in concert performances. In short, the girls have never worked harder as a group.

"We take out scores, read them together to try to get a sense of the piece, and then try to choose works that we feel we can communicate best to audiences," Nematallah said. "We do a lot of slow practice in the beginning and a lot of listening, trying to familiarize ourselves with each other's parts and all the nuances of the piece while also taking care of the nitty-gritty of playing together and in tune."

On musical characters and feelings, Nematallah said it was all a matter of figuring out if what they were trying to communicate was actually perceptible to the audience.

"We try lots of different ideas and try always to be open to change if something isn't working or is getting stale," she explained. "The process itself is delicate because you need to really immerse yourself in the piece and work out all the details of how to play it; yet you want it to always remain flexible and malleable, which allows maximum creativity and keeps the work sounding alive."

As Boyle tells it, the Cecilia sound is a constant endeavor to strive for greater expression and realization of what the musicians can find within the score. And while the quartet's repertoire for the coming year will be a combination of old and new pieces, an upcoming project will see them complete the world-premiere recording of French composer Theodore Dubois' first and second string quartets, which were lost for the past century and recently discovered in his great-grandson's home.

Other long-term goals for the quartet include exploring works from the Second Viennese School and by women and Canadian composers. Some of the works may just make it on their BISQC winner's tour. About 70 engagements are scheduled to start in March 2011 and continue through 2012, at prestigious venues such as Wigmore Hall and the Concertgebouw.

The members of the quartet aren't worried about living up to other people's expectations after they were crowned competition winners at Banff. Instead, they just want to continue reaching new musical heights together.

"If you start to think of it too much in terms of status and success, then this is where priorities get confused and the work suffers," Nematallah said. "The most important thing is making the music as beautiful as it can be, and if you focus on this, people will take notice and care about what you do." **TMS**

www.ceciliastringquartet.com

The Cecilia Quartet performs next in Canada on:

» January 8, Hi-Way Pentecostal Church, Barrie, ON
» January 16, St. Catharines, ON

» January 27, Royal Conservatory of Music, Mazzoleni Concert Hall, Toronto, ON
» February 17-26, Snow Queen Tour, Ottawa and Vancouver

PAVLO HUNKA

The Ukrainian Art Song Project

by JOSEPH K. SO

Bass-baritone Pavlo Hunka is a man on a mission. Born in the UK to a Ukrainian father and English mother, Hunka is passionate about the Ukrainian musical heritage. He wants to bring Ukrainian art songs into the consciousness of classical music lovers, alongside the great works of Schubert, Schumann and Brahms. The goal of the Ukrainian Art Song Project, founded by Hunka, is to preserve the art songs and introduce them to the world, and to encourage singers worldwide to perform these songs. In 2006, Hunka launched the first phase of the project, a critically acclaimed 2-CD set of Kyrlo Stetsenko songs. A second collection of 124 songs by Mykola Lysenko will be released. This massive project involved Hunka and 14 major Canadian artists such as Isabel Bayrakdarian and Russell Braun. This handsome collection of 6 CDs, amounting to five and a half hour of music, will be launched at a gala concert at Koerner Hall in Toronto on December 5. The third collection of songs by Yakiv Stepanyi have been recorded on two CDs, and will be launched in 2011 at the Winspear Centre in Edmonton.

TMS: The 124 Lysenko songs makes for very enjoyable listening.

PH: I am delighted about it. It has taken us three years from start to finish. Of the five and a half hour of music, only 15 minutes had been heard before. It's music that had been collecting dust in libraries and peoples' attics. I've spent 35 years



collecting these songs; now I have 1000 songs in my collection that we want to record over the next ten to fifteen years, so that we will have an anthology made available to anybody in the world, for free. I am delighted that all the invitations to the Canadian opera stars were accepted and they all came and learned the pieces with gusto, sensitivity, musicality and enthusiasm. They all loved the idea of singing new music and including these songs into their repertoire.

Lysenko composed 133 songs, of which "five were lost and four are yet to be located." Can you explain the difference?

We contacted two museums in Kiev about the songs. Their documentation showed that Lysenko composed 133, and five were officially lost—they have a procedure to locate them but couldn't. They also said there are four songs that could still exist—in somebody's attic, or in a personal

collection. We appealed to a lot of people around the world, but we still don't know where they are...

What is your timeline to record the other 23 Ukrainian composers? This project must be very expensive—where are you getting your funding?

We are now five years into the 15-year project. I have about 750 songs to record over the next ten years. For now the project is funded by Ukrainian Canadians. We are approaching people in the US and Europe. This particular recording of Lysenko is funded completely by the Toronto Ukrainians. The next one (Yakiv Stepanyi) to be launched in six weeks time is funded completely by the Edmonton Ukrainians. It's amazing how the people have come together to support this. It's a pillar of our heritage.

Tell us a little about the concert and CD Launch on December 5th.

At the concert, you'll be experiencing the actual launch of the music scores on the website. From then on, anybody in the world will be able to download any song at no cost, in any key—all they have to do is press a button and the whole song will be transposed chromatically by a semitone. Also transliteration is available for people who can't read the Cyrillic alphabet. The goal is to make available the score, and to create a world library. Also, we'll be doing recitals, masterclasses and individual classes in schools to get this music into the mainstream. **TMS**

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Mykola Lysenko: The Art Songs

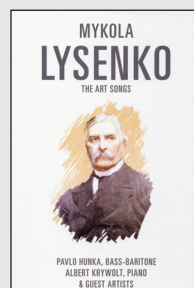
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Canadian Ukrainian Opera Association www.uasp.ca
(6 CDs: 5 h 28 min 26 s)

★★★★☆

This lavishly, beautifully illustrated six-disc box set contains 124 songs by Mykola Lysenko and features bass-baritone Pavlo Hunka plus nine Canadians. The result is a historical document that is also highly enjoyable. The six CDs are thematically arranged—Nature, Love, Fate, History, Philosophy, and the song cycle "A Poet's

Love." The songs range from a very brief 45 seconds (!) to almost 10 minutes in length. As is typical of 19th century folk-inspired art songs dealing primarily with love and nature, the songs are highly romantic, in minor key, sad or at least introspective — one rarely comes across a genuinely happy song! Exceptional is the melodic inspiration of Lysenko—many songs have melodies that linger with the listener afterwards. Some are reminiscent of Schubert, for example the piano introduction to "A Boat Drifts On" (CD1



No. 4) recalls the great "Auf dem Wasser zu singen." The 14-song cycle "A Poet's Love" is based on some of the same Heinrich Heine poetry as the Schumann cycle. Although it is not on the same exalted level as the Schumann, it has its own character and charm. The accompanying booklet, beautifully printed on glossy paper, contains essays on Ukrainian art songs and Lysenko, plus texts in English, French, German and Ukrainian. There is a brief annotation on each song, as well as artist bios. Unfortunately, composition dates and opus numbers are missing. Given the Canadian singers probably don't speak Ukrainian, producer Roman Hurko and Hunka did a Herculean job as language coaches. The recorded sound is exemplary, as is the excellent work of all three pianists but particularly Albert Krywolt. **JS**

NOTES

CRYSTAL CHAN, LINDA LITWACK, JOSEPH K. SO, MIJANA VELJKOVIC



PHOTO: (L. TO R.) Dr. Cheung, Zvegintsov, Sun, Kodanashvili, Victor Royce

20-YEAR OLD CHINESE PIANIST JIAYAN SUN WINNER OF FIRST CCC TORONTO INTERNATIONAL PIANO COMPETITION

A 20-year-old pianist from China's eastern Shandong province currently living in New York has captured the top prize in the first CCC Toronto International Piano Competition. Pianist Jiayan Sun received \$15,000 US and will also have orchestral and solo concert engagements. The second prize of \$8,000 US went to Kirill Zvegintsov, 27, of Ukraine, who is currently studying in Bern, Switzerland. The winner of the \$5,000 U.S. third prize was Vakhtang Kodanashvili, 32, of the Republic of Georgia, who currently resides in South Bend, Indiana. Winners were announced after the three concertos with the Toronto Concert Orchestra conducted by Kerry Stratton, at the Competition Final, Monday, November 8 at the Royal Conservatory's Koerner Hall. Jiayan Sun performed the *Piano Concerto No. 2 in G minor* by Prokofiev. Sun, whose mother lives with him in New York while he studies at the Juilliard School, credited his parents—neither of them musicians—for their support. He started piano lessons at six, and affirms, "Music is my life! I cannot imagine doing anything else." About competitions, he adds, "They give me great opportunities to perform for the public. I also get the chance to communicate with colleagues around the world. I live for society and the world, not for myself. Music is my religion and I use the power of music to make people aware of the true meaning of life." While the organizers extended a welcome to the audience for the next competition, no specific date was announced last evening. Performances from the finals and earlier rounds are available on line, along with photos: www.cccpianocompetitions.org/international.html JKS / LL

SHIRLEY VERRETT: IN MEMORIAM

With the passing of American mezzo Shirley Verrett (May 31, 1931 - Nov. 5, 2010), the opera world lost one of its greatest singers. Verrett was born in New Orleans and studied at the Juilliard School in New York. She made her operatic debut in Britten's *Rape of Lucrezia* in 1958, followed by *Carmen* in Spoleto (1962), *Moscow* (1963) and the *Met* (1968). Her wide-ranging repertoire included *Dalila*, *Amneris*, *Azucena*, *Eboli*, *Dido*, *Ulrica* and



other standard mezzo roles. Later in her career, she attempted, with qualified success, soprano roles such as *Desdemona*, *Madame Lidoine*, *Norma*, *Tosca*, *Lady Macbeth*, *Leonore* (*Fidelio*) and *Selika* (*l'Africaine*). She also appeared in *Carousel* on Broadway. The Verrett voice in its prime was a gorgeous, flexible, silvery instrument, a mezzo with an upper extension that allowed her to sing some of the soprano roles. A beautiful woman, she brought stage allure and dramatic flair to all her roles. She was compared to fellow American mezzo Grace Bumbry, who also attempted soprano roles, and they toured together in a duo recital in the early 80s. After Verrett retired from the opera stage in the mid 90s, she became a professor of voice at the University of Michigan. Her last appearance in Canada was when she served on the jury panel of the Montreal International Music Competition (Voice Edition) in 2005. She gave a masterclass that amply demonstrated her pedagogical skills, and in particular her kindness and encouragement to the students. For anyone curious about this great singer, her honest and heartfelt autobiography, *I Never Walked Alone* (Wiley 2003), is well worth reading. JKS

HENRYK GÓRECKI: IN MEMORIAM

Polish composer Henryk Mikolaj Górecki died on Friday, Nov. 12, in Katowice, Poland, at the age of 76. Born on Dec. 6, 1933 in Silesia, Górecki was known for the serialist, 12-tone style in his compositions in the 50s and 60s, and later gradually evolving into a more tonal albeit minimalist style in the 70s. He gained international popularity when a 1992 recording of his *Symphony No. 3, "Symphony of Sorrowful Songs"* with soprano Dawn Upshaw became a huge international hit, selling over a million copies worldwide. Interestingly, its popularity had no effect on the uncompromising stance Górecki took towards his compositions; he refused to pander to popular and commercial taste. JKS

CANADIAN BARITONE ELLIOT MADORE TO RECEIVE THE FIRST ARIAS EMERGING YOUNG ARTIST AWARD

Toronto baritone Elliot Madore, winner of the 2010 Metropolitan Opera National Council Auditions, will be awarded the ARIAS Emerging Young Artist Award. He is a member of the Met Lindemann Young Artist Program for the 2010-11 season. ARIAS, or the Canadian Opera Student Development Fund, is in its 63rd year. It has awarded over 900 scholarships to young artists across Canada over the years. ARIAS chair Arija Stiver explains: "Our goal is to ensure that with financial support of talented young people, opera in Canada maintains its trajectory of growth and that Canada continues to be recognized as a major presence on the opera stages of the world." Canadian audiences will have a chance to hear Madore, at T.O.S.C.A. (The Canadian Opera Scholarship Awards) ceremony to be held at Walter Hall, University of Toronto, Dec. 9, 7:30 pm. For more information, go to www.ariasawards.org JKS

RUDOLF BARSHAI PASSES AWAY AT AGE 86

Born in 1924, Labinskaya, USSR, conductor and violist Barshai was a Shostakovich expert. In his home country, the USSR, he rose to fame in the 50s and 60s, after which he worked internationally to great acclaim. He led ensembles such as the Israel Chamber Orchestra, Bournemouth Symphony Orchestra, Vancouver Symphony Orchestra, Chamber Orchestra of Europe, Giuseppe Verdi Symphony Orchestra, and Junge Deutsche Philharmonie. CC

TAFELMUSIK ANNOUNCES BAROQUE MENTORS, A TRAINING PROGRAM FOR EMERGING ARTISTS

Tafelmusik, Canada's premiere baroque orchestra, is launching Baroque Mentors, a training program for emerging artists. It is a year-long series of master classes in Toronto and residencies in universities across Canada. Young artists will get the opportunity to learn directly from Tafelmusik musicians and guest artists. The guest artists in this inaugural season include soprano Johannette Zomer (Holland), soprano Dorothee Miels (Germany), tenor Charles Daniels (England), baritone Peter Harvey (England) fortepianist Richard Egarr (England) and violinist Stefano Montanari (Italy). Residencies in 2010-11 include the University of Toronto, University of Windsor, University of Western Ontario, Wilfrid Laurier University, and University of Victoria. Many of the students participating are being introduced to period performances for the first time, while others are able to access training at the highest level from leading teachers in the field. Tafelmusik Guest Artist Masterclasses take place at Trinity-St. Paul's Centre and are open to the public. Admission is \$10 at the

Notes continued on page 12 »

LETTER FROM JOSEPH ROULEAU IN SUPPORT OF LA SCENA MUSICALE

DEAR READERS,

From its humble beginnings as a grassroots publication, *La Scena Musicale* has grown and taken its place among the best of Canada's arts publications.

Genuinely Canadian, this bilingual voice for the arts sets itself apart from other publications by offering itself as a free resource to the public.

LSM communicates the vital message that music and the arts are a universal language, and it should be available to everyone. It employs unique initiatives that involve the public with music in a personal way, including outreach initiatives, contests for readers, and partnerships with numerous arts organizations, all with the goal of making music and the arts more accessible and more present in everyday life. In doing so, *LSM* aims not only to promote the arts to the most passionate, but also to help build a larger audience base.

Part editorial, part arts forum and part who's who, *LSM* offers a comprehensive look at what's new and available in Canada's diverse and vibrant music and arts scene.

The unique role it plays truly makes *LSM* essential among Canadian arts publications.

From editorial and cover focus on rising Canadian stars to outreach initiatives involving young performers, *LSM* supports the artistic community from its roots up. It is the initiator in a cycle that, once started, will feed Canada's cultural identity for the future in a renewable and self-sustaining way.

Art is the food of the soul, so water the tree and watch the fruit grow. Please join me in supporting *La Scena Musicale* with a donation.

Yours sincerely,

JOSEPH ROULEAU
President
LSM Fundraising Campaign

Joseph Rouleau, C.C., G.O.B., D.H.C.



door. For inquiries about the public masterclasses, email mentors@tafelmusik.org or call Stephanie Miletic, Artistic Administration & Education Manager 416.964.9562 x 241. www.tafelmusik.org. **JKS**

BRIAN MULRONEY OPERA TO BE RELEASED NEXT YEAR

It's true! Opera films are on the rise and the latest story idea has raised quite a few eyebrows. Former Canadian Prime Minister, Brian Mulroney, has caught the attention of the opera world as well as that of the producer, Jessica Daniel. Currently entitled *Politics is Cruel: An Opera* (but subject to change), an opera is to portray Mulroney's story as a comedy.



He may be known for many errors during his political past but the main focus will be on more positive aspects in his life such as his romance with wife Mila. The fascination with Mulroney is that he is a Canadian politician who was both "infamous and famous," according to the producer. This is the drive behind the opera, which follows the path of other politically themed operas such as *Nixon in China* (which is to be performed by the Canadian Opera Company this coming February). **MV**

BOB SCHNIDER WINS BC MUSIC EDUCATION AWARD

The Vancouver Symphony Orchestra named Davie Jones Elementary School Principal Bob Schnider as the winner of The Coalition for Music Education in BC's 2010 Principals of Music Award on November 6 at a Vancouver Symphony Orchestra concert. **CC**



WAGNER'S GREAT-GRANDDAUGHTER AND ISRAELI ORCHESTRA NO MORE

Due to unfortunate circumstances, Richard Wagner's great granddaughter, Katharina Wagner, cancelled her trip to Israel where she was to officially invite the country's national chamber orchestra to perform at the composer's festival in Bayreuth, Germany next summer. Outrage broke all over Israel after hearing reports of the planned visit. Holocaust survivor groups have claimed it would "break decades of unofficial boycott to perform music by Hitler's favourite composer." Wagner, too, was known to have held the same anti-Semitic views as the Nazi leader. It was feared protests would grow to even more dramatic levels so the invitation was officially cancelled. Instead, the Israeli Chamber Orchestra will perform in the town of Bayreuth in Bavaria. **MV**

CHOOI TAKES MSO COMPETITION PRIZE

Congratulations to Victoria violonist Timothy Chooi (age 16), winner of the Grand Prize at the 2010 MSO Competition.

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Music is essential for our well-being. And *La Scena Musicale* is essential for music! By supporting *La Scena Musicale* you are helping promote classical music in Canada.

– Yoav Talmi



Bravo à *La Scena* qui arrive à maintenir une information de qualité sur la musique d'aujourd'hui et ses artisans!

– Lorraine Vaillancourt



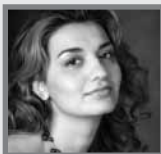
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– Laurence Kayaleh



I support *La Scena Musicale's* mission to promote classical music. By being an LSM Ambassador, I am proud to contribute to its growth and continued success.

– Isabel Bayrakdarian



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MALLON conducting the Thirteen Strings' 2010 Gala concert earlier this spring.

PHOTO Bill Blackstone

35 YEARS *for* OTTAWA'S THIRTEEN STRINGS

by CRYSTAL CHAN

Thirteen Strings, one of the most respected chamber orchestras in Ottawa, celebrates its 35th anniversary. The group features a season ranging from the baroque period to today, with all concerts taking place at St. Andrew's Church. Highlights include the Finzi Clarinet concerto, Britten's *Les Illuminations*, the Holst St. Paul Suite, and baroque treats including works by Locatelli and Handel. The ensemble is joined by several soloists and a guest ensemble: violinist Yosuke Kawasaki, clarinetist Kimball Sykes, soprano Donna Brown, tenor Joseph Schnurr, baritone Giles Tomkins, organist Thomas Annand, and Seventeen Voyces.

Joining them this season is new artistic director, Kevin Mallon. Mallon follows former conductors Manuela Milani, Jerry Csaba, Jean-François Rivest, and founder Brian Law, who started it all in 1975 by assembling string players from the National Arts Centre Orchestra to perform the complete Handel Concerti Grossi, Opus 6. The previous season saw Mallon conducting one concert during the search for a new conductor, and also the gala concert last June, which featured jazz pianist Oliver Jones and his trio.

"The orchestra has a solid following and is well established," said Mallon. "It has developed to become a solid fixture in the Ottawa and Canadian music scene."

The US-born conductor and violinist grew up in Belfast, Ireland. Taught and mentored by John Eliot Gardiner, Mallon has taken on many projects in the early music field (he also studied singing and composition with Peter Maxwell Davies) and performed and conducted internationally. He



NEW ARTISTIC DIRECTOR KEVIN MALLON hopes to commission works by Canadian composers.

PHOTO Cyla Von Tiedemann

moved to Toronto in 1993 to teach at the University of Toronto and play with the Tafelmusik Baroque Orchestra. He has been involved with many of the city's musical organizations as well as staying active abroad. He is currently also Music Director of the award-winning Toronto Chamber Orchestra and Aradia Ensemble (he founded the latter in 1996), and member of Dulaman, an Irish music group.

The group, which has not recorded since 1996, has ambitions for regular recording projects, such as a recording of English 20th century music next season. It is also looking into the possibility of Canadian and international tours. Expanding on the orchestra's 'Junior Thirteen Strings Orchestra', which offers talented string players under 18 an opportunity to participate in an ensemble coached by principals of the orchestra and

perform during the series, the group hopes also to engage in further education projects, hopefully with young composers.

"I would like the ensemble to do more commissioning of new music by Canadian Composers," said Mallon. "Perhaps also to have composers in residence. While keeping loyal to our core audience I want to develop projects with a younger base and also to have a contemporary outlook." **TMS**

www.thirteenstrings.ca

The Thirteen Strings' upcoming concerts are:

» Tuesday December 7th, "Candlelight" Dominion Chalmers Church, Ottawa, Kevin Mallon, Conductor, Joseph Schnurr, tenor, Seventeen Voyces Choir
» Saturday, January 22nd, "Late Swallows", St-Andrew's church, Ottawa, Kevin Mallon, Conductor, Kimball Sykes, clarinet

CONCERT PICKS OTTAWA

by JULIE BERARDINO

CHRISTMAS WITH ARS NOVA

Countertenor Daniel Taylor and the Choir and Orchestra of the Theatre of Early Music return to Ottawa to perform two Christmas Cantatas of J.S. Bach. Soprano Agnes Zsigovics and baritone Alexander Dobson join Taylor as the feature soloists. December 22. www.arsnova.ca

FEBRUARY AT THE OTTAWA CHAMBER MUSIC SOCIETY

February is a busy month for the Ottawa Chamber Music Society. The famed 60-year-old Russian Borodin Quartet teams up with mezzo-soprano and CBC Radio Two host Julie Nesrallah on February 8. The Cecilia String Quartet (see cover article) performs The Snow Queen on February 18 and 19. Finally, on February 20, Tafelmusik performs.

www.chamberfest.com

NATIONAL ARTS CENTRE

On 12 December, as Christmas approaches, do a good deed! Attend "Christmas FanFair," a free concert by the musicians of the NAC Orchestra. All donations will go to the Snowsuit Fund of Ottawa and the Ottawa Food Bank.

What would the holidays without Handel's *Messiah*? The NAC Orchestra will continue the tradition on December 14 and 15, led by Graeme Jenkins with soloists Ann Monoyios, Elizabeth Turnbull, James Taylor and Michael Todd Simpson. Not to be missed! Acclaimed Bach interpreter Simone Dinnerstein presented the composer's First Piano Concerto. Also on the program, the Overture to



JULIAN ARMOUR
PHOTO Lois Siegel

Schumann's *Genoveva* and Mendelssohn's *Symphony No. 2 "Lobgesang"* ("Song of Praise"). Carlo Rizzi conducts the NAC Orchestra and combined Ottawa choirs. January 5 and 6. Also on January 6, fresh from winning the Grand Prize at the 2010 MSO Competition, young violinist Timothy Chooi, accompanied by pianist Frédéric Lacroix, illuminate the Salon of the NAC as part of the Debut Series. On February 1, the infinitely inspiring Emanuel Ax offers a solo piano recital devoted entirely to Schubert! On the program, *Impromptus* and the *Sonatas in A major, D. 664* and in *B-flat major, D. 960*. www.nac-cna.ca

CHAMBER PLAYERS OF CANADA

Cellist and music activist Julian Armour has been busy lifting his second festival *Music and Beyond* off the ground. Since their ambitious first festival, *Music and Beyond* has obtained a charitable tax number and have launched their first online auction with ends December 15. www.musicandbeyond.ca

Armour's regular ensemble the Chamber Players of Canada continue their eclectic season: Their December 21st Christmas concert stars soprano Shannon Mercer in festive works by Corelli, Brahms, Saint-Saëns, Tchaikovsky, Fritz Kreisler, Victor Herbert and Adolphe Adam. A morning concert on January 25 features four top cellists including Denise Djokic. Pianist Janina Fialkowska is featured on February 22, with special tickets benefiting *Music and Beyond*; Fialkowska returns on



TRACY DAHL
PHOTO Richard Feldman

February 23 as part of their Coffee Concert series. www.chamberplayers.ca

CANADIAN CONNECTIONS II

A unique chance to hear the Cantata Singers of Ottawa with guests Vancouver Chamber Choir conducted by Jon Washburn, as part of the Vancouver group's Eastern tour. February 25.

www.cantatasingersottawa.ca

The tour takes the VCC to Toronto on February 23 and Montreal on February 28 as part of the Montreal Choral Institute. It also travels to Manitoba on March 2, 3, 4. www.montrealchoralinstitute.info www.vancouverchamberchoir.com

OPERA LYRA

Donizetti's *Lucia Di Lammermoor* features Canadian coloratura Tracy Dahl, while the extraordinary Greg Dahl plays the role of the cruel brother. Married against her will to Arturo (Nils Brown, tenor) what will Lucia do with her feelings for Edgardo? (Marc Hervieux, tenor). March 26, 28, 30 and April 2. www.operalyra.ca

[TRANSLATION: WAH KEUNG CHAN]

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UPCOMING CONCERTS SOUTHERN ONTARIO VOCAL MUSIC

by JOSEPH K. SO

For opera lovers, cold weather has its rewards. The **Canadian Opera Company's** winter season includes a chestnut and a comparative rarity—Mozart's *Die Zauberflöte* with John Adams' *Nixon in China*—talk about an eclectic combination! The Mozart opera will receive a whopping twelve performances. Canadian sopranos **Isabel Bayrakdarian** and **Simone Osborne** share the role of Pamina. Both ladies, incidentally, were winners of the Met Auditions, Bayrakdarian in 1997 and Osborne in 2008. Tamino will be shared by COC frequent guest and Mozart specialist **Michael Schade** and Quebec tenor **Frédéric Antoun**. Papageno is Russian baritone



ALINE KUTAN

PHOTO Yves Renaud, courtesy Opéra de Montreal

Rodion Pogosssov, who was an excellent Figaro a few seasons back. Queen of the Night will mark the belated COC mainstage debut of soprano **Aline Kutan**. I recall her singing a dynamite "Der Hölle Rache" at the Four Seasons Centre Opening Gala back in 2006, when she stunned the audience with her *extra* interpolated high notes! Sarastro is well-known Russian bass **Mikhail Petrenko**. COC music director **Johannes Debus** conducts. For a complete change of pace, the COC pairs the classical Mozart with the belated COC premiere of *Nixon in China*. Premiered in 1987 at the Houston Grand Opera, it received mixed reviews, but this work is now considered a 20th century classic. Director **James Robinson** and set designer **Allen Moyer** return to the Company for this show, with 32-year-old Spanish conductor **Pablo Heras-Casado** making his company debut. Chinese baritone **Chen-Ye Yuan** is Chou En-lai, American baritone **Robert Orth** is Nixon, **Adrian Thompson** is Mao and **Tracy Dahl** is Madame Mao. It opens in February for a run of eight performances at the Four Seasons Centre. For details and tickets, go to www.coc.ca

And let's not forget the free noon hour concert series at the Richard Bradshaw Amphitheatre. The undisputed highlight will be soprano **Sondra Radvanovsky's** Verdi and Puccini recital on December 14, accompanied by **Liz Upchurch**. This is an extremely popular concert series, so be sure to line up



DANIEL OKULITCH

PHOTO Trudie Lee, courtesy Calgary Opera

at least 45 minutes early for any chance of a seat!

Opera in Concert continues its exploration of rare pieces in the operatic repertoire with *La Dame Blanche* by French composer François-Adrien Boieldieu in a single performance on November 28. Premiered in Paris in 1825, this opera is a model for later Romantic works such as *Faust* and *Lucia di Lammermoor*. On January 30, OIC presents Haydn's *La Fedeltà Premiata*. All performances take place at the Jane Mallet Theatre, St. Lawrence Centre. No casting details at press time—as information becomes available visit www.operainconcert.com

An hour down the QEW is **Opera Hamilton**. On Jan. 27 and 29, OH offers its successful mid-winter concert, *Popera*. **David Speers** conducts a concert of arias and duets featuring soprano **Lyne Fortin**, tenor **Gordon Gietz**, mezzo **Allyson McHardy** and baritone **Daniel Okulitch**. For more information, visit www.opera-hamilton.wishart-projects.com

Not specific to Southern Ontario but still noteworthy is the **Met Live in HD Series** that has become extremely popular worldwide. The fabulous lineup during the winter months includes *Don Pasquale* (Nov. 13), *Don Carlo* (Dec. 11), *La Fanciulla del West* (Jan. 8), *Nixon in China* (Feb. 12), and *Iphigénie en Tauride* (Feb. 26). Participating



JOSEPH CALLEJA

PHOTO Decca/Mitch Jenkins

cinemas are the Cineplex chain in Ontario and **Empire Theatres** in the Atlantic Provinces. For details and tickets, go to: www.metoperafamily.org/metopera/broadcast or www.cineplex.com/Events/MetOpera/Home.aspx

There are plenty of delectable choices on the concert and recital stages this winter. Toronto's favourite diva **Measha Brueggergosman** returns to Roy Thomson Hall to kick off its Vocal Series on November 3, with **Justus Zeyen** at the piano; and



MEASHA BRUEGGERGOSMAN

PHOTO Alex Gardner

on November 19, Maltese tenor **Joseph Calleja** comes to Roy Thomson Hall to sing in a recital that was postponed not once, but twice. Perhaps third time's the charm—let's keep our fingers crossed! **Craig Rutenberg** is the collaborative pianist. For ticket information, go to www.roythomson.com

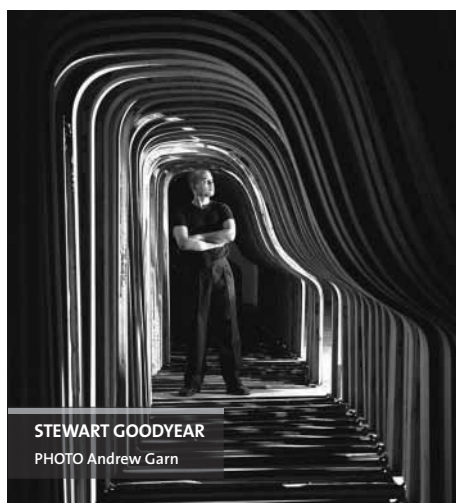
The reigning American prima donna soprano **Renee Fleming** joins **Peter Oundjian** and the **Toronto Symphony Orchestra** on December 8 at Roy Thomson Hall as part of its Great Performance Series. No program details are available at press time but we all know it will be good! As usual, the TSO celebrates Mozart's birthday in January, and this year it offers a series of concerts under the Mozart@255 Series. Quebec contralto **Marie-Nicole Lemieux** makes a welcome return to Roy Thomson Hall on Saturday, January 22, and to George Weston Recital Hall on Sunday, January 23, in a program of Mozart arias, plus *Symphony No. 33 in B-flat major*, K. 319. **Bernard Labadie** conducts.

December is Messiah month, and the TSO *Messiah* will feature an excellent quartet of soloists in soprano **Andriana Chuchman**, mezzo **Jill Grove**, tenor **Toby Spence** and bass **John Relyea**, under the baton of Conductor Laureate **Andrew Davis**. Performances on December 16, 18, 19, 20, 21. For details, go to www.tso.ca

Bravissimo! makes its return to Toronto once again on New Year's Eve, in a joint production between Roy Thomson Hall and Attila Glatz Concert Productions. Information is incomplete at press time, but we do know Canadians **Isabel Bayrakdarian** and **Richard Margison** join an international cast that includes Italian baritone **Alberto Gazale** and mezzo **Sara Maria Punga**, in a program of excerpts from *Carmen*, *Der Rosenkavalier*, *Aida*, *Turandot* and *Tosca*. For tickets, go to www.roythomson.com

Last but not least, **Music Toronto's** Discovery Series features soprano **Laura Klassen**, with **Megan Chang** at the piano on Thursday, January 20, at the Jane Mallet Theatre, St. Lawrence Centre. Klassen sings Mozart's motet *Exultate Jubilate*, plus songs by Strauss, Rodrigo, Rachmaninoff and Bernstein.

For more information, go to www.music-toronto.com/discovery_10-11.htm



STEWART GOODYEAR
PHOTO Andrew Garn

INSTRUMENTAL MUSIC

by L.H. TIFFANY HSIEH

For nearly 40 years, the non-profit Music Toronto has consistently presented top-notch chamber music concerts and recitals in downtown Toronto. If you are looking for some quality string quartet playing over the next few months, you might choose Music Toronto's fantastic, never-disappointing quartet series, which has already showcased Canada's St. Lawrence String Quartet (returning to the University of Toronto's Walter Hall Feb. 28) and the Czech Prazak Quartet at the Jane Mallett Theatre at the St. Lawrence Centre for the Arts.

On Dec. 9, the Grammy-winning **Pacifica Quartet**—violinists Simin Ganatra and Sibbi Bernhardtsson, violist Masumi Per Rostad and cellist Brandon Ramos—revisits the Jane Mallett Theatre with Shostakovich's *Quartet No. 3*, American composer Jennifer Higdon's *Voices* and Schumann's *Quartet in A minor, Op. 41, No. 1*. Based in Illinois, the Pacifica has recently been appointed quartet-in-residence at the Metropolitan Museum of Art in New York, a position previously held by the Guarneri String Quartet for 43 years.

A perennial favourite since 1974, the **Tokyo Quartet**—violinists Kikuei Ikeda and Martin Beaver, violist Kazuhide Isomura and cellist Clive Greensmith—continues its Beethoven cycle program with Music Toronto on Jan. 13 in Beethoven's *Quartet in E-flat major, Op. 127* and *Quartet in B-flat Major, Op. 130* with the *Grosse Fuge in B-flat Major, Op. 133*. Now in its 40th season, the quartet concludes the cycle on April 14.

The **Philharmonia Quartet Berlin**, hailed as "four of the best" by the British press, returns to the Jane Mallett Theatre with a new cellist Jan. 27. Consisting of the principal concertmaster and string section leaders of the Berlin Philharmonic Orchestra, the quartet has replaced a member for the first time since it was founded in 1984 following the sudden death of cellist Jan Diesselhorst in 2009. Violinists Daniel Stabrawa, Christian Stadelmann, violist

Neithard Resa and cellist Dietmar Schwalke will perform Mozart's *Quartet in D Minor, KV.421*, Shostakovich's *Quartet No. 5, Op. 92* and Schumann's *Quartet in F Major, Op. 41, No. 2*. www.music-toronto.com

Another quartet worth checking out is the Lyon-based **Debussy Quartet**. Violinists Dorian Lamotte and Christophe Collette, violist Vincent Deprecq and cellist Alain Brunier are featured in Anton Kuerti's Mooredale Concerts series at the University of Toronto's Walter Hall Feb. 20. The program includes quartets by Debussy, Puccini and Brahms. www.mooredaleconcerts.com



CHRISTIAN TETZLAFF
PHOTO Alexandra Voding

On the symphonic side of things, three violinists are scheduled to strut some virtuosity with the **Toronto Symphony Orchestra**, beginning with Hamburg native **Christian Tetzlaff** in Tchaikovsky's beloved *Violin Concerto* at Roy Thomson Hall Dec. 1 and 2. Tetzlaff, who played his first Toronto violin recital in a decade at Koerner Hall in April, will join British conductor Mark Wigglesworth. Also on the program are Wagner's *Prelude to Parsifal* and Rachmaninoff's third symphony (rev. 1938).

Come Jan. 19 and 20, it's all about Mozart and **James Ehnes** and you won't want to miss either one of them. The boyish-looking Canadian superstar will be the featured soloist while leading the TSO in two Mozart concerts at the same time. Ehnes will perform the composer's five violin concertos and the *Rondo in C major for Violin and Orchestra, K. 373*. Both concerts include an intermission chat in the lobby.

Then the Ukraine-born Israeli violinist **Vadim Gluzman** teams up with Estonian conductor Eri Klas and the TSO Feb. 16 and 19. Gluzman will perform Brahms' searing *Violin Concerto in D major, Op. 77*, bookended by celebrated Estonian composer Arvo Pärt's *Collage sur B-A-C-H* (1964, for oboe, string orchestra, harpsichord and piano) and Dvořák's eighth symphony.

For some out-of-town action in town, Pinchas Zukerman and his **National Arts Centre Orchestra** take their Biss & Beethoven program to Roy Thomson Hall Feb. 5 with a twist. The program will start off with Polish-Canadian composer Peter Paul Koprowski's *In Memoriam Karol Szymanowski* (1963, revised 1977) instead of Beethoven's first symphony. It veers back to Beethoven's second symphony and concludes with American pianist **Jonathan Biss** performing the *Emperor* concerto. www.tso.ca



LES PERCUSSIONS DE STRASBOURG
PHOTO Guy Vivien

If there is just a little bit of pianist in you, one of the most exciting concert affairs this winter will no doubt be the Royal Conservatory of Music's new piano series on Sunday afternoons.

Kicking off the series in Koerner Hall is Canada's own **STEWART GOODYEAR**, who ran a Beethoven-athon at the Ottawa International Chamber Music Festival in the summer, playing all of the composer's 32 piano sonatas over nine recitals and five days. To hear a condensed version, catch Goodyear at Koerner on Nov. 28, when he plays an all-Beethoven sonata program that includes the *Tempest* (Op. 31, No. 2), the *Waldstein* (Op. 53), the *Moonlight* (Op. 27, No. 2) and the *Appassionata* (Op. 57).

Christmas could come early this year, on Dec. 12, when fast-rising American pianist **Simone Dinnerstein** returns to Koerner Hall for a highly anticipated recital of Bach's *Goldberg Variations*, which she played for her breakout recital debut at Carnegie Hall's Weill Recital Hall in 2005. The set of an aria and 30 variations is synonymous with the conservatory's most famous student, Glenn Gould. If you haven't heard her *Goldberg* recording, Dinnerstein will likely earn a spot on your CD shelf alongside Gould's 1955 recording after this concert.

She's back. It's been a while since Toronto-area audiences had the opportunity to hear **Hélène Grimaud**. On Jan. 23, the charismatic wolf-loving French pianist makes her Koerner Hall debut in a program that includes Mozart's *Piano Sonata No. 8 in A minor, K.310*, Berg's *Piano Sonata, Op.1*, Liszt's *Piano Sonata in B Minor, S.178* and Bartók's *Romanian Folk Dances, BB 68*—pieces Grimaud recorded for her recently released CD, *Resonances*, on Deutsche Grammophon.

For new music fans, **Les Percussions de Strasbourg** makes a stop at Koerner Hall as part of the ensemble's 50th anniversary tour Feb. 24. Billed as an "unusual" performance, the musicians will surround the audience as they play Iannis Xenakis's *Persephassa* (1969), a world premiere by Canadian composer Andrew Staniland and John Cage's *Credo in Us* (1942). www.performance.rcmusic.ca

Also at Koerner Hall, Toronto's **Esprit Orchestra**, led by conductor Alex Pauk, will transport audiences to both shores of the River Styx Jan. 30 with Georgian composer Giya Kancheli's *Styx* for viola, choir and orchestra (1999). The performance features TSO's principal violist **Teng Li** and the **Elmer Iseler Singers**. The program includes György Ligeti's *Lux aeterna*, Douglas Schmidt's *Discouraged Passion* and José Evangelista's *Symphonie minute*. www.espritorchestra.com

REVIEWS

» CDs » DVDs » BOOKS

REVIEW POLICY: While we try to review as many products as possible, we are unable to cover every new release. More reviews can be viewed on our Website at scena.org

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

» REVIEWERS

JB: Julie Berardino, RB: René Bricault, EC: Éric Champagne, WSH: Stephen Habington, AL: Alexandre Lazarides, NL: Normand Lebrecht, PER: Paul E. Robinson, JKS: Joseph K. So; Translation: Miriam Clouthier

VOCAL MUSIC

Cantus æternus: Splendeur du chant grégorien

Chœur des moines de l'Abbaye de Solesmes/Dom Joseph Gajard
XXI Records XXI-CD 2 1710 (76 min 10 s)

★★★★☆

Looking at the label, the buyer may well expect a new recording from the legendary abbey. It isn't, however; the pieces date from the 60s(!) and 80s. The limits of tape recording can be heard, especially when passing from one piece to the next. To the label's credit, the restoration work is above average. This content deserves such a resurrection: apart from a vibrato that is strangely out of context for the soloists (in particular, *Salve Festa Dies*), the whole work breathes devotion, effort, and seriousness; the ensemble truly sings with one voice. Solesmes, founded a thousand years ago in 1010, certainly is something! **RB**



Hugo Wolf: Italienisches Liederbuch

Catherine Robbin, mezzo-soprano; Daniel Lichti, bass-baritone; Leslie De'Ath, piano

Analekta AN 2 9956 (74 min 39 s)

★★★★☆

According to Elisabeth Schwarzkopf, Walter Legge, the famous EMI producer, worked Wolf's miniscule "Wer rief dich denn?" with her for a whole hour. The difficulty of this lied is representative of each of the 45 other lieder of the *Italienisches Liederbuch* (Italian Songbook). Thus, in the case of the present recording, it is perhaps better to commend the effort rather than the total product. For one thing, Catherine Robbin is in uncharacteristically bad form. Even the shortest held note, es-



pecially in the upper register, is marked by a strident vibrato, and her interpretation of a fickle and cruel flirt is not convincing. Daniel Lichti does a better job in general, though his expressive phrasing is not up to par. Leslie De'Ath's accompaniment is more functional than creative. Finally, and understandably, considering the size of this collection, the singers sometimes misinterpret the text—which must itself be downloaded from the Analekta website. **AL**

'Ne me refuse pas': French Opera Arias

Marie-Nicole Lemieux, contralto; Orchestre national de France/Fabien Gabel

Naïve V 5201 (1 h 18 min)

★★★★☆

Don't dump me! is the mezzo showstopper from *Hérodiade*, one of Massenet's many ephemeral operas, hugely popular at the turn of the 20th century and long since lapsed. It cast a contralto as heroine, a Parisian device used for Didon in Berlioz's *Trojans*, Dalila in Saint-Saëns' *Samson et Dalila*, Charlotte in Massenet's *Werther* and, most sensationally, Carmen in Bizet's masterpiece. Liberated from the soprano's shadow, the mezzo as diva was allowed to soar and soften. To hear a succession of these heroines is to explore an alternative range of vocal possibilities. Marie-Nicole Lemieux, a Canadian with a big concert career, delivers the Massenet title aria on this album, along with the inevitable Dalila, Didon and Carmen, as well as some from operas so obscure that only a librarian at the Bib. Nat. might recognise them. Jacques Fromental Halévy, remembered chiefly for *La Juive* (and as Bizet's father-in-law), contributes an 1843 aria from his drama on the life of King Charles VI. André Wormser (1851-1926) has a charming pre-Strauss-ian take on Clytemnestra, and Luigi Cherubini, rival to Berlioz, pops up with a heart melter from *Medée*. Knowing that none of these operas is ever likely to steal another evening of our lives gives the payload arias a peculiar poignancy and pleasure. Fabien Gabel conducts the National Orchestra of France and the Paris Young Chorus in the year's most enjoyable recital disc. **NL**



Orlando Di Lasso: Lagrime di San Pietro

Studio de musique ancienne de Montréal/Christopher Jackson

ATMA Classique ACD2 2509 (56 min 30 s)

★★★★☆

Les larmes de Saint Pierre, the late masterpiece of Roland de Lasso, consists of 20 short madrigals in Italian followed by a lovely motet in Latin. The comparison of the whole work to similar works by Gesualdo or Palestrina (even a young Monteverdi) illus-



trates the stunning variety of writing hidden beneath all that modal counterpoint from the late Renaissance. Justly, Jackson uses the fullness of seven-voice writing to play with texture and dynamics, from the most subtle to the bombastic. Everything is a balance between the soft imagery of the secular madrigal and the pious stoicism of the religious chant; from this point of view, the success is resounding. We expect no less of "our" SMAM! **RB**

INSTRUMENTAL MUSIC

Bartók: Violin Concertos Nos 1 & 2

Arabella Steinbacher, violin; Orchestre de la Suisse Romande/Marek Janowski

PentaTone PTC 5186 350 (Hybrid SACD – 61 min 12 s)

★★★★☆

PentaTone's previous virtuoso *Femme fiddle*, Julia Fischer, has signed up with Decca but the label has been fortunate to obtain the services of Arabella Steinbacher as a more than adequate replacement. Turning thirty in 2011, Steinbacher is of mixed German-Japanese parentage (an advantage when seeking the loan of the 1716 'Booth' Stradivarius from the Nippon Music Foundation). Her star as an international concert soloist has been in the ascendant since 2004. Steinbacher possesses sovereign technique, the sensitivity of a baby's breath where needed and the courage to tackle demanding repertory. She captures the allusive Romanticism of Bartók's First Violin Concerto (1908 – Op Posth) and gives it the character of a secret coded message (which it was, inspired by the composer's infatuation with violinist Steffi Geyer). Steinbacher's interpretation of the Second (1938) reflects its standing at the summit of genius for the form in the 20th century. As in their previous collaboration for PentaTone (Dvořák and Szymanowski), Marek Janowski directs hand-in-glove accompaniment. The obvious combination of the concertos is not as common as one might expect and this one sweeps the board. State-of-the-art PentaTone audio is the icing on the cake. **WSH**



Benjamin Britten: Les Illuminations

Karina Gauvin, soprano; Les Violons du Roy/Jean-Marie Zeitouni

ATMA Classique ACD2 2601 (59 min 20 s)

★★★★☆

In concert last year, Karina Gauvin and Les Violons du Roy interpreted Britten's *Les Illuminations* with rare conviction. It was a memorable concert for those lucky enough to be present. Happily, the magic of that



evening has been captured on disc! Karina Gauvin gives a performance rich in subtlety and musicality for this well-balanced recording. Her excellent diction is a pleasure to listen to. And let us not forget Les Violons du Roy, who deploy their immense talent in the service of a rich and finely wrought score. Jean-Marie Zeitouni's flexible and inspired direction enhances this enchanting and strange piece. Completing the program is Variations on a Theme by Frank Bridge and the Prelude and Fugue, for 18 strings, which allow the musicians of the Quebec ensemble to shine in their best hour. An undeniable success!

EC

Carl Philipp Emanuel Bach: Symphonies et concertos

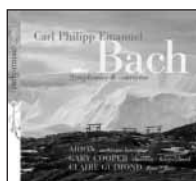
Gary Cooper, harpsichord; Claire Guimond, flute; Arion orchestre baroque

EMCCD-7771 (79 min 32 s)

★★★★☆

At the opening of the Arion ensemble's 30th season, director Claire Guimond promised an album faithful to the artistic vision of C.P.E. Bach, a challenge she takes on masterfully. One can only praise the enthusiasm and the fine execution of these artists. Arion turns Bach's music into a mosaic of emotions, with a vivacity rarely heard. The playing of the soloists, in perfect harmony with the orchestra, expresses the greatest passion and joy. The sound recording is likewise warm and rich, but the reverb is a bit too marked; this small defect, however, doesn't greatly affect the clarity of the recording.

JB



Chopin: Piano Concertos No. 1 & 2

Jan Lisiecki, piano, Sinfonia Varsovia/Howard Shelley

Narodowy Instytut Fryderyka Chopina NIFCCD 200

★★★★☆

The classical piano world is full of *wunderkinder*, brilliant young musicians who perform at a level typical of artists many years their senior. At 15 Jan Lisiecki certainly belongs to this select group, although I understand he hates to be called a "prodigy". Born in Calgary of Polish parents, Lisiecki made his orchestral debut at nine, has since performed as soloist with orchestra some fifty times and given recitals in important venues from Carnegie Hall to Zelazowa Wola, Chopin's birthplace. He is now on the roster of IMG Artists, a high-power classical artist agency. Recently I heard him give a recital at Stratford Summer Music, playing the Andante Spianato and Grand Polonaise, as well as the Chopin Piano Concerto No. 1. The latter is also featured on this disc, his debut CD. It was recorded two years ago at the Warsaw Philharmonic Concert Hall during the festival *Chopin and His Europe*. On this disc as well as in the live performance last month, Lisiecki combines technical virtuosity and excellent musicianship with a maturity and sensitivity that are really quite remarkable. His lyrical approach to the two pieces, in particular his gorgeous singing tone and sensitivity of touch are in full display. Howard Shelley, leading the Sinfonia Varsovia, offers sympathetic support. Even with many excellent versions



of these two concertos already available, Lisiecki's performance is a worthy addition to the already very crowded catalogue.

JKS

Danzi: Complete Symphonies

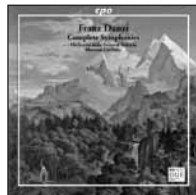
Orchestra della Svizzera Italiana/Howard Griffiths

CPO 77735-1 (2 CDs – 117 min 01 s)

★★★★☆

Franz Danzi (1763-1826) was a product of the Mannheim school. He composed successful operas and his output included all forms typically expected of the period's court kapellmeisters. Danzi left only six symphonies. Although he outlived Mozart, Danzi suffered more than his share of misfortune, which stifled his creativity. CPO deserves our gratitude for bringing this refreshingly inventive composer to our attention. This is music written to entertain and Danzi delights. He demonstrates consummate skill in tune smithing and orchestration. He was fond of percussion and devised wicked-good passages for winds (especially the flute, which tends to get a bit carried away in these accounts). With Howard Griffiths on the podium, we are in good hands in this musical style. The results are as distinguished as the Griffiths cycle of Ferdinand Ries' symphonies (also for CPO).

WSH



Mahler: Symphony No. 1/ Wagner: Faust Overture; Siegfried Idyll

NBC Symphony Orchestra/Bruno Walter

Music & Arts CD 1241 (77 min 25 s)

★★★★☆

This historic recording from April 8, 1939, has been out before but this is a new restoration by Aaron Z. Snyder, and for the period and the source – a radio broadcast – the sound is excellent. The Mahler recording has special importance because Walter was the composer's close friend and protégé. He was also one of his most authoritative interpreters, and this is his earliest known recording of the piece. Perhaps due to broadcast time limitations Walter omits the repeats in the first and second movements. Elsewhere he introduces tempo changes – especially in the last movement – not found in the score. Musicologists will have to work out whether we are hearing Mahler's wishes or Walter's interpretation. But overall the performance is passionate and exciting and with real Viennese warmth in the slow movement.

Walter is also fiery in the *Faust Overture* and relaxed in the *Siegfried Idyll*. The NBC Symphony was Toscanini's orchestra but Walter and Toscanini had great respect for each other. Upon Toscanini's death in 1957 it was Walter who conducted "his orchestra" in a memorial performance of Beethoven's "Eroica" Symphony.

PER



SOLO & CHAMBER MUSIC

Angela Hewitt: Bach

Angela Hewitt, piano

Hyperion CDS44421/35 (15 CD: 17 h 39 min)

★★★★★

What a bargain! Hyperion has finally decided to compile its recordings of Hewitt's Bach. I never cease to marvel at her musical discoveries and refined execution. It is hard to pick the most successful performance, for they are all impressive. Certainly, the selections from the *Well-Tempered Clavier*, the French Suites and the Toccatas are among the best ever recorded, but nothing really disappoints—overlooking the advanced age of the recording of the Inventions and some small (and rare) ornamental weaknesses here and there. Making great dramas of counterpoint, Hewitt will make Bach lovers of those who find his keyboard music too rigid; she will illuminate, with flawless technique, the difference between a courante and a jig to those who have never understood. As if this were not enough, the set includes an extra 77-minute disc—including, among other things, the complete "Pathe-tique" by Beethoven and Ravel's Sonatine.

RB



Backofen & Mozart: Theme & Variations

Quatuor Eybler; Jane Booth, clarinets & basset horn; Max Mandel, viola

Analekta AN 2 9949 (74 min 44 s)

★★★★☆

This disc can be summed up in two words: consistency and variety. Consistency is found in the repertoire (late classical period, spanning only 15 years) and in the form (three quintets for solo wind and strings, each having a variations on a theme movement). Variety is provided by the beautiful instruments—clarinet, basset clarinet, and basset horn—of the amazing Jane Booth. The music lover can sharpen his or her sense of instrumental colour. Too bad the quintets of Backofen have clearly not been prepared as carefully as those of Mozart, with obvious hesitation in the phrasing, and also that the ensemble chooses a light tone at the cost of the drama essential to the Classical style. Fortunately, the high sound quality usual for this label saves the day.

RB



Beethoven: Complete Piano Sonatas

Louis Lortie, piano

Chandos 10616(9) (640 min 14 s)

★★★★★

Pianist Louis Lortie, a native of Montreal, gives an imposing and charming interpretation of the musical monument that is Beethoven's piano sonatas. Lortie combines a consis-



tently rich and perfectly mastered sound with a remarkable sense of melody. His consistency, the product of careful thought, is staggering: each of the sonatas seems to be a complete and perfectly balanced whole. The early sonatas are particularly original; they establish new standards, or conventions of interpretation, casting a new light on the complexity and richness of their composition. Listening to the whole set, we can guess at Lortie's strength of character, which is exposed sometimes quietly and sometimes forcefully but always with an amazing artistic maturity. Such a set is clearly worth the price. **JB**

Beethoven: The Late Sonatas

Stewart Goodyear, piano

Marquis 7 74718 15072 1 (62 min 24 s)

★★★★☆

Stewart Goodyear's interpretations, very different than Lortie's, are impetuous and passionate. The artist, originally from Toronto, plays Beethoven's late sonatas with all the passion of romanticism, reveling in contrasts and tensions. The slow movements are characterized by emotional intensity, excitement, and a paradoxically expressive interiority. Goodyear's attention to detail, the great care he takes with every harmony and ornament, is nothing short of moving.

The more energetic movements reflect both Beethoven's greatness and his tragic suffering. Goodyear exploits his instrument to its fullest, producing an orchestral sound. Although this produces some great moments, Goodyear sometimes borders on excess, especially in the finale of the Sonata No. 31, where the sound is harder and the style is a little heavy. Despite some unevenness, a highly interesting and original album. **JB**



Beethoven: Piano Sonatas Op. 78, Op. 79, Op. 14 Nos. 1 & 2, Op. 49 Nos. 1 & 2

Mari Kodama, piano

PentaTone Classics PTC 5186 304 (67 min 44 s)

★★★★☆

Beethoven: Piano Sonatas, Vol. 3 : Op. 31 No. 2, Op. 2 No. 3, Op. 14 Nos. 1 & 2, Op. 27 No. 1, Op. 49 Nos. 1 & 2, Op. 79, Op. 110

Christian Leotta, piano

ATMA Classique ACD2 2488 (2 CD: env. 156 min)

★★★★☆

Kodama and Leotta both take a turn at recording Beethoven's 32 sonatas. As if by accident, all the sonatas recorded by Kodama (except Op. 78) are also played by Leotta (plus several others, given the dual format CD), naturally inviting a comparison. Kodama is perfectly conservative: absolutely flawless technique, beautiful touch, standard tempi. It's so perfect that you forget the importance of person-



ality and a sense of risk, which are both somewhat absent. Fortunately, this approach works nicely for these more accessible sonatas, though one worries what her *Hammerklavier* would sound like. (Note that this CD comes with a fairly interesting 20-minute DVD documentary.) Despite less subtle pedal technique and an overly reverberant sound, Leotta devours Beethoven's masterpieces with ferocity and passion. This interpretation is not aimed at consistency. If Kodama gains an advantage by overall quality, Leotta wins hands down for value for money and artistic instinct. **RB**

Hamelin: Études – Con Intimissimo Sentimento – Cathy's Variations

Marc-André Hamelin, piano

Hyperion CDA67789 (76 min 10 s)

★★★★★

Ten years ago, Hamelin recorded Godowski's 54 formidable études based on Chopin's études (Hyperion, 2000). He has decided to imitate Godowski. Hamelin's Twelve Études in All the Minor Keys is also a clever homage to the great masters (especially Chopin, but also Schubert, Tchaikovsky, Scarlatti, and Rossini). Familiar themes are recalled, varied, and combined, so allusively as to give the impression of flashbacks from another life, a kind of anachronistic guessing game played with taste and skill. The program is completed by the captivating *Petit Nocturne* and two collections: the first, *Con Intimissimo Sentimento*, is dreamy and accessible to the amateur pianist; the second is dedicated to a "beloved" whose favourite composer is, we infer, Beethoven. Some motifs of Beethoven's Sonata No. 30 wind tenderly through this 10-minute piece. Marc-André Hamelin has entered the camp of pianist-composers with a master stroke. **AL**



Summer Music

Pentaèdre (Danièle Bourget, piccolo, flute & alto flute; Martin Carpentier, clarinet; Normand Forget, oboe & english horn; Louis-Philippe Marsolais, horn; Mathieu Lussier, bassoon)

ATMA classique ACD2 2547 (60 min 3 s)

★★★★☆

Some albums seem to change depending on what time of year we listen to them. This is the case with the most recent album by Montreal wind quintet Pentaèdre. Currently, autumn's colours are fading and the winter cold is on its way. The hot and sunny repertoire on this disc makes me nostalgic for the summer that has just passed. Pentaèdre delivers a very enjoyable album, original and refreshing with repertoire to please everyone. Works by Mathieu Lussier and Denis Plante borrow exotic Cuban and Argentinian rhythms, while Barber's charming *Summer Music* evokes the sweetness of a summer evening. Villa-Lobos brings us to a lush Brazilian forest, while Cuban jazzman Paquito D'Rivera entertains us as only he can with his *Aires Tropicales*. Not only do the Pentaèdre musicians share immense talent (full sound, smooth instrumental color, and amaz-



ing ensemble work), but it is clear that they also share their love of playing. A bonbon of intelligent fun! **EC**

DVD

Claudio Abbado: A Portrait

(Mahler: Symphonies Nos. 2 & 9; Bruckner: Symphony No. 7; Beethoven: Piano Concerto No. 3; Hearing the Silence – Sketches for a Portrait)

Eteri Gvazava, soprano; Anna Larsson, contralto; Orfeon Donostiarra; Lucerne Festival Orchestra; Gustav Mahler Jugendorchester; Alfred Brendel, piano; Claudio Abbado, dir. Medici Arts 2057948 (Box set of 4 DVDs)

★★★★★

One of the most celebrated of living conductors, seventy-seven-year old Claudio Abbado has served as music director of La Scala and Wiener Staatsoper, as well as chief conductor of the Berlin Philharmonic, Chicago Symphony and London Symphony. He was diagnosed with stomach cancer in 2000 and stopped conducting for some time. He has since returned to the stage, albeit with a reduced schedule, preferring to focus his energies chiefly on the Lucerne Festival. Always a sensitive and thoughtful musician, Abbado's brush with mortality has brought to his music making, particularly his Mahler, a newfound spiritual depth and strength that are inspirational. All four DVDs in this box set mark his work after his near-fatal illness. Three discs feature live performances of the highest quality. The Mahler Second with the Lucerne Festival Orchestra from August 2003 has a luminosity that is rare. Contralto Anna Larson's "Urlicht", while not erasing memories of the great Kathleen Ferrier and Maureen Forrester, is lovely, while Georgian soprano Eteri Gvazava, who seems to have completely disappeared from the scene, contributes an ethereal quality to her brief moments with the stunning chorus. Also remarkable are the Bruckner and Beethoven discs for the uncommon lyricism of the orchestral playing, not to mention the elegance of the great Alfred Brendel in Beethoven No. 3. But my favourite is the fourth disc, *Hearing the Silence*, a fascinating 2004 documentary on the maestro. By nature a private and reserved person, Abbado rarely gives interviews and his answers to personal questions aren't very revealing – I think he prefers to let his music making speak for itself. But there are plenty of comments from colleagues interviewed for the documentary that gives us a glimpse into Abbado the man. Some of the live footage shows a sick and gaunt Abbado summoning his inner strength to serve the music, images that bring tears to one's eyes. Through good times and bad, there is always a sense of the joy in his music making. If you care at all about Abbado, this is absolutely essential viewing. It is great to have these four releases in a box set at a good price. Unless you already have the individual discs, I would say this release is an indispensable purchase. **JKS**



Website Rules

Building the Musician's Essential Promotional Tool

by LIZ PARKER

If you're a musician building a website, here are a few tips to ensure that your website is functional. When your website is easy to use, marketers assume you 'get' it, and are thrilled to promote you. Presenters, agents, publicists, marketers, and customer service staff will all be checking out your site for information—and they *take that information and apply it*. If you aren't servicing their needs, they can't promote you to the public. They want to sell your tickets, too.

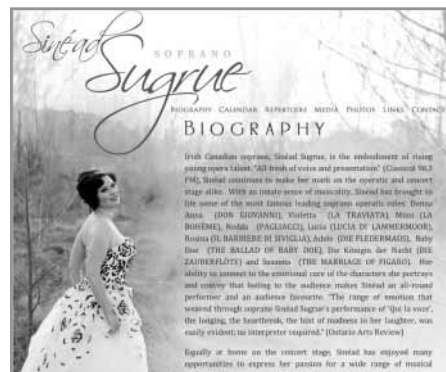
Have a clear vision of your site's intended audience. Many websites are ad hoc, and treated like an online corkboard. Most musicians want to acknowledge their fans, but they have to include the industry.

BASICS

One long, medium, and short bio. Long can be around 1,000 words, short—about 500 words and an added bonus is a very short bio of about 250-300 words. Why the latter? House programmes have fewer advertisers and sponsors, so the editions have fewer pages. The editors need a brief bio, as does the publicist who wants to keep the release to one page. The marketing manager will create e-cards, posters, or flyers to distribute—a very short bio is perfect for this purpose. It's *very important* your bios be downloadable into a Word document, as publicists don't want to cut/paste from your site, creating major formatting problems. If your bio scrolls downward in a small window, it can't be cut/pasted, period. Downloading into a PDF file is a pain because editing is no longer an option. Include a list of press quotes, if you have them; they're often used. It's a good idea to include a list of conductors you've worked with. And finally, include the month and year at the bottom of your bio so publicists know how recent it is.

PROFESSIONAL PHOTOS

A minimum of five great photos is a good start. Two types of photos are required: PR stills (in-studio, head shots, full body shots in concert dress) and editorial (suitable for print articles) in casual dress, outdoors, in a café or during a gig. Amateur photos won't be used, not if they're low-res, with clichéd poses, in poorly chosen clothes. Clothes should be in solids, not



FROM L-R: Liz-directed photo shoots for pianist Lily Ling; and TorQ; www.sineadsugrue.com, a singer's website overseen by Liz PHOTOS Tara McMullen



patterns and must fit. Hair and makeup are non-negotiable, including for men, as the camera picks up everything. PR stills: the background should be uncluttered, ideally with a neutral grey background since grey won't clash with brochure colour schemes and prints well in black and white. Ads require a lot of info: concert details, logos, a press quote and more. Editorial photos: choose an

interesting location with something eye-catching—a plaza with water fountains, sculptures, graffiti, ivy on a brick wall. Again, not too much clutter behind you, and leave lots of room in the frame for text. Magazine and newspaper finances are tight and there's less budget for freelance photographers. If the local paper interviews you and doesn't send a photographer, you need to provide the paper with a photo that *looks* like it was taken to go with the article. You want to provide a range of photos for a good match with the article. If the publicist has a wide selection of photos, he or she can send a different photo to different papers to avoid duplication.

REPERTOIRE LIST

This is really important for opera and classical instrumentalists—we need to know what type of roles you commonly sing if you're an opera singer. If you're an instrumentalist we need to know what concerti and other works you play. When there's an artist cancellation and the presenter is desperate to find a replacement, you'll be glad you posted a repertoire list.

NEWS PAGE

Going on tour? Just released a CD? Doing a benefit concert? Provide info about the genesis of your current fabulous project and why it means so much to you. Marketing/Publicity people need this info.

SOUND BYTES

Let people sample your music—video's great too. If it sounds and looks great, it will be used by the venue on its website. Let it run at least five minutes for editing purposes. Please do not have music blasting out upon arrival. Most people viewing it are in open-concept offices; they will jump in their seats and it will bother neighbours.

CONTACT PAGE

Have an email address just for professional correspondence. If you are on Facebook, Twitter or Flickr, have these social media logos on your contact page with a link.

The overall look should be clean, with simple lines and no visual clutter. Publicists look at several artist websites a day—go easy on their eyes.

If you're wondering how you can afford this, the Canada Council provides grants for exactly that kind of thing: www.canadacouncil.ca. A basic website costs approximately \$800 and up. Too many musicians consider this an expendable cost; that's like saying a violinist shouldn't bother finding the very best instrument that he or she can afford. If you want people to find you, learn about you, and promote you, you can't afford *not* to have a website.

TMS

» Liz Parker is a Toronto-based publicist and stylist specializing in classical musicians. www.lizpr.com.

a VOCAL SUMMER

by WAH KEUNG CHAN

THANKS TO MANY SUMMER PROGRAMS available in Canada, many young Canadian singers can get extra training outside of school. Just 20 years ago, there were only three summer programs (Banff, SOLT and Orford), but in the last five to 10 years, there has been an explosion. There are programs in each region of Canada and for every age and level. Here is a survey of programs available in 2011, listed chronologically.

CANADIAN OPERATIC ARTS ACADEMY, UNIVERSITY OF WESTERN ONTARIO

An elite international program that provides singers, pianists and directors with the skills to obtain, realize, and sustain a prolific and rewarding career in the operatic profession.

London, Ontario

May 2 – 22, 2011

www.music.uwo.ca

Deadline: November 15

OPERA NUOVA

For the last 12 years, Opera Nuova has billed itself as Canada's only Summer Opera Festival. For the last four years, it has increased to three productions.

Edmonton, Alberta

May 16–June 27, 2011

www.operanuova.ca

Deadline: November 1

DOMAINE FORGET VOICE PROGRAM

The voice session offers advanced and intermediate level singers the opportunity to strengthen their vocal, musical and theatrical skills with recognized masters. St-Irénée, Quebec

May 29 – June 9, 2011

www.domaineforget.com

Deadline: April 1, 2011

OPERA ON THE AVALON

Canada's newest summer opera program

enters its second year with productions of *Dido & Aeneas* and *The Marriage of Figaro*. St. John's, Newfoundland

May 30–June 26, 2011

www.operaontheavalon.com

Deadline: January 4, 2011

VANCOUVER INTERNATIONAL SONG INSTITUTE

Founded five years ago by pianist Rena Sharon, the Vancouver International Song Institute is a 23-day workshop on the Art Song featuring 10 pianists, 13 singers and 22 scholars and directors. Alongside intensive master classes and coachings with internationally renowned faculty artists, participants can explore classes in dramatic recitation, staging, song musicology, cultural history, and related workshops.

Vancouver, BC

June 2–25, 2011

www.songinstitute.ca

Deadline: February 15, 2011

LUNENBURG SUMMER OPERA

The Lunenburg Summer Opera was founded six years ago by mezzo Nina Scott-Stoddart.

Lunenburg, Nova Scotia

June 2011

www.maritimeconcertopera.com

CENTRE FOR OPERA STUDIES IN ITALY (COSI)

Founded by tenor Darryl Edwards five years ago, COSI is a 5-week stage in Italy culminating in performances of two operas (in 2011, *Don Giovanni* conducted by Tim Vernon and *L'Elisir d'amore*). Edwards was able to convince the Italian city of Sulmona to offer their venues for training and performance at no cost in exchange for free performances. The stage allows students a European experience immersed in Italian language and culture. A unique feature is an internship for emerging voice teachers, and new in 2011, a \$10,000 voice competition.

Sulmona, Italy

June 15 – July 20, 2011

www.co-si.com

Auditions: November



CAMERON STOWE and students at the Vancouver International Song Institute

BANFF SUMMER, OPERA AS THEATRE

Canada's oldest summer opera program, in recent years, it has become known for workshoping new operas before their mainstage productions. This year features *Lillian Alling* and *Così fan tutte*.

July 3 – August 21, 2011

www.banffcentre.ca

Deadline: November 12, extended for Calgary (Dec. 5)

SUMMER YOUTH INTENSIVE, CANADIAN OPERA COMPANY

This one-week intensive scene study of operas is ideal for youth (ages 14–18). No audition necessary.

July 4 – 8, 2011

www.coc.ca

Deadline: first come, first serve, 30 spaces available.

SUMMER OPERA CAMP, CANADIAN OPERA COMPANY

Children (ages 7–9, 10–12) take part in daily music, drama, design and movement sessions and create their own version of a classic opera.

July 11–15 (ages 7–9) and 18–22 (ages 10–12)

www.coc.ca

Registration begins February 7, 2011

SUMMER OPERA LYRIC THEATRE

Founded by tenor Guillermo Silva-Marin, SOLT is still going strong after 24 years. The program provides performing experience in 3 opera productions.

Toronto, Ontario.

Performances run in July and August

www.solt.ca

Auditions in February, March

ORFORD ACADEMY'S VOCAL ART PROGRAM

This program focuses on the fundamental and complementary aspects of the art of singing.

Orford, Quebec

July 24 to August 14, 2011

www.arts-orford.org

Deadline: April 1, 2011

ART OF SONG, TORONTO SUMMER MUSIC ACADEMY

Intended for a small class of pianists (3) and singers (10) on the threshold of professional careers, the program offers a two-week immersion in the world of art song. In 2011, participants receive full fellowships.

Toronto, Ontario

July 25 – August 6, 2011

www.torontosummermusic.com

Deadline: February 1, 2011

HIGHLANDS OPERA STUDIO

Founded five years ago by the husband and wife duo of tenor Richard Margison and stage director Valerie Kuinka, the Highlands Opera Studio offers training and performances in two opera productions.

Haliburton, Ontario

August 1 – September 1, 2011

www.highlandsoperastudio.com

Deadline: December 31, 2010

CANADIAN VOCAL ARTS INSTITUTE (CVAI)

Founded in January 2004, CVAI is the Canadian arm of vocal magician Joan Dornemann's International Vocal Arts Institute. For the last five years, they have put on a staged opera, but their most important feature is one-on-one coaching and training. There is also an art song division.

Montreal, Quebec

August 2–20, 2011

www.icav-cvai.org

Deadline: January 20, 2011

HALIFAX SUMMER OPERA WORKSHOP

The Halifax Summer Opera Workshop was founded five years ago by mezzo Nina Scott-Stoddart. *Les contes d'Hoffmann* and *Die Zauberflöte* are their productions in 2011.

Halifax, Nova Scotia

July–August 2011

www.halifaxsummeroperaworkshop.com

LIZPR

Press kits and image
consulting for performers

416.544.1803 www.lizpr.com

HIGHER EDUCATION NEWS

NEW MUSIC PERFORMANCE at CONCORDIA

There is a new repertoire focus in the Diploma in Advanced Music Performance Studies. It is a two-year, 30-credit program in which students will be playing contemporary music with prominent guest musicians. Teachers in the program include Lori Freedman (Clarinet), Clemens Merkel (Violin), Guy Pelletier (Flute), Jocelyn Veilleux (Horn) and many other stars of the Montreal new music scene as well as international guest artists.

GRADUATE CERTIFICATE in CREATIVE PRACTICES in TECHNICAL PRODUCTION for LIVE PERFORMANCE

The Graduate Certificate in Creative Practices in Technical Production for Live Performance—offered jointly by the departments of Music, Theatre and Contemporary Dance—explores the relationship between technical knowledge and the creative process. It aims to re-envision the role of technical production in live performance by helping students move beyond their traditional roles, encouraging them to become true “Renaissance” technical practitioners.

NEW BACHELOR in JAZZ & CONTEMPORARY POP

Edmonton's Grant MacEwan University is expanding its current diploma-granting music school to include a 4-year Bachelor of Music in Jazz & Contemporary Popular Music. This is a rigorous, comprehensive, hands-on program combining theory, practice and business components and will be the first program of its kind in Western Canada.

BACHELOR of EDUCATION MUSIC SPECIALIZATION at UQAR

Since September 2008, the Faculty of Education at the University of Quebec in Rimouski has been offering a new program dedicated to the training of future music teachers, for both primary and secondary levels. Unique in Quebec, this new program is the result of close collaboration between the Music Conservatory of Rimouski and UQAR.

NEW at the UNIVERSITY of MONTREAL

The Faculty of Music at the University of Montreal has been offering major and minor programs in digital music, since 2008 and 2009 respectively. These programs do not require auditions and are open to students from other disciplines. They are offered in collaboration with other faculties and departments such as

the departments of computer science and psychology, and aim to educate “policy makers, designers, and researchers, but not performers.” Now in its first year of existence, the music, art and society program, a one-year minor, helps prepare for higher education in musicology, or in a field of the humanities which studies music.

MUSIC THERAPY at CONCORDIA

The Department of Creative Arts Therapies offers Canada's only master's degree in Creative Arts Therapies, Music Therapy Option. It also offers a Graduate Certificate in Music Therapy for students without previous Music Therapy training. Both programs are approved by the Canadian Association for Music Therapy and represent the only Music Therapy programs in Quebec.

CERTIFICATE in PIANO PEDAGOGY at the UNIVERSITY of OTTAWA

Intended for mature applicants, this 30-credit

certificate in piano pedagogy is designed for students not seeking a baccalaureate degree. To be eligible, applicants must have been out of full-time studies for at least two years.

MCGILL and the SOCAN FOUNDATION

The SOCAN Foundation has announced the recipients of the 19th Annual SOCAN Foundation Awards for Young Composers. This year's competition attracted a record 232 entries, with 13 award recipients and two multiple-prize winners, receiving a total \$26,250 in prizes. Seven of the 13 prizewinners hold degrees from McGill University's Schulich School of Music or are currently studying there. The annual SOCAN Foundation Awards for Young Composers recognize Canadian composers under 30 for specific musical works in five categories of concert music.

[TRANSLATION: MIRIAM CLOUTHIER]



CONCOURS DE MUSIQUE DU CANADA CANADIAN MUSIC COMPETITION

The Annual Gathering for Young Canadian Musicians

Open to almost all musical instruments. Ages: from 7 to 25 years old (singers 30 years)



Registration
deadline:
December 1st, 2010

Up to \$100,000 in Scholarships

NATIONAL TOUR DATES

First Rounds and Provincial Finals | March 25 to June 7, 2011*

NATIONAL FINAL

MONTREAL | June 18 to July 6, 2011* *Subject to change

www.cmcnational.com | 1 877 879-1959

2010-2011 *the music scene* COMPETITION GUIDE



CONCOURS MUSICAL INTERNATIONAL DE MONTRÉAL

305, avenue du Mont-Royal Est,
Montréal (Québec) Canada H2T 1P8
514 845-4108, poste 235
info@concoursmontreal.ca

www.concoursmontreal.ca

Dates : May 23 to June 3 2011

Date limite: January 7 2011

Age limit: 30 as of January 1 2011

Instruments: Piano (2011), Vocal
(2012), Violin (2013)

Pour les jeunes chanteurs, violonistes
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www.cmireb.be

Date: Voice 2011 - Violin 2012 - Piano

2013

Deadline: Voice, January 15 2011

Age Limit: 27 for instrumental ses-
sions and 30 years for vocal session
Le Concours musical international
Reine Elisabeth de Belgique organise
du 5 mai au 21 mai 2011 un concours
de chant. Ce concours s'adresse aux
musiciens dont la formation est déjà
confirmée et qui sont prêts à se
lancer dans une carrière interna-
tionale.



THE SHEAN STRINGS COMPETITION

302-2912 105A ST NW

Edmonton, AB, T6J 4J4
Venue: Muttart Hall, Alberta College
Campus, Grant MacEwan University
Tel: 780-982-9916

www.sheancompetition.com

Dates: May 18-20, 2011

Deadline: December 10, 2010

Ages: 15-28 yrs

Instruments: Violin, Viola, Violincello

Six finalists will be chosen to com-
pete 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.

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2011 Brott Music Festival | Hamilton, Ontario CANADA



2011 SEASON: CALL FOR AUDITIONS

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For info on International Program please see web site.

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Hindemith, *Metamorphoses* / Bizet, *Carmen* / Shostakovich 5
Orff, *Carmina Burana*

APPLICATION DEADLINE: Friday, February 4, 2011

LIVE AUDITIONS: Toronto, Montreal, Vancouver, Ottawa, Halifax*

Recorded Auditions also accepted (CD or DVD only – DVD preferred) due March 1st

www.nationalacademyorchestra.com

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*funding, session dates, repertoire, and audition locations subject to change

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APRIL 2011



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PREPARING for UNIVERSITY STUDIES in MUSIC

*Don't just play
it by ear!*

by JULIE BERARDINO

A WISE DECISION?

The decision to pursue post-secondary studies in music is a serious one because roadblocks and failures are unfortunately common. In the world of music, many are called but few are chosen. Successful music students must work constantly, not only to hone their craft, but also to hone their people skills. After completing their studies, many young musicians experience an unstable professional career or choose to change paths. Truth be told, your friends and family, like your professors, will encourage many of you, particularly performers, to reconsider your career choices, and rightly so. Thankfully, post-secondary institutions offer the most determined students the means to accomplish their goals. In this multidisciplinary era, students from other disciplines are often allowed to enroll in a minor in musicology, in musical culture, or even in digital music, without auditioning. Most notably, these programs open the door to graduate studies in music, whether in communications, anthropology, or even musicology.

ABOVE ALL, BE PREPARED FOR YOUR AUDITION

As a rule, the audition remains a prerequisite for admission into any faculty of music. Auditions for performance programs are particularly demanding, and the standards particularly high for instruments such as the piano or the violin. Be sure that your audition performance meets all requirements and reflects your aptitudes and musicality. Be prepared! Start your preparation many months in advance, and get the opinion of colleagues or, even better, a music professor! It is advisable to set up auditions for more than one school; don't put all your eggs in one basket.

Many universities also require placement and exemption tests for complementary subjects, from counterpoint to history. Succeeding at these exams can greatly accelerate your studies! Each university and each program has its own set of requirements. Some may ask you to write a cover letter to be admitted into musicology, or to pass a placement test in musical notation or dictation. By being well informed, you will set yourself apart from the competition.

HOW TO CHOOSE A UNIVERSITY

More than a workplace, a university is a whole community. The reputations of certain institutions are overrated, so it is better to choose an environment where you know you will be comfortable. Attend university open-houses, find out about guided



A STUDENT WIND QUINTET at the UBC School of Music. PHOTO Brian Hawkes

tours or attend classes or rehearsals on campus.

Furthermore, your choice of instrument or composition professors, or of your research directors, will have a crucial impact on your studies. Try to make contact with these faculty members in advance, and have a backup plan in case you find yourself unable to work with the chosen individuals.

RELATED FIELDS

There are many careers in the field of music and as many university programs to prepare you for them. In Quebec alone, there are undergraduate professional training programs in instrument pedagogy, in music teaching at the preschool, elementary, or high school level, or in music therapy. Science-lovers can find their calling in audiology or in osteopathy, or even in sound engineering! Furthermore, research in acoustics, electroacoustics, and even music neuropsychology is in full swing in Montréal. The same can be said of ethnomusicology. In addition, even general studies in music can prepare you for a hodge-podge of further studies. You could pursue programs in public administration, management of cultural organizations, archival science, or biblioteconomy.

STUDYING CLOSE TO HOME OR MAKING A MOVE

Another consideration is that performance programs don't require a lot of reading: why not take advantage of that fact and see the world? Many establishments offer student exchange programs. An exchange is a great way to experience new cultures and learn a third language! Maybe you are considering studying in another city or province? Starting your post-secondary studies is always a great excuse to relocate, but moving away from home brings its share of expenses. You must consider the cost of getting yourself set up in a new place, of getting your school supplies, a new instrument, not to mention tuition fees. In Quebec, tuition varies greatly depending on your resident

status.

A little linguistic warning...the road to bilingualism can be a tough one! Those of you who are planning on a more theoretical program of study, whether in teaching or musicology, should carefully weigh the pros and cons of studying in your second language. Everything from integrating yourself socially to writing your assignments will most certainly take much longer, robbing you of precious time with your instrument. Despite these difficulties, you will benefit a great deal from this challenge. Thankfully, there are many university second-language support programs, and often the possibility exists to write your assignments in your first language. However, it is important to note that musicology programs taught in Francophone or Anglophone universities vary greatly, both in approach and in the content studied.

Consider collegial or technical studies before taking on your university studies, a trip to CEGEP is often very wise. Many college-level teachers are renowned instrumentalists and devote considerable time to their students. Furthermore, these professors are used to teaching less experienced classes. Additionally, general studies allow you to acquire the basics of theory, aural skills, and musical literature, which will facilitate your transfer to university. It is even possible to take up a second instrument or the rudiments of composition. Students also have the chance to familiarize themselves with recording techniques or new media.

Besides the university prep courses, CEGEPS offer technical programs in arrangement, music and song, or instrument making and repair. Students more interested in a career as a technician or talent manager can also turn to private schools, which offer programs ranging from sound design to recording, sound reinforcement systems, and even DJ training! Whatever choice you make, keep your musical fire burning and don't get discouraged.

TMS

[TRANSLATION: LINDSAY GALLIMORE]

2010-2011

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. Happy searching!



Dalhousie University Department of Music

6101 University avenue
Halifax, NS, B3H 4R2
Tel: 902-494-2418
Fax: 902-494-2801

music@dal.ca
<http://music.dal.ca>

■ Programs offered

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■ Facilities

Practise rooms, music computer lab, music library, rehearsal rooms

■ Faculty 12 full-time, 28 part-time

■ Students: 138 full-time, 5 part-time

■ Tuition: (1 academic year, full-time) \$7745

■ Description

Dalhousie music students study with internationally acclaimed performers and scholars in a wide range of undergraduate program options and a newly launched MA in Musicology. Students have numerous performance opportunities, both solo and in ensembles. Choosing Dal means the best of both worlds: a large urban campus with more than 3,600 courses on offer and a wide variety of degree choices; and a small department offering a supportive environment and personalized attention. Our location in the thriving east coast city of Halifax, home to Symphony Nova Scotia and many other music series, provides a vibrant musical community. Dal Music fosters an artistic partnership with students to make sure they receive the training and theory they need for the future careers they want.



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www.USherbrooke.ca/musique

■ Programmes offerts

Baccalauréat en musique
(5 cheminement : interprétation musicale classique, interprétation musicale jazz, musique et culture, pédagogie musicale, multimédia)
Certificat en culture musicale
Diplôme de 2^e cycle en interprétation musicale
Diplôme de 2^e cycle en interprétation jazz
Diplôme de 2^e cycle en direction de chant choral
Maîtrise en direction chorale

■ Installations

Campus de l'Université de Sherbrooke :
Auditorium Serge-Garant (85 sièges), bibliothèque de musique, 4 salles de classe

dont un studio de percussion et un local de combo jazz, 1 laboratoire informatique, 1 salle de piano électronique, studios de pratique individuels et de musique de chambre, studios d'enseignement instrumental. Pour les concerts, un lieu de diffusion exceptionnel : Le Vieux clocher de Sherbrooke (700 places). Pour les activités musicales de plus grande envergure, une entente est établie avec le Centre culturel de l'Université de Sherbrooke (salle de 1700 sièges et foyer de 200 sièges). Centre de Longueuil : vaste salle de classe, centre de documentation.

■ Professeurs

6 à temps plein, 30 à temps partiel

■ Étudiants

100 à temps plein, 100 à temps partiel

■ Droits de scolarité

(1 an, 30 crédits) : 2 500 \$ (estimé)

■ Description

Sans cesse à l'affût des nouvelles tendances, l'École de musique de l'Université de Sherbrooke est reconnue pour son dynamisme et pour la qualité de l'encadrement des étudiantes et des étudiants. Les cinq cheminement du baccalauréat, les trois diplômes de 2^e cycle ainsi que le programme de maîtrise visent à répondre aux exigences du milieu professionnel et à former des musiciens polyvalents et autonomes.



CONSERVATOIRE DE MUSIQUE ET D'ART DRAMATIQUE DU QUÉBEC
Téléphone : 418-380-2327
www.conservatoire.gouv.qc.ca

■ Programmes offerts

Formation supérieure en interprétation pour instrumentistes, chanteurs, direction d'orchestre, composition et composition électroacoustique :

Supérieur I (1^{er} cycle universitaire)

- profil interprétation : **Baccalauréat en musique**, Diplôme d'études spécialisées en musique, Certificat en direction d'orchestre, Diplôme d'études supérieures en musique I, Certificat d'études supérieures en musique I;
- profil écriture-composition : Diplôme d'études supérieures en musique I, Certificat d'études supérieures en musique I.

Supérieur II (2^e cycle universitaire)

- profil interprétation : **Maîtrise en musique**, Diplôme d'artiste en musique, Diplôme

d'études supérieures spécialisées en musique, Diplôme d'études supérieures en musique II, Certificat d'études supérieures en musique II;

- profil composition : Diplôme d'études supérieures en musique II, Certificat d'études supérieures en musique II, Module de spécialisation en écriture.

Stages de perfectionnement (niveau post-maîtrise).

■ Installations

Sept établissements en musique: Gatineau, Montréal, Québec, Saguenay, Rimouski, Trois-Rivières, Val-d'Or / studios de cours et de pratique, salles de répétition ou salles de concert, salles d'écoute, bibliothèques, audiovidéothèque et laboratoires MIDI.

■ **Professeurs :** 223

■ **Étudiants :** 610 préparatoire et intermédiaire dont 183 au collégial.

185 Supérieurs I et II et stage de perfectionnement

■ Droits de scolarité

Un an à temps plein pour résidents du Québec: maximum 1900\$.

■ Description

La formation est dispensée par des musiciens émérites qui œuvrent sur les scènes nationales et internationales. Le faible ratio maître-élève assure un encadrement de très grande qualité, ce qui permet aux élèves d'entrer rapidement dans les programmes supérieurs.

■ **Professeurs accompagnateurs :** gratuit tout au long de la formation.



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Télécopieur : (514) 343-5727
musique@umontreal.ca
www.musique.umontreal.ca

■ Programmes offerts

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

Maîtrise : musicologie, ethnomusicologie, interprétation, composition, direction d'orchestre

Diplôme d'études supérieures spécialisées: interprétation (classique, jazz), répertoire d'orchestre

Doctorat : musicologie, ethnomusicologie, interprétation, composition, direction d'orchestre

■ Nouveaux programmes

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160 (chargés de cours inclus)

■ Étudiants : 780

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www.marianopolis.edu

■ Programs offered

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Téléphone : (514) 987-4174
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bacc.musique@uqam.ca
www.musique.uqam.ca

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Téléphone : (418) 656-7061
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www.mus.ulaval.ca

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musicologie

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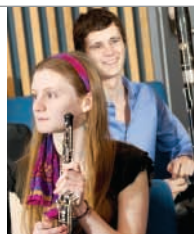
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■ Description

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www.music.uottawa.ca
www.musique.uottawa.ca

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London, ON, CANADA, N6A 3K7
Tel : (519) 661-2043
Fax : (519) 661-3531
music@uwo.ca
www.music.uwo.ca

■ Undergraduate Programs

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■ Graduate Programs
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Musical Theatre
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■ Students

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www.vcm.bc.ca

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ALINE KUTAN

QUEEN of the NIGHT

Wah Keung Chan

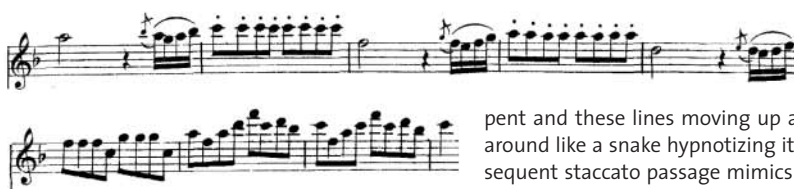
The most recognizable aria from Mozart's popular opera *The Magic Flute* is the Queen of the Night's second aria "Der Hölle Rache." The first half culminates in the memorable passages of two successive sequences of eight staccato high notes before the soprano launches into an arpeggio peaking at two high Fs. Such high-flying singing requires the agility of a coloratura soprano. However, no light-voice singer need apply lest the aria should come across as a lullaby; the role belongs to a true dramatic coloratura voice capable of evoking the evil in the text.

CHARACTER

"The Queen of the Night portrays the dark side of human emotion," says Canadian soprano Aline Kutan, who has sung the role in over 20 productions. "She is the antagonist in this fairy tale, and she is as manipulative as she is vain. I don't think she realizes herself that she's such an evil person." Kutan feels the Queen is a desperate woman, who tries to get back the power her husband gave to Sarastro at his deathbed, and gradually sinks to evil. Her manipulation of Tamino in the First Act does not pay off, so she desperately blackmails her daughter to kill Sarastro. "I think that she truly shows her evil ways in the second aria when, instead of protecting her daughter, she gives her the knife instead and says 'here, kill my enemy or else you will nevermore be my daughter,'" Kutan explains.

THE ARIA

The way the aria has been sung has changed through the years, "You'll find in the 1930s, it is sung in Bel Canto style," says Kutan. You get a more lyrical, unattached way of going from one note to another that creates a smoother and uninterrupted line. It creates a cleaner sound, in a way. What you'll find today with singers like Natalie Dessay and Diana Damrau is more fire and bite in the sound—so that there's more of a



Baroque style. In the whole opera Sarastro sings very classical lines. But the Queen of the Night is written very much in baroque style—especially the second aria. I think Mozart wanted that kind of feeling to the character."

Kutan demonstrates, spitting out the words, giving more emphasis to the text, and points out, "For me drama actually happens through how you would do it in theatre. For example, when I'm teaching students how to sing the Queen of the Night, I'd say 'Don't give more volume and don't give more sound.' Many people think you have to give more sound in order to get the dramatics, but actually in theatre or in real life—you would spit out your words because you're really angry and you want to emphasize every word. In the old days, they didn't do that as much. They wanted to sing beautiful lines and it came off sounding too light and bird like. But I don't think Mozart intended that because the words that are sung are vengeance, death and destruction and these lines need to be delivered with as much gusto and bite as possible. It has to sound terrifying."

THE SCORE

Technically speaking, the challenge for the soprano is singing a clean coloratura and hitting the high Fs. For Kutan, it's more than those four top notes: "Everyone says, 'Oh my gosh, she got those high Fs or she didn't.' For me, it's the whole encompassing of the role that you need to get." In the middle part, on the text "Alle Bande", Mozart changes the previous staccato coloratura passages to a legato coloratura. She adds, "It's sung legato but Mozart never actually wrote legato in the original score. He never even wrote staccatos when they are sung. Those triplets are like a ser-

pent and these lines moving up and down wind around like a snake hypnotizing its prey. The subsequent staccato passage mimics her laughter—at that point, a manic laughter, like a wicked witch." Kutan cites the Disney films: the wicked stepmother in *Snow White* and *Cinderella*.

The physical stamina required for this aria makes it like a sporting challenge. "Already in the first two pages you've sung your High Fs," says Kutan. "And by the 3rd and 4th pages you've got to still keep going with stamina. So it can be very tiring by the 4th page, especially if the dress is really heavy, and I've worn a few of those. I actually prefer running around the stage because it gives me the motivation to give that knife to Pamina—the bodily motivation actually gives the motivation to sing these lines."

Since taking on the role at a student production at Laval University in 1991, Kutan has sung it at Opéra National de Paris, Glyndebourne, Santiago, Chile, Opéra de Toulouse, New York City Opera and l'Opéra de Québec, in 2003. "I can sing it with more body and a little more bite, be more dramatic without pushing," she asserts. On YouTube, a grainy video from her 2007 performance in Santiago shows Kutan in this convincing form. (www.youtube.com/watch?v=2wrjfkz0iuY)

Since Kutan developed the high Fs only around age 20, she believes that high notes can be mastered through training. However, she cautions about taking on this aria too early, "When I auditioned with this aria for Ileana Cotrubas at age 23, she told me 'Be careful not to sing this all the time because you can damage your voice.' I didn't take it on until I was 28. So don't try this at home unless you are supervised, you might damage your vocal cords." **TMS**

Aline Kutan will sing the Queen of the Night at the Canadian Opera Company's production of Mozart's *The Magic Flute* (Jan. 29 to Feb. 25, 2011). www.coc.ca

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