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# LaScena Musicales

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*Maxim*

VENGEROV  
JACK OF ALL TRADES

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JAZZ: KATIE  
MALLOCH  
MUSICAL AMBASSADOR

VIOLIN  
INSTRUMENTAL INSIGHTS



DISCOVERY CD  
MODULATION VOCAL ENSEMBLE

# CONTENTS

APRIL 2012

- 8 NOTES** » News in brief
- 9 EDITORIAL**
- 10 The Bohlen-Pierce system**
- 12 INSTRUMENTAL INSIGHTS** » Violin
- 14 A Baroque collective is born!**
- 16 JAZZ SECTION** » Katie Malloch
- 21 Annual subscription guide**
- 22 REGIONAL CALENDAR**
- 23 CONCERT PREVIEWS**
- 32 REVIEWS**
- 33 VARIATIONS ON A THEME**  
Bartók's *The Miraculous Mandarin*
- 34 Pianist Alain Lefèvre**
- 36 DISCOVERY CD** »  
MODULATION vocal ensemble



## Maxim VENGEROV JACK OF ALL TRADES

Maxim Vengerov hurt his shoulder in early 2007. Concert after concert was cancelled before he announced semi-retirement after giving one last performance in June. Vengerov made his comeback on May 3, 2011, in Brussels.

» **4**

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PHOTOS Robert J. Galbraith

## “Tea & Trumpets” Fundraiser with Paul Merkelo

February 26, 2012

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# Jack of all trades

**MAXIM** VENGEROV

by **CRYSTAL CHAN**

It was “a blessing in disguise,” he says. Maxim Vengerov hurt his shoulder in early 2007. Concert after concert was cancelled before he announced semi-retirement after giving one last performance in June. It seemed like the worst thing to happen at the time. He was only 32, had a recording contract with EMI, and had won scores of awards, including a Grammy, Edison, and Echo Klassik. He had performed on Paganini’s violin. There were worldwide engagements booked with the top orchestras and at top venues. This wasn’t the only unexpected halt of his career; Vengerov had just come back from an injury-related sabbatical in October 2005. Yet another halt seemed doomed to cripple the momentum of a wildly successful career—unless it was short-lived. But it wasn’t. Vengerov made his comeback four years later on May 3, 2011, in Brussels.

PHOTO Tibor Reuch; ILLUSTRATION Adam Norris

**“I FEEL VERY YOUNG AND NEW AGAIN,”** says Vengerov. “The break I had was very recreational. Now I feel again like a new, promising violinist. Again I am in love with the violin.” The operative word here is ‘again.’ The key to how such a star player, at the top of his game and young enough to have most of his career still stretching before him, can see an injury as a blessing has a lot to do with the stardom itself. Vengerov had been vigorously training on the violin since the age of four; he won his first international competition—the Wieniawski Competition (junior division)—by age ten. Years of accumulated labour and the weight of expectations, the shadowy underside of such stardom and success, had worn down his love for the violin. Vengerov told the *London Times* in April 2008 that he was fully healed. It took, then, less than a year for him to heal physically from his injury, but half a decade to rejuvenate mentally.

Although he put down the violin, Vengerov did not stray from music. Vengerov launched into fulfilling his “longtime dream”: conducting. The death of his mentor Mstislav Rostropovich had been yet another blow in spring 2007, and perhaps this turn to conducting was also an homage to the cellist-turned-conductor, a way of fully following in Rostropovich’s footsteps. He had already gotten some conducting training from Vag Papian in the late nineties and started studying with Yuri Simonov in 2006 but he focused with much greater seriousness on conducting when he stopped playing publicly. The same year he injured his shoulder he conducted a North American tour of the Verbier Festival Orchestra, which included a stop at Carnegie Hall. In June 2008 he was invited by Valery Gergiev to conduct the Mariinsky Theatre Orchestra, one of many orchestras he conducted over the next several years (including the Toronto Symphony Orchestra and the Orchestre symphonique de Montréal).

“Conducting is bigger,” says Vengerov. “It’s a whole different way of communication with the audience and the musicians of the orchestra. It’s not as lonely as violin playing; there is a human factor and this is the most interesting for me. Any orchestra can play by themselves but the conductor is there to be the leader, like the leader of the army forces—and we have to battle for music.”

### A STAR IS BORN IN SIBERIA

Vengerov was born with music in his genes, and a desire to be centre stage developed soon after. As a toddler, he was upset when taken to see the Novosibirsk Philharmonic Symphony Orchestra. The orchestra might have tuned to his father, the principal oboist, but

the audience could barely see him. So Vengerov wanted to play something in the string section that sat right at the front, and by age four he got his wish: he started studying the violin. By five he was learning with Galina Tourchaninova. He did not become her star pupil right away, however. At their first meeting he punched her in the stomach. During early lessons he refused to play. His mother started crying when told Tourchaninova would no longer continue after five lessons, and Vengerov astounded everyone by playing seventeen assigned pieces by memory.

Vengerov was put on a strict schedule that saw him practice seven to eight hours after dinner. He kept up with this as he was eager to please his mother, who also enticed him with the promise of being able to ride his tricycle “after practicing,” although that meant at

around three in the morning. Yet there were moments of bad temper, such as when he broke his bow in frustration. His family was far from well off and lived in a two-room basement. Siberia was filled with rations and badly heated winters. That Vengerov had a recognized talent and lessons with a famed teacher, that his father was able to get an old grand piano for them—even though they had to knock a hole through the wall and use the closed lid as a kitchen counter to make room—all this must have seemed too good to give up in order that Vengerov could play normal childhood games in the evenings. There were harder sacrifices being made all around them in Soviet Russia.

And the sacrifice was paying off. At seven, Vengerov enrolled at the Central Special Music School, enabling him and his grandparents to



“Again I am in love with the violin.”

**VENGEROV HAS PLAYED** many priceless instruments. He currently plays the 1727 ex-Kreutzer Stradivarius, which was sold for a record-breaking price at an auction in 1998, a 2004 made-to-order Samuel Zygmuntowicz viola, and a 2005 bright blue Violectra five-string electric violin.



move to Moscow. The school hadn't granted him a visa, however, and every few months they would have to make excuses with police officers. After three years, his grandfather became ill and they had to move back to Novosibirsk. There, he studied with Zakhar Bron, who also counted Vadim Repin among his pupils. After Vengerov won the Wieniawski, invitations to perform in Europe and even Japan granted him a chance unimaginable for a poor kid who had grown up in Soviet Siberia: the ability to see the world. At age fourteen Vengerov played at the Concertgebouw. A year later, he not only won the Carl Fesch International Violin Competition, but the interpretation, press, and audience prizes. By sixteen he taught his first masterclass, at the University of California in Los Angeles.

Vengerov had followed Bron to London and then Lübeck, Germany, but eventually his family settled in Israel, where his musical talent once again propelled him out of a destiny predestined by his country: a few days into mandatory military service he was granted an exemption.

## AN IMPORTANT SEED

Seeing his father in the orchestra may have inspired him to take up the violin, but his mother's musical job also made a lasting impression on Vengerov. "[She] was a choir conductor," says Vengerov. "At the age of three I already visited her rehearsals in Siberia where she led her beautiful choir of 500 kids—she had a huge choir. I saw the passion that my mom had for kids when she was working with them. I'm sure she has planted an important seed. She wanted at some point also to become a symphony conductor but she couldn't realize her dream because I was born. I started to play the violin, so she dedicated a lot of her time to me."

His professional 'detour' as a violinist serves him well as a conductor: Vengerov speaks of his knowledge of string instruments as well as "my way of breathing in music, the phrasing, the colouring, and all the technical things that I've acquired as a violinist" as key to his developing skills as a conductor. Having long experienced conducting from the other side of the podium, Vengerov has firm ideas about how to run a rehearsal that flows logically for the musicians. His ultimate goal as a conductor is to "be the advocate of this composition, of this composer. I have to again recreate this work as if it is the absolute premiere and this work has never been heard before. With my orchestra I have to convince the audience that this is the absolute best composition that was ever written. At this moment nothing else exists. We

**"I THINK EVERY EXPERIENCE THAT I HAVE IN MUSIC, IN LIFE WILL DEFINITELY BENEFIT MY PROFESSION. I never wanted to lock myself in a small room but always wanted to explore new territories."**

have to be the perfect channel as musicians between the composer and the audience."

His mother's profession also sparked an interest in teaching and working with children. Since giving his first masterclass, he has instructed at various institutions, including at Saarbrücken. He became a professor there at only 26 and was so dedicated to teaching that he sometimes cut his concert schedule down by almost two thirds. After being appointed a visiting professor at the Royal Academy of Music in 2005, Vengerov was named the inaugural Menuhin Professor of Music there in February 2012. But what touches a real emotional chord for him is his global outreach for children. Vengerov was the first classical musician to be made a UNICEF ambassador and he also supports MIGDAL and MIAGI, two similar programs.

"I've been very fortunate to travel where they've never heard a symphony," says Vengerov. "I've been in Thailand with hill tribe communities and in Chiang Mai. They had never heard the orchestra, but they have such beautiful music. They shared with me their own handmade instruments. We danced and we played together. What really struck me was that in the beginning when I entered a classroom, say of Ugandan kids who have suffered

the trauma of war—they hardly want to communicate. But then with music they open their hearts and we find a way to communicate with each other through music. Really, music has no barriers. Where words are not powerful enough then there comes music." In 2007 Vengerov received the World Economic Forum's Crystal Award for his betterment of the world through art.

## BREAKING BARRIERS

Vengerov breaks down barriers within music as well. "I think every experience that I have in music, in life will definitely benefit my profession. I never wanted to lock myself in a small room but always wanted to explore new territories," he says. Long before the injury and the more serious pursuit of conducting, Vengerov had showed interest in deviating from the straight and narrow classical violin path. In the late nineties, Vengerov started studying Baroque violin, and even had the violin he used as a teenager—which turned out to be a Landolfi—be remodeled back to its original Baroque style. In 2000 he toured Europe with harpsichordist Trevor Pinnock in a sort of 'styles reversed' programme, featuring him on Baroque violin and Pinnock on piano. In 2002, Vengerov started playing the viola, initially in

order to perform William Walton's viola concerto. For the premiere of Benjamin Ysupov's *Viola Tango Rock Concerto* he played viola and electric violin, and danced the tango.

All this means that, for Vengerov, the big violin comeback does not spell the welcome return of his first and only love. It is just what the audience still clamours the loudest for. With all these other projects and interests, the teaching, the global outreach programmes, and having just gotten married in November 2011 (to Olga Gringolts, sister of violinist Ilya Gringolts), violin is only one part of his focus.

The 37-year-old's first advice to students now is "to be open-minded—never to stop learning. That it is important that we stay absolutely faithful to what we believe. I never chose the easy way. I could have easily continued only playing, enjoying my violin career; but I chose to learn. And when you learn, you go through times when it's not as easy as with something that you know best. And violin playing is what I know best because it's my mother tongue. But that doesn't mean that if I take on something else with a lot of passion I cannot learn this as well. It can become even more fulfilling for me."

LSM

Maxim Vengerov performs in Montreal on May 14 at the Maison symphonique [www.smcm.ca](http://www.smcm.ca)



PHOTO Sheila Rock



... **The age** Vengerov started lessons on the violin with Galina Turtshani-nova and gave his first recital

... **The number of strings** on Venge-rov's 2005 bright blue Violectra five-string electric violin

... **hundred (500) children** were mem-bers of the youth choir which Venge-rov's mother conducted. His mother's profession and work with children were important inspirations for Vengerov.

... **The number of months** Vengerov stopped playing publicly during a sab-batical in 2005

... **years... plus another 280, i.e. 285:** the age of the Stradivarius—once owned by Rodolphe Kreutzer—which Vengerov has played since 1998.

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Nov. 11	<b>TAKÁCS QUARTET</b> , strings	April 14	<b>PAVEL HAAS QUARTET</b> , strings
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PHOTO Owen Egan

by **LORENA JIMÉNEZ ALONSO,  
CRYSTAL CHAN  
& PHILIPPE MICHAUD**

## Isaac Chalk wins Golden Violin Award

Violist Isaac Chalk has won the Golden Violin Award, a \$20,000 prize. Started in 2006 by businessman and philanthropist Seymour Schulich, the award is presented annually to an outstanding McGill University strings stu-

dent who is close to completing their studies and has demonstrated the potential for a highly successful performing career. "This is a big honour, and it's exciting to be selected for it," said Chalk. **LJA**

## Eleonora Turovsky passes away

Eleonora Turovsky passed away on March 2, 2012. The wife of cellist Yuli Turovsky, she taught for over twenty years in the Université de Montréal's faculty of music. First violin of the I Musici de Montréal chamber orchestra,

she performed in several world tours and recorded close to 60 albums on the Chandos and Analekta labels. Her recording of Kodály's *Duo for Violin and Cello, Op.7* won the Diapason d'Or. **PM**

## Pinchas Zukerman will leave NACO in 2015

Pinchas Zukerman plans to step down as Music Director of the National Arts Centre Orchestra in 2015. From the beginning of his tenure at the NAC, the Israeli-born violinist, violist, conductor and music educator brought an international level of excellence to the orchestra. He expanded the Orchestra and its repertoire, recruited stars such as Gustavo Dudamel, Valery Gergiev, Zubin Mehta, Itzhak Perlman and Yo-Yo Ma and taught a generation of performers, conductors and composers. "I am very proud of my work with the musicians of this wonderful orchestra; together we have attained a tremendously high level of playing," said maestro Zukerman. **LJA**

## Festival du nouveau cinéma wins CAM Grand Prix

The Conseil des arts de Montréal has presented its Grand Prix award to the Festival du nouveau cinéma, one of the oldest Canadian film festivals. The \$25,000 award is accompanied by a commemorative work by a Montreal artist. En Piste, the Society for Arts and Technology, the Musée d'art contemporain de Montréal, Compagnie Fortier Danse-Création, Liberté magazine, the Orchestre Métropolitain, PME-ART and Aux Écuries were the eight finalists who will each receive \$5,000. **CC**



PHOTO Paul Labelle

**ZUKERMAN** will step down as the Music Director of the National Arts Centre Orchestra in 2015.

## Mélanie Léonard named CPO associate conductor

Already the Calgary Philharmonic Orchestra resident conductor for three seasons, Mélanie Léonard has recently been promoted to associate conductor. She will resume the post this September at the beginning of the 2012-2013 season. She is known for her stage presence and engagement with the public. **PM**

## Stockhausen's 5-hour opera finally staged

This August, England's Birmingham Opera will present the first complete staging of Karlheinz Stockhausen's five-hour *Mittwoch aus Licht* (Wednesday from Light). One of the world's most unusual operas, it calls for two choirs and live electronic and acoustic music. Funded by Arts Council England (ACE) and Birmingham city council, it will be a highlight of this summer's London 2012 festival, the showcase finale of the Cultural Olympiad. **LJA**

## \$10K for innovative music sharing

The 2012 winners of the John Hobday Awards in Arts Management will find new ways to bring music to Canadian audiences by learning from world leaders in the industry. Tricia Baldwin and Erika Beatty, who will each receive \$10,000, will use their awards to research cutting-edge music production in other countries by interviewing world leaders who are bringing music to millions through live, recorded and internet-streamed processes and exploring digital and emerging technologies. **LJA**

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PHOTO Aaron Rosenblatt

**EMANUEL YARBROUGH**, renowned American sumo wrestler

## Sumo wrestlers to perform in Handel's *Semele*

The Canadian Opera Company has cast sumo wrestlers Emanuel Yarbrough and Elmer Gale in the upcoming production of Handel's *Semele*. They will perform a three-minute staged match as part of the opera. "I love new opportunities to try anything new," Gale told the CBC. Gale is just under half Yarbrough's weight of 625 pounds, but has faced off with Yarbrough in the ring before. **LJA**

## New studies on classical music

Orchestras Canada has revealed the results of its most recent study on music: a six-year study of 50 Canadian orchestras available at [www.orchestrascanada.org/resources/statistics-and-research](http://www.orchestrascanada.org/resources/statistics-and-research). On the same note, the Future of Music Coalition, an American organization, has just published a report on the pay scales of musicians which claims that classical musicians only have three sources of revenue, whereas musicians in general have 42 and singer-songwriters have 25. **PM**

## Betty Webster Award nominations open

Orchestras Canada has just opened nominations for the an-

nual Orchestras Canada Betty Webster Award, which celebrates those who have made outstanding contributions to Canadian orchestras. Established in 2002 to honour Orchestras Canada's founding Executive Director, this prize pays tribute to Betty Webster's accomplishments in her advancement of Orchestras Canada and its members. In particular, sustained and significant contributions in the areas of leadership, education and volunteerism are honoured. **LJA**

## Anny Vallentyne SOCMI Scholarship Fund for Excellence

The Southern Ontario Chamber Music Institute (SOCMI), a non-profit educational organization established in 1988, has created the Anny Vallentyne SOCMI Fund for Excellence in honour of the founding SOCMI director. It will support a deserving string student training at the Royal Conservatory's Young Artists' Performance Academy, fund a student ensemble to travel to Banff to participate in the Banff International String Quartet Competition's training program, and bring internationally-celebrated guest artists to coach Academy students. **LJA**

**TRANSLATION: CRYSTAL CHAN**

**I**t was a bright Sunday last February 26<sup>th</sup> that greeted 35 guests to patron-of-the-arts Margaret Lefebvre and Ronald Walker's home for an afternoon of Tea and Trumpets featuring Paul Merkelo, first trumpet of the OSM and pianist Alexandre Vovan, both of whom generously donated their time toward *La Scena Musicale's* 2012 Fundraising Campaign.

Paul brought out three trumpets and thrilled the audience with virtuosity in a program of Bach and Spanish transcriptions, all the while explaining and answering questions about his instrument. The casual exchange between artist and public was unlike the usual concert experience and again reinforces my thesis that musicians should go into the homes of their neighbours to promote their art.

Please see pictures of the event, along with the thanks to those who contributed. To make a donation or find out about our future fundraising activities (including sale of tickets to the Opera de Montréal's production of *Faust*—May 19, 22, 24 & 26), please visit <http://dons.lascena.org>.

Our cover this month features Maxim Vengerov, the violinist-conductor who makes his North American return to the violin in Montreal as part of the Montreal Chamber Music Society's Gala evening in May. It's a highly anticipated event. Sidelined by a shoulder injury in 2007, Vengerov has found the joy of playing the violin again.

Passion is also what it's about for pianist Alain Lefèvre, as we discuss his new album, the first recording of the 1926 version of Sergei Rachmaninoff's *Piano Concerto No. 4*.

Our Jazz section features a portrait of Katie Malloch, who is retiring from an illustrious career as a jazz broadcaster.

Don't forget to check out our regional calendar and our online calendar <http://calendar.scena.org> for all your Easter and spring concert going.

Have a great musical spring!

**WAH KEUNG CHAN**,  
Founding editor



## DISCOVERY CD

### SUBSCRIBER'S BONUS:

Just in time for Easter, all *LSM* subscribers will receive a disc of four short masses sung by the Ensemble vocal Modulation conducted by Lucie Roy (courtesy of Espace 21).

# Sounds Unlikely

## THE BOHLEN-PIERCE SYSTEM

by **MARC CHÉNARD**

The story of microtonality might be as old as music itself. In non-Western music traditions, e.g. Indian Carnatic music or Arabic melismas, its use is commonplace. Western concert music, in contrast, is built on fixed pitches no closer together than the semitone and now commonly played with twelve-tone equal temperament, a device that effectively 'rounded off' minute tone differences. While still confined to its margins, microtonality is gaining new acceptance in our culture, as witnessed by a steadily growing body of works exploring these timbral possibilities. The Russian Ivan Wyschnegradsky was a true pioneer in this respect, writing piano works for one or two pianos tuned in quartertones. Nowadays, there are festivals devoted to it, and works requiring tunings in eighth and sixteenth tones!

**A CHANCE DISCOVERY** Even within the history of microtonality, the Bohlen-Pierce system is a rather new entry, and one with a pretty offbeat history at that. For starters, it was devised not by a musician but by an engineer, one Heinz Bohlen. In the early 1970s, this specialist in communications and microwave electronics in Germany happened to offer his services to record concerts performed by the students of Hamburg's Musikhochschule and their professors. Bohlen was intrigued by the fact that all the music was created from an octave comprised of 12 steps. When he asked them about this, musicians

seemed at a loss for an answer, as they were more interested in using these materials at their disposal than actually questioning their properties.

Combing through the literature, he would find an answer in the relationships of tones forming a triad (known in the trade as 4:5:6, or unison:third:fifth). By tinkering with the pitch levels and generating a 3:5:7 combination instead, he stumbled upon a new scale of 13 steps spanning a 12<sup>th</sup> rather than the usual octave. What this means is that every step of the new scale is equivalent to  $\frac{3}{4}$  of a tone in our traditional scale, a.k.a. 'diatonic.' Mathematically then, it takes three semitones ( $3 \times \frac{1}{2}$ ) to create a minor third (C,D,Eb), whereas it takes only two  $\frac{3}{4}$  tones of the Bohlen-Pierce system to achieve that interval, at least something very close to it. To prove his discovery, Bohlen decided to construct an instrument, his choice being an electronic organ. After a year's work, and with help from fellow engineers, he had achieved his goal. In 1974, he convinced a professional organist to 'road test' it, and the musician managed to find a number of attractive sounding chords on it in spite of its rather primitive sound. This discovery, however, found limited acceptance in the music community, and was restricted to Germanic speaking-countries, thus going unnoticed in the community at large.

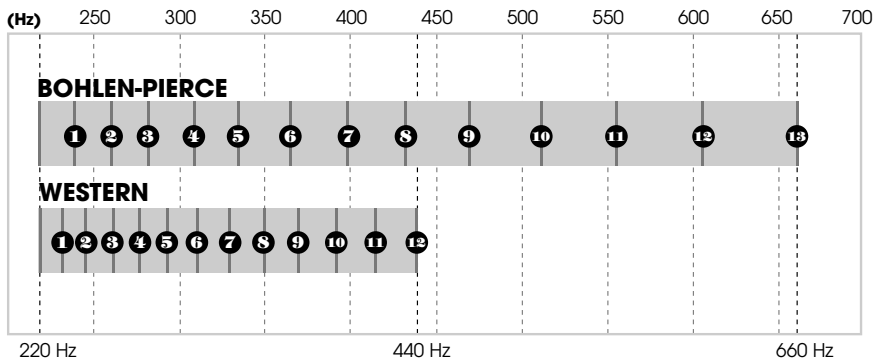
**TWISTS OF FATE** But the story does not end there. Kees van Prooijen in neighbouring Holland was an engineer by trade like Bohlen, yet had a background in music theory. In 1978, independently of the German, he proposed an equal tempered version of the same scale, this one enabling consonance within higher harmonics. Oddly enough, he would not publish his findings until the mid-1990s through an odd twist of fate.

Enter then John Robinson Pierce, the second 'official' discoverer of this system. Coincidentally, this Californian was also an engineer; in fact he's remembered as the father of the communications satellite and godfather of the transistor. Yet he was also well versed in music theory and acoustic science. Not too long after making the same discovery, in 1984, and publishing his own research, he was made aware of Bohlen's work, which led to the compounding of the names as the designation for the scale. And by another stroke of fate, all three parties involved in the find wound up living within miles of each other in the Bay Area in the mid 1990s. Yet Bohlen and van Prooijen crossed paths on only one single occasion in 1996, while Pierce repeatedly refused invitations to meet the other two.

The Bohlen-Pierce system has slowly found its way into the realm of musical creation. In fact the first musical program of works composed in that system occurred here in Canada in 2008, at the University of Guelph, one of them penned by a Montreal-based composer and percussionist, Todd Harrop. As for instruments, there is now a luthier in Boston who makes guitars tuned in that system as well as a maker of clarinets, Stephen Fox in Toronto, who has built a dozen of them, including a unique tenor model for a German musician, Nora-Louise Müller.

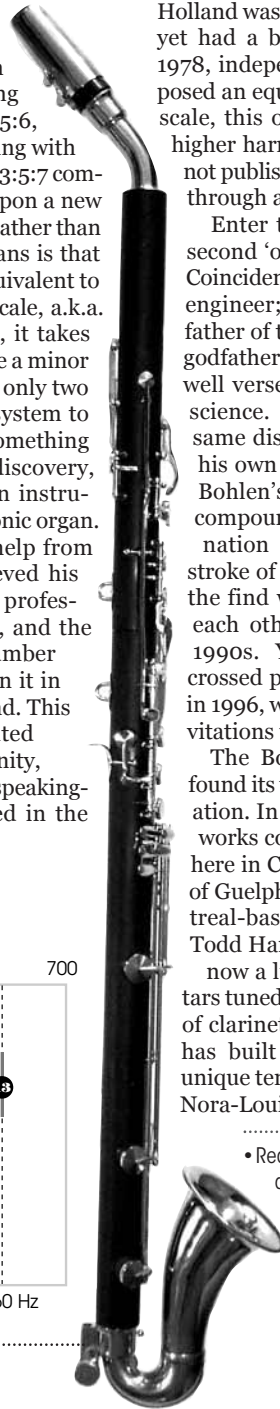
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- Read more on the <http://blog.scena.org> about Stephen Fox's clarinets.
- Read more on the history of the B.P. system at: [www.huygens-fokker.org/bpsite](http://www.huygens-fokker.org/bpsite)



**COMPARISON OF PITCH FREQUENCIES**  
between the Bohlen-Pierce scale and  
the Western tempered scale  
IMAGE Adam Norris

**STEPHEN FOX'S BOHLEN-PIERCE**  
tenor clarinet prototype  
PHOTO [www.sfoxclarinets.com](http://www.sfoxclarinets.com)



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# Instrumental

## INSIGHTS: VIOLIN

by **CARISSA KLOPOUSHAK**

### Early History

The violin is the highest-pitched member of the string family. Predecessors of the violin can be traced back as early as 800 C.E. Early examples include the Arabian *rebab* and instruments by the nomadic, equestrian cultures of Central Asia. The bows of horsehair are still part of our violin heritage today.

As trade increased between East and West, so did the sharing of new ideas. The first variant of the *rebab*, called the *rebec*, appeared in Spain during the 11<sup>th</sup> century. Other variations followed, such as the *vielle* by the 13<sup>th</sup> century in France. The route through Europe transformed the original two-stringed instrument with the body of a gourd into a three-stringed instrument with a body of wood. These violin-like instruments were common by the 1500s. The violin proper evolved directly from the Italian *viola da braccio* at the beginning of the 16<sup>th</sup> century. The violin underwent its most innovative period of development in Italy, becoming the universally used and appreciated instrument of music that it is today. The four-stringed violin, the first of which is attributed to Andrea Amati in 1555, quickly became very popular in certain courts. By the 17<sup>th</sup> century the violin was ubiquitously known, even replacing folk instruments all around Europe. The Amati family was pivotal in establishing the basic proportions of the violin, viola, and cello, and the original Amati design was perfected over the next 200 years. The family's contribution to the art of violin making was evident not only in the improvement of the instrument itself, but also in the apprenticeships of subsequent gifted makers including Andrea Guarneri and Antonio Stradivari.

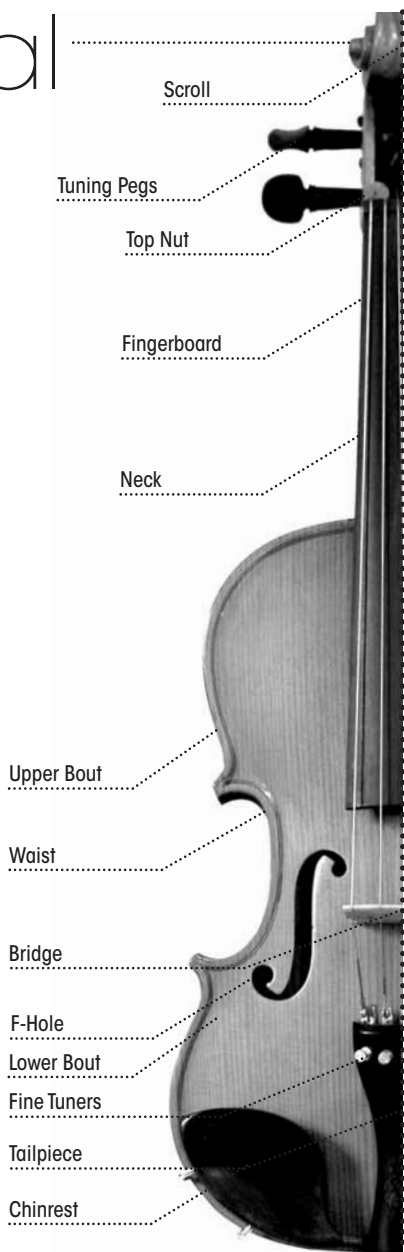
Recognized as the greatest violin maker in history, Stradivari's instruments are still prized today. He finalized and refined the violin's form and symmetry, and experimented with the type and thickness of wood which helped to improve the acoustics of the instrument. By this time, the violin had acquired most of the specifications common to the instrument today, but for a few additional changes. Makers continued to experiment through to the 19<sup>th</sup> century with the overall length, the angle of the neck, the length of the bass bar, and the bridge height. The violin achieved mainstream use during the Baroque period, becoming the fixture of western art music that it is today in solo, chamber, and orchestral settings.

### Modern Mastery

The position that the violin enjoys in western music is truly enviable. No other instrument can boast a larger or more musically diverse repertoire as the violin. For over the last 200 years, a rich heritage of master composers, performers, and pedagogues has developed. Many of the greatest violinists were also composers for their instrument, including Corelli, Vivaldi, Tartini, Kreisler, Ysaÿe, Enescu, Sarasate, and Paganini. Other violinists collaborated with composers in famous pairings, like Joachim and Brahms, David and Mendelssohn, Oistrakh and both Shostakovich and Prokofiev. In the last century, violinists have focused more on interpretation rather than composition, giving rise to many virtuosos like Heifetz, Menuhin, Mullova, Bell, Hahn, Haendel, Neveu, Gitlis, Stern, Mintz, Ehnes, Faust, Kremer, Mutter, Kavakos, Zehetmair, Perlman, Szeryng, Tetzlaff, Shaham, Znaider, and Zukerman. A great many more gifted performers are not predominantly soloists, performing in chamber music ensembles or specializing in Early Music.

The violin has an important role outside of the western art music tradition; for example, Indian classical music relies heavily on the violin. The violin is extremely important in folk traditions around the world, including Maritime and Acadian fiddle traditions in Canada. Roby Lakatos, Gypsy fiddler, and Gilles Apap, who bridges the gap between folk and classical traditions, are commanding performers of the genre. The violin has a solid presence in jazz, thanks to players like Stephane Grappelli and Stuff Smith. Toronto-based violinist-composer Owen Pallett is a prime example of the ever-merging worlds of indie and classical music.

LSM



### VIOLIN'S GREATEST HITS



**Isabelle Faust**  
with Alexander Melnikov, piano  
*Beethoven: Complete Sonatas for piano & violin*  
[Harmonia Mundi (2009)]



**Il Giardino Armonico directed by Giovanni Antonini**  
*Viaggio Musicale*  
[Teldec (2001)]



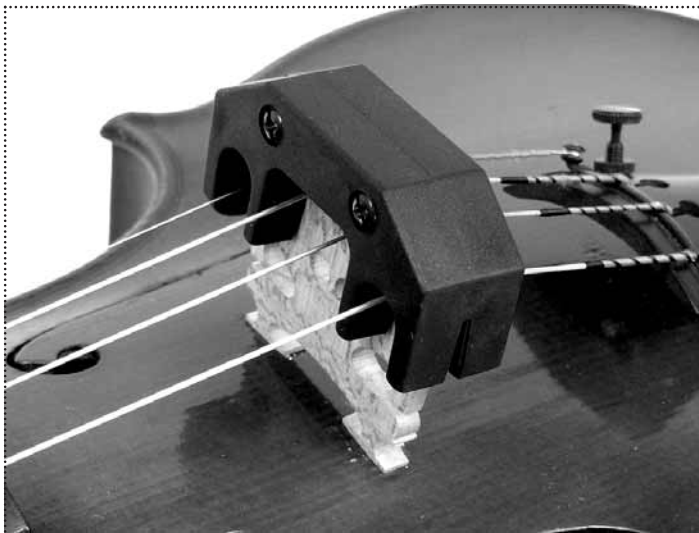
**James Ehnes** Prokofiev's *Sonata in F minor* (with Wendy Chen, piano). *Prokofiev: The Two Violin Sonatas and Five Melodies*  
[Analekta: Fleurs de Lys]

PHOTOS: Marco Borggreve, David Ellis/Decca, Benjamin Elovage

# Carissa Klopoushak's VIOLIN TIPS

## True or False?

A "false string" is one that doesn't produce the intended pitch correctly when brand new. Gut strings may ring false brand new more often than synthetic; however, all strings can become false with use. Many violinists use the term to describe any string that doesn't sound right; the life of a string is dependent on its construction, frequency of use, and even sweat. Some players replace their strings every few weeks while others play happily for a year or more on the same set.



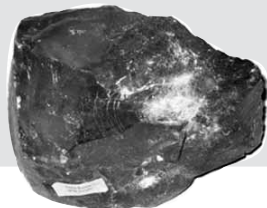
## Muted Moments

Placed on the bridge of the instrument to limit vibrations, mutes can be made of metal, rubber, leather, and/or wood. Experimenting with different mutes proves interesting where extensive use of the mute is mandated, like in Prokofiev's first violin sonata. Some musicians prefer the warm resonance of a leather mute, while others enjoy the metal-and-rubber Heifetz mute. And let's not forget the overbearing practice mute, perfect for hotel stays!

## Did You Know?



Derived from pine-tree sap, rosin is rubbed on bow hair to better grip the strings and make them speak. When choosing the right rosin for your instrument, you have to take climate into account. Lighter-coloured rosin is better in humid climates, while darker rosin is better for dry. If you travel, it may be wise to carry a few options.



## FOR THE BEGINNER

**What would you consider to be an important, yet often overlooked element of instrument care that violinists should follow in order to maintain their instrument?**

It's important to get into good habits for storing your instrument early on. Remember to loosen your bow, wipe the rosin from your violin, and place your violin in a case, closed, with special attention to the temperature and humidity. Avoid DIY repair jobs; seek professional help, whenever necessary!

## FOR THE INTERMEDIATE

**LSM** **What is an essential daily routine that an intermediate-level violinist should have in their arsenal to maintain and further develop their playing?**

Stretching and properly warming up are paramount. Habits established at this stage are more easily carried into the future. Scales and studies, used wisely, decrease the time needed to learn new material—a lifesaver. Once you've got a handle on traditional methods (Flesch, Sevcik, etc.), try jazz/modal scales or Terje Moe Hansen's method.

## FOR THE ADVANCED

**LSM** **What would you recommend as a potentially inexpensive way to upgrade a violin for someone who may not be able to afford a professional instrument?**

As Pemi Paull suggested in the February issue of *LSM*, seeing a trusted luthier regularly is important. Strings and bow hair need regular replacement, and the occasional sound post adjustment (extensive experimentation can lead to an ideal placement) goes a long way. Changing tailpieces, tail gut, chinrests, bridges, and shoulder rests can help make meaningful changes to the sound and projection of your instrument. However, it's important not to overthink our equipment choices; often the equipment is not to blame!

**LSM** **If you could recommend one work and recording that would romance anyone into falling in love with the violin, what would it be and why?**

The *G major Sonata* by Johannes Brahms. It's perhaps the most lyrical composition among all of Brahms's instrumental works. It takes you on an emotional journey through bliss and sorrow, longing and rapture. There are many wonderful recordings, but one of my favourites is Joseph Suk and Julius Katchen. [*Brahms: The Violin Sonatas*; Joseph Suk, violin; Julius Katchen, piano; Decca: Legendary Legends (1967)]

Winner of the 2009 Eckhardt-Grammatté Competition, Carissa is highly sought after as a recitalist and chamber musician. She performs with such ensembles as Mooncrest, Portmantô, Boundary, the National Arts Centre Orchestra, and is a director of the Ritornello Chamber Music Festival in Saskatoon. Carissa is completing a Doctorate in Violin Performance at McGill University with Jonathan Crow.  
[www.carissaklopoushak.com](http://www.carissaklopoushak.com),  
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PHOTO Matt Smith

APRIL 2012 LaScena Musicale

13



# A BAROQUE COLLECTIVE IS BORN!

by PHILIPPE GERVAIS

**T**his month at the Rialto, music lovers can catch the debut production of the Mont-Royal Baroque Collective. Susan Toman and David Menzies, both McGill graduates, created the ensemble; Susan is a harpsichord player specializing in French music and David has a light tenor voice, which is ideal for baroque repertoire. The co-founders met with me to discuss their upcoming project.

**LSM** Why this new ensemble, what makes it stand out from the others?

**ST** - Our collective will be a flexible ensemble, varying the number of musicians according to the needs of each project. We plan to produce a short, fully staged baroque or classical opera with chamber orchestra every year. Our debut production is *Pygmalion*, the opera-ballet by Jean-Philippe Rameau. The collective also offers advanced students and emerging artists the chance to work with us, helping them jumpstart their careers.

**LSM** Why did you choose *Pygmalion*?

**ST** - The story of *Pygmalion* is well known: a sculptor becomes enamored of the beautiful female statue he just created. With a little help from L'Amour, the statue comes to life. The myth has inspired a number of painters, writ-

ers and composers. It seemed appropriate for our company launch, as *Pygmalion* shows how a work of art can come to life, transform itself and live for all to enjoy when artist puts love and energy into its creation.

**LSM** The opera is quite short; will there be anything else on the program?

**DM** - Yes, we have put together a prologue using music from one of Rameau's other opera-ballets, *Les Indes galantes*, which will showcase Marie-Nathalie Lacoursière and her baroque dance troupe, Les Jardins Chorégraphiques. Additions such as this were commonplace in Rameau's time. In fact, we know that in a 1754 performance, *Pygmalion* was presented along with the second act of *Les Indes galantes*.

**LSM** Do baroque dance and contemporary staging make a good combination?

**DM** - Absolutely! We are very lucky to be able to work simultaneously with a renowned baroque dance troupe and a stage director—Jordan Gasparik—who is well acquainted with contemporary theatre. Rather than attempt an historic reconstruction, which would have involved elaborate costumes and sets, this combination allows us to present the opera in a modern and elegant style in keeping with the simplicity of Greek mythology.



## A MONTREAL SINGATHON

by LORENA JIMÉNEZ ALONSO

**MONTRÉACAPPELLA**, a non-profit organization founded by Michael Dyck and Glynn Rankin, two a cappella singers and enthusiasts, will showcase the best in local and international a cappella music with a one-day festival at La Sala Rossa this month. It will bring together 335 singers from a variety of Canadian and American groups, including the Harmonia Westmount Women's Choir, After Hours (University of Rochester), Chœur des hommes de FACE, Aural Fixation (Boston University), Effusion A Cappella (McGill University), Vocation, Wibi A Cappella (York University), Chœur Maha, the Montreal Intercultural Choir, La Horde Vocale, Minor Adjustments (SUNY Plattsburgh), the Monday Night Choir, VoxA4, Chœur de chambre Tactus, Ensemble vocal Les Fous de la Gamme, Concerto Della Donna and the Ensemble vocal À ContreVoix. A flat rate of \$10 will get you access to the whole day of performances—including an occasional beatbox battle and a masterclass led by Andrew Gray, the artistic director of the Chœur des Enfants de Montreal.

April 22 at La Sala Rossa  
[www.montreacappella.com](http://www.montreacappella.com)

## PYGMALION OR THE TRIUMPH OF LOVE

Despite its being short and having a seemingly light subject matter, Rameau's *Pygmalion*, which will be performed soon in Montreal, is an important milestone in the history of French music. In its time it was one of Rameau's most admired works. Composed in just eight days, *Pygmalion* was premiered in Paris on August 28, 1748, and was an immediate success.

*Pygmalion* contains a number of remarkable passages, beginning with the overture, one of Rameau's best, in which the motifs with repeated notes imitate the movements of the sculptor at work. The contrast between the opening and closing moods is also striking—the opera begins with a sense of drama, marked by *Pygmalion*'s despair and the jealousy of his lover and moves toward a conclusion that is radiant and festive.



**MISS PUVIGNÉ**, The first singer to perform the role of "the Statue"

Although the choir appears only briefly (but to great effect!), the role of *Pygmalion* is quite challenging. He ends the show with an *ariette*, a virtuosic Italianate aria full of flamboyant, technically demanding melismas.

The *Pygmalion* myth provides an ingenious pretext for combining sculpture with the charms of dance. The statue, newly come to life, decides to learn the art of dance, so valued by 17<sup>th</sup> Century French society. The Graces take her education in hand, and demonstrate a series of ten dance steps, taking the statue from the slow and sensual *sarabande* to the energetic *tambourin*. Here, Rameau shows the full range of his orchestration skills, presenting a series of "various characteristics of dance." **LSM**

**Rameau's *Pygmalion***

• April 13 and 14, 7:30 p.m., Rialto Theatre; 6:30 p.m.: art exhibit

opening featuring Geneviève Chevalier, sculptor  
[www.mtlbaco.wordpress.com](http://www.mtlbaco.wordpress.com)

**TRANSLATION: DAYNA LAMOTHE**



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**MY HEART IS A VIOLIN** is a unique silent art auction fundraiser to be held by the OSM Volunteer Committee at the OSM's annual ball on May 4, 2012, at Maison symphonique. Twenty-one violins and two cellos have been donated by various musicians, instrument makers and music schools, and

turned into works of art by well-known Quebec artists such as Peter Krauss, Susan Scott, René Deroin, Pierre Blanchette, Judy Garfin and Antoine Dumas. The collection includes a violin used in the movie *The Red Violin*, signed by Joshua Bell, John Corigliano and François Girard, another donated by Kent

Nagano and a heritage model made in Assomption, Quebec, in 1881, donated by Jean Cousineau (unpainted). "We hope to raise \$50,000," says Suzanne Prévost, president of the committee. [www.osm.ca](http://www.osm.ca)

— WAH KEUNG CHAN

**1:** FROM LEFT - Holly Higgins Jonas, committee member, Bob Cotter, violin donor, and Suzanne Prévost, president of the committee, pose before a violin painted by Jacques Payette  
**2:** *Le char de Poséidon* by Gaétane Lupien  
**3:** Kent Nagano's violin by Yehouda Chaki  
**4:** The red violin signed by Joshua Bell, John Corigliano and François Girard

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# jazz



PHOTO Victor Lamich Diaz

## KATIE MALLOCH

### Bright Moments on the Jazz Beat

by **MARC CHÉNARD**

**T**his past March 29, she signed off for the last time from the airwaves. From coast to coast, her name was virtually synonymous with jazz at the CBC (Canada's national English-language broadcaster). For close to a quarter of a century, her soothingly resonant alto voice drew in listeners to *Jazz Beat* on a weekly basis until 2007, then on to *Tonic* a weeknight program with a more broader music format than its predecessor.

Yet Katie Malloch's career stretches back to the early 1970s, when she first volunteered at McGill University's campus radio (in its pre-CKUT days). As for her interest in music, it was already there by then. As she points out during a recent conversation with *La Scena Musicale*, she grew up listening to jazz thanks to her music-loving parents, both of whom were especially into the swing era style; Lester Young and Sarah Vaughan were some of their favourites. From there she acquainted herself with the more "modern" players (Coltrane, Miles etc.) by combing through the radio's music library.

Her first real break occurred in 1972, when she made her way into the old CBC building. "They needed a local stringer for a weekly native affairs program and I lucked into it, so to speak, because they were looking for people who had some native blood in them, which is my case." After a three year run, she managed to get hired full-time, first to co-host a local

arts and entertainment program, then taking over the Montreal edition of *That Midnight Jazz*, a weeknight jazz program broadcast from a different city each night. "They worked in a few hours in my schedule so I could go and check out the record library. It was organized by genre and labels, so I went through everything from Atlantic Records to Zephyr Jazz. I was like a kid in the cookie store! And nobody ever told me I had to play this or that music. Frankly, I could never have done what I did elsewhere than here, at the CBC."

In 1983 she was picked to host a new show, *Jazz Beat*, the brainchild of its producer Alain de Grosbois, a person with "very demanding and meticulous standards for recording," as Malloch points out. Over its long run, it became a vital outlet for homegrown jazz talent (both newcomers and established artists), and a platform for live festival concert broadcasts featuring Canadian and American headliners alike. When asked about her own take on the show's passing due to programming changes, she contends it was especially hard for the jazz community. On a more personal level, she opines: "I had to remind myself that it was not the jazz community that was my employer but the CBC. If you get too married to one kind of thing, you lack flexibility and risk becoming bitter. I've seen that happen with people: they begin to take on the personality of their show, but once it's taken away from them, they wonder who they are. I was always careful not to go too far down that road."

#### NEW TIMES, NEW REALITIES

Beyond the confines of her own work, and looking more broadly at the current state of affairs in the music world, Malloch is a tad pessimistic. "I think economics have a lot to do with it now. In the seventies, there were a series of jazz clubs bringing in major names for six days at a time every week. I saw Herbie Hancock's *Mwandishi*, Stan Getz, Freddie Hubbard, Pharaoh Sanders, Rhasaan Roland Kirk at the Esquire Show bar. And there were smaller places for the local scene to work steadily." During the early jazz festival days, she remembers how easy it was to meet up with musicians and ask them for an interview. "But with the rise of the

big labels [by the early 1990s] you had record reps and agency people acting as screens. But I wasn't too affected by this because the musicians knew me by then, so it was easy for me to approach them."

Asked about her views on jazz education, Malloch bemoans the fact that today's young musicians don't have the chance to learn the trade on the job with more seasoned players. "They now play for each other in the classroom, or their teachers, and many professionals now have a second job there. Mind you, I'm glad it's available, but today's musicians are not as exposed to the public as they once were. But once again, you can't get bitter and say if only it were the way it was. It's not the way it was, it's just the way it is."

As for the future, Malloch admits candidly wanting to step away from jazz, though she plans to go out a little more and check out who the young players are today. More concretely she wants to volunteer to help children with reading skills, doing some announcing or narrations on a freelance basis, even take up a new challenge: working with dogs in search and rescue training. We wish her Godspeed, of course, but there's no doubt her presence from the airwaves will be sorely missed by many devoted listeners across the land. **LSM**

Katie Malloch will be guest of honour of the 14<sup>th</sup> annual Vanier College Big Band Concert on April 16, a benefit for the school's scholarship fund. See details in Jazz+ calendar.



# A Quiet Latin Spring

by ALAIN LONDES

With the annual welcome of a new season, two very different Latin projects ease the listener into a sense of seasonal renewal. While Toronto saxophonist Jane Bunnett is paired with pianist Hilario Durán in an intimate performance setting, fellow Cuban Gonzalo Rubalcaba spins his keyboard magic all by himself. In both cases, the pianists draw on their native roots. These nostalgic connections are inherent to their musical identities.

## Jane Bunnett & Hilario Durán: Cuban Rhapsody

Alma Records: 2011

★★★★☆

*Cuban Rhapsody* represents a rediscovery of snippets from Durán's childhood and early years as a musician. It starts off with relatively sad lyrics on "Lagrimas Negras" (Black Tears) by Miguel Matamoros,



leader of an influential trio in Cuba during the forties, best known for its *boleros* and *son*. The opening piece picks up the rhythm in the final quarter, lending it a sense of greater movement. Bunnett switches from the soprano to the flute for "Son de la Loma" by the same composer. "Almendra" (Almonds) is a Cuban dance by Aberlardon Valdés that includes a brief reference to Cachao's "Chanchullo." A definite classical music touch by Durán is offered as a lead in to "Sherezada," which has a definitely catchy melody. The heart of the album contains a series of short pieces designated as "Contradanzas," all of which refer directly to genuine Cuban classical music heard in schools and are superbly rendered by the duo. Bunnett returns then to the deep and sweet sound of soprano sax to provide the voice to one of Lecuona's favourite zarzuelas, "Maria la O." Bunnett and Durán are in perfect sync and they render the pieces with nuanced sensitivity.

## Gonzalo Rubalcaba: Fe...Faith

5Passion Records: 2011

★★★★☆

Gonzalo Rubalcaba is at a point in his career where he can be relaxed yet focused. After years of training, listening, and playing, he can juxtapose Cuban, classical, and jazz idioms in a personal way. The solo project *Fe...Faith* is a

contemplative one with a defined structure. "Derivado," the opener, is just three long dissonant chords suspended in the air and sets the quiet context for what the ear is about to witness as a kind of antidote to the hustle and bustle of modern life. "Maferefun Iya Lodde Me" is a very lyrical meditation set against the backdrop of alternating voicings played at mostly the same frequency. The first improvisational piece, based on Coltrane, is in fact a take on "Giant Steps," which reappears later on in a slightly different variation before the closer, "Derivado." Rubalcaba plays with lyricism and dexterity, his lines flickering from one to the other, holding his notes elsewhere as if in a spiritual pause for reflection. Two familiar jazz classics, Gillespie's "Con Alma" and Bill Evans' "Blue and Green," are played twice, the first versions being a bit more sombre and with more left-handed emphasis. Carefully nestled in these other selections are three pieces providing a musical description of each of Rubalcaba's kids: Joan, Joao, and Yolanda. To be best appreciated, this record must be kept for a quiet time and place.



# MUSICAL JOURNEYS

by ANNIE LANDREVILLE

## Julie Lamontagne: Opus jazz

Justin Time JTR 8570-2

★★★★☆

Jazz pianist Julie Lamontagne has been very much involved in pop music these last few years, accompanying among others Québécois singer Isabelle Boulay. *Opus jazz* sees her return to her first love: pieces from the classical repertoire that left a mark on her during childhood and her years of piano studies. On this solo recording, she revisits and arranges this fertile repertoire to her fancy. To those who enjoyed the classically-influenced projects of Brad Meldau or Dan Tepfer—who brilliantly took on the *Goldberg Variations* last year—Lamontagne's recording may seem a little demure, but it nevertheless shows uncommon sensitivity and elegance. The timeless melody of Fauré's *Pavane* serves as introduction and sets the tone. Next come arrangements of



albeit arranged in a minor key) and Chopin tunes. With Chopin, she allows herself greater improvisational freedom, just as she does with André Mathieu's "Prélude romantique", admirably adapted here. A rich, colourful suite dedicated to Debussy and riddled with reminiscences of Gershwin follows, and the CD ends as it began, with a "Pavane", this time Ravel's. The disc, created with a sense of enjoyment, respect and the breaking down of stylistic barriers, is also infused with the influence of Fred Hersch—to whom Julie Lamontagne owes much—without corrupting either the jazz or the classical side of the music. The only quibble here is the disc's jacket cover, which oddly looks like a Christmas CD.

## Cordâme: Lieux imaginés

Malasartes musiques MAM 015

★★★★☆

Madrid, Buenos Aires, Madagascar, Riga and Brest—these are all real places of real inspiration to bass player Jean-Félix Mailloux. They are also imagined places, in that he has never set foot there; this does not, however, prevent him from immersing himself in these

places in order to better imagine them. With its third disc, *Cordâme* returns to its roots—the string trio formula (violin, cello, and double bass). We travel along with a composer skilled in melody and arrangement. "Vancouver" conjures up a tango, and the inevitable flamenco of "Madrid" manages to avoid easy clichés with its rhythm and melody, both rendered expressively by the strings. What's more these portraits of imaginary places do not fall prey to the obligatory reference to regional folklore; their inspiration and portraiture are more elaborate than a compositional approach based on mere pastiche or simple exercises in style. Still, a note here recalls a flute, a pizzicato sequence there resembles percussion and, a little later, a melody would seem to emanate from an erhu (a two-string Chinese violin). The acoustics of the Gesù Church suit the trio very well with its full, rich, warm sound. There are many emotions in this musical travelogue that lifts off effortlessly and touches down ever so sweetly. Enchanting.



• In concert Friday, April 27  
(See Jazz+calendar for time and place)

TRANSLATION: ARIADNE LIH

# Out of the Cool and into the Hot

by **MARC CHÉNARD**

Of all the ways to classify jazz, the temperature metaphor (*cool* versus *hot*) is commonly used by critics and music-lovers alike. It may well be inadequate, subjective as it is, but at the very least it distinguishes between musical processes, separating those more contained in their dynamics and others more resolutely energetic and intense. Here are two groups at opposite ends of this thermometric scale, both of which will be appearing on local stages early this month. Given the nature of these two extreme examples, it is hard to imagine a listener who would enjoy both equally, but then again it may well be that some who like it hot may well dig it cool, too.

**Vincent Gagnon: Himalaya**

Effendi FND117

Quebec pianist Vincent Gagnon presents, in his sophomore effort on Montreal's stalwart jazz label, a ten-track, 46-and-a-bit-minute program. Of the pieces, two are by the leader, another pair is credited to alto sax player Alain Boies, one cut is penned by the other sax player Michel Côté, and a final one is by percussionist Michel Lambert; the remaining tracks are concise group improvisations for trio ("Débâcle," 1:16) and quintet ("Perdide," 4:09). An advertisement included with the disc describes its contents as "inspired and melodic jazz." These few words are enough to give the astute listener a good idea of the product. Lyrical and free of excess, this disc altogether is totally in keeping with the jazz aesthetic prevailing in the province's capital. Even when it falls into a firmer swing, for instance in the bluesy "Anitaville" with its Monk-like strains, the dissonances so typical of the Master are toned down, while the soloists play well within their capabilities. But when the performers allow themselves a little more daring, as they do in the two group pieces, they do so furtively and far too shyly to leave a mark on the listener. Metaphorically speaking, this music is somewhat like a nicely groomed



hairdo where any stray locks are hardly visible or deftly hidden beneath a collar. No doubt the pianist is fond of the ECM aesthetic—and this record bears its imprint, for better and for worse.

• In concert on April 4, 27 and 28. (See Jazz+ calendar for times and places.)

**Ballister: Mechanisms**

Clean Feed CF245CD

If Gagnon's music flows as peacefully as a quiet brook, Dave Rempis's will knock you over with the force of a flash flood from the very first notes of "Release Levers", one of three long-winded, cutting-edge group improvs of 20, 16 and 28 minutes respectively. If the previous disc's music was clean cut all the way, this one really shears it off. Let there be no doubt here that this tenor and alto sax player draws inspiration from the dense, vibrant urban environment of Chicago, known for its gritty blues and experimental post free-jazz scenes. Some will recognize Rempis from his supporting role in the Vandermark Five—likewise for the cellist heard here, Fred Lonberg-Holm—the pugnacious Norwegian drum wizard Paal Nilsson-Love stoking the fires. This trio pulls out a lot of stops, and their recording is very much in the lineage of a now "classic" free-jazz style, with long, explosive passages that cool down just long enough for listeners to catch their breath before the next eruption. The titles of the other pieces ("Clapstock" and "Roller Nuts") link to the album title, *Mechanisms*. While listening to these gentlemen go all out, one can only think of the grinding gears of heavy machinery. Seen in this light, the music also bears similarity to styles as ear-shattering as metal or punk rock. While it takes a lot of stamina to sustain full throttle assaults like these, a certain (if not unavoidable) degree of aimlessness ensues when playing hell-bent for leather at all times, and no onslaught of rapid-fire gestures can ever make up for a lack of conceptual design and artistic purpose stemming from it.



• In concert on April 7. (See Jazz+ calendar for time and place.)

TRANSLATION: ARIADNE LIH

## BOOK NOTES AND BLUE NOTES

by **FÉLIX-ANTOINE HAMEL**

**Guillaume Belhomme: Way Ahead - Jazz en 100 autres figures**

Le mot et le reste, 2011, 435 pages  
ISBN: 9782360540174

In 2009, Le Mot et le reste, a Paris-based publisher, issued a book by Guillaume Belhomme, an attuned contemporary jazz and improvised music critic for *Jazz Hot* and *Les Inrockuptibles* magazines and the *Le son du grisli* blog. The book, entitled *Giant Steps—Jazz en 100 figures*, is a practical guide to jazz consisting of 100 portraits of jazz's most famous musicians, organized according to year of birth, an original touch—ranging from King Oliver to Ken Vandermark. This

formula of short biographical notes followed by a selection of five important albums (complemented by additional recommended listenings), was taken up again last year with *Way Ahead—Jazz en 100 autres figures*. While its predecessor was first and foremost a guide to the basics, this sequel turns out to be a fascinating effort not by virtue of form or style (Belhomme's syntax is frequently irritating), but by the choice of featured musicians. While a good third of it is devoted to musicians who could have appeared in the first volume (i.e. Benny Carter, Teddy Wilson and Zoot Sims), the rest of it is devoted to iconoclasts, originals, musicians confined to the margins of jazz history, the likes of Pee Wee Russell, Herbie Nichols Anthony Ortega among others. Bel-

homme is surely a devotee of free improvisation and his choices among younger musicians certainly reveal his preferences, but this editorial decision has the virtue of giving an added angle to the book, namely, to present a good introduction to some musicians about whom little French-language literature exists. In fact, an English translation of this book would be also very welcome for its updated focus on the music.



LSM

TRANSLATION: ARIADNE LIH



ÉRIC LAGACÉ performs with Oliver Jones on Friday the 20<sup>th</sup>.

# JAZZ+

All concerts subject to change without prior notice. Unless otherwise stated, all phone numbers listed are within the 514 area code.

All times listed are PM.

**Wed. 4** » Pianist Vincent Gagnon performs the music of his recording *Himalaya*.

Maison de la culture du Plateau-Mont-Royal [872-2266] 8:00 (Further performances on Fri. 27 and Sat. 28 at 5:00 and 10:00 at Place Deschamps, at the back of Place des Arts.)

» *Mercredismusics*, weekly series of improvised musics. 9:00 [Schedule online: [www.casaobscura.com](http://www.casaobscura.com)]

**Thur. 5** » Singer Kellylee Evans pays tribute to Nina Simone. Maison de la culture Marie-Uguay. [872-2044] 8:00

» *Autour de Bill Evans*. (Frank Lozano

quartet). Maison de la culture Rosemont – La Petite-Patrie. [872-1730] 8:00

» From Amsterdam, vocalist Norbert Kægging and his quartet. Upstairs Jazz Bar. 8:30 [931-6808]

» Pianist John Roney and friends. (Artist of the month at the Resto-bar le dièse onze.) [223-3543] 8:30 [Return engagements on the 12<sup>th</sup> and 19<sup>th</sup>.]

**Fri. 6** » Ugetsu (tribute to Art Blakey and the Jazz Messengers under the direction of bassist Dave Watts). Upstairs. 8:30

» Jean-Pierre Zanella Quartett. Le dièse onze. 8:30

**Sat. 7** » From Chicago, Dave Rempis and Ballister. Casa del Popolo [284-0122] 9:00

**Tues. 10** » The Urban Quintet. Upstairs Jazz Bar. 8:30

» Parc-X Trio and Circles. Casa del Popolo. 9:00

» *Les mardis Spaghetti*, weekly series of improvised music at the Cagibi. 9:30 [Schedule online at [www.myspace.com/mardispaghetti](http://www.myspace.com/mardispaghetti)]

**Thur. 12** » Vincent Dionne and *Brubeck en fête*. Maison de la culture Rosemont – La Petite-Patrie. [872-1730] 8:00

**Fri. 13** » Vibraphonist Jean Vanasse and his quartet. Le dièse onze. 8:30

**Sat. 14** » Tenor saxophonist Jean-Christophe Bénéy and his quartet. Le dièse onze. 8:30

**Mon. 16** » 14th annual benefit concert of the Vanier Cegep Big Band for the school's scholarship fund. 7:30. Guest of honor Katie Malloch, emcee Oliver Jones. [Tickets and information: 744-7500]

**Tues. 17** » From Germany, Thomas Lehn (synthesizer) with Jean Derome, Joane Hétu, Malcolm Goldstein and Alexandere Saint-Onge. (Experimental improvised music) Casa del Popolo. 8:00

**Thur. 19** » *Doubossar*. (Saxophonist Damian Nisenon quartet with live painting by Poli Wilhelm.) Maison de la culture de Côte-des-Neiges. [872-6889]. 8:00

**Fri. 20** » Oliver Jones and Éric Lagacé. Benefit concert at the Conservatoire de musique et d'art dramatiques de Montréal. 8:00 [Tickets: Admission (1-855-790-1245/ [www.admission.com](http://www.admission.com)) or at the Conservatoire's box office. Information: 514 873-4031, ext. 221.]

» From Toronto, tenor saxophonist Pat LaBarbera with John Geggie (b.), Nick Fraser (drs.) and John Roney (pno). Upstairs Jazz Bar. 8:30.

**Sat. 21** » Oliver Jones trio. Maison culturelle et communautaire de Montréal-Nord. [328-5640]. 8:00

» Tenor saxophonist Joel Miller and his quartet. Upstairs Jazz Bar. 8:30

Frank Lozano and his quartet. Le dièse onze. 8:30

**Sun. 22** » The Châteauguay Tenors featuring Cameron Walls and Al McLean. *Power Jazz* series, Segal Centre for the Performing Arts. [739-7944] 8:00

**Thur. 26** » Trio Bomata. Maison de la culture Marie-Uguay. 8:00

» Vocalist Jessica Vigneault and her quartet. Upstairs Jazz Bar. 8:30

**Fri. 27** » Cordâme – *Lieux imaginés*. Auditorium le Prévost. [872-6131] 8:00

**Fri. 27, Sat. 28** » Tribute to Coltrane by Yannick Rieu and François Bourassa. Le dièse onze. 8:30

**Sat. 28** » Back Talk Organ Trio + 1. Upstairs Jazz Bar. 8:30

**Sun. 29** » Pianist Arden Arapyan. Upstairs Jazz Bar. 8:30

## IN MAY

**Wed. 2** » Guitarist Sylvain Picard and his trio. Upstairs Jazz Bar. 8:30

» Jean Derome and Charity Chan (pno) with special guest, guitarist Fred Frith. Casa del Popolo. 9:00

**Thurs. 3** » Vocalist Suzanne Tremblay and her octet. (Record launch) Upstairs Jazz Bar. 8:30

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**McGill Chamber Orchestra**  
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[info@ocm-mco.org](mailto:info@ocm-mco.org)  
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**Montreal Chamber Orchestra**  
514-285-2000 x4 (tickets),  
514-871-1224 (info)  
May 7

**Musica Orbium**  
[treasurer@musicaorbium.org](mailto:treasurer@musicaorbium.org)  
(please email ONE week prior to concert)  
April 22

**Orchestre Nouvelle Génération**  
[orchestrenrg@gmail.com](mailto:orchestrenrg@gmail.com)  
April 18

**Les Idées heureuses**  
514-285-2000x4 • April 6

**National Arts Centre Orchestra**  
1-888-991-2787 (ARTS),  
[www.nac-cna.ca](http://www.nac-cna.ca) PROMO code ADO, TEEN  
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**Orchestre symphonique de Drummondville**  
819-477-1056,  
[billetterie@artsdrummondville.com](mailto:billetterie@artsdrummondville.com) • April 4, 25

**Segal Centre for Performing Arts**  
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# REGIONAL CALENDAR

from April 1 to May 7, 2012

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## MONTREAL REGION

Unless indicated otherwise, events are in Montréal, and the area code is 514. Main ticket counters: **Admission** 790-1245, 800-361-4595; **Articulée** 844-2172; **McGill** 398-4547; **Place des Arts** 842-2112; **Ticketpro** 908-9090

**CHBP** Chapelle historique du Bon-Pasteur, 100 Sherbrooke Est, 872-5338

**Ciné-Met MTL1** (for MetOp\_HD live broadcasts) Cinéplex Odeon Place Lasalle, 7852 Champlain; Cinéma Banque Scotia, 977 Ste-Catherine Ouest; Cinéma StarCité Montréal, 4825 Pierre-de-Coubertin; Cinéplex Odeon Quartier Latin, 350 Émery (près St-Denis & Maisonneuve); Cinéplex Odeon Cavendish Mall, 5800, boul. Cavendish; Cinéma Colisée Kirkland, 3200 Jean-Yves, Kirkland; Cinéma Colossus Laval, 2800 Cosmodôme, Laval; Cinéplex Odeon Brossard, 9350 boul. Leduc, Brossard; Cinéplex Odeon Boucherville, 20 boul. de la Montagne, Boucherville; Cinéma Capitol St-Jean, 286 Richelieu, St-Jean-sur-Richelieu

**Ciné-Met MTL2** (for MetOp\_HD Encore broadcasts) C-

néplex Odeon Place Lasalle, 7852 Champlain; Cinéma Banque Scotia, 977 Ste-Catherine Ouest; Cinéma StarCité Montréal, 4825 Pierre-de-Coubertin; Cinéplex Odeon Quartier Latin, 350 Émery (près St-Denis & Maisonneuve); Cinéplex Odeon Cavendish Mall, 5800, boul. Cavendish; Cinéma Colossus Laval, 2800 Cosmodôme, Laval; Cinéplex Odeon Brossard, 9350 boul. Leduc, Brossard; Cinéplex Odeon Boucherville, 20 boul. de la Montagne, Boucherville; Cinéma Colisée Kirkland, 3200 Jean-Yves, Kirkland

**CMM** Conservatoire de musique de Montréal, 4750 Henri-Julien, 873-4031 x221; **SC** Salle de concert; **SR** Salle de récital

**Concu** Concordia University, 848-4848; **OPCH** Oscar Peterson Concert Hall, 7141 Sherbrooke Ouest (Loyola campus)

**ÉSJB** Église St-Jean-Baptiste, 309 Rachel Est

**ÉstVia** Église St-Viateur, 1175 Laurier Ouest (angle Bloomfield), Outremont, 273-8576

**MBAM** Musée des beaux-arts de Montréal, angle Sherbrooke Ouest et Crescent, 285-1600; **SBou** Salle Bourgie, 1339 Sherbrooke Ouest

**MC AC** Maison de la culture Ahuntsic-Cartierville, 10300 Lajeunesse, 1er étage, 872-8749

**MC PMR** Maison de la culture Plateau-Mont-Royal, 465 Mont-Royal Est, 872-2266

**McGU(mc)** McGill University (main campus), 398-4547; **POL** Pollack Hall, 555 Sherbrooke Ouest (coin University); **RED** Redpath Hall, 3461 McTavish (entrance is on the east side of the building); **SCL** Clara Lichtenstein Hall (C-209), 555 Sherbrooke Ouest (coin University); **TSH** Tanna Schulich Hall, 527 Sher-

brooke Ouest (coin Aylmer)

**Ogilvy** Magasin Ogilvy, 1307 Ste-Catherine Ouest; **Tudor** Salle Tudor, 1307 Ste-Catherine Ouest; 5e étage

**Pda** Place des Arts, 175 Ste-Catherine Ouest, 842-2112; **MSM** Maison symphonique de Montréal, 1600 St-Urbain

**ThHC** Théâtre Hector-Charland, 225 boul. l'Ange-Gardien, L'Assomption, 450-589-9198

**Udm** Université de Montréal; **Udm-MUS** Faculté de musique, 200 Vincent-d'Indy (métro Édouard-Montpetit), 343-6427; **B-421** Salle Jean-Papineau-Couture; **B-484** Salle Serge-Garant; **SCC** Salle Claude-Champagne; **Opéramania** projection de vidéos d'opéras; commentaires sur l'ensemble; Michel Veilleux, conférencier; **Udm-Laval** Udm campus Laval, 1700 Jacques-Tétreault (angle boul. de l'Avenir; métro Montmorency), Laval; **Udm-Longueuil** Udm campus Longueuil, 101 place Charles-Lemoyne, bureau 209 (face au métro Longueuil); **Mat Opéramania** Les Matinées d'Opéramania; projection de vidéos d'opéras; commentaires sur chaque scène; Michel Veilleux, conférencier

SECTIONS	PAGE
Montréal and area	22
Quebec City and area	27-28
Ottawa-Gatineau	28
Radio	29

Deadline for the next issue: **April 10**  
 Procedure: [calendar.help.scena.org](http://calendar.help.scena.org)  
 Send photos to [graf@tascena.org](mailto:graf@tascena.org)

### ABBREVIATIONS

**arr.** arrangements, orchestration  
**chef / dir.** cond., conductor  
**(a)** work premiere  
**FD** freewill donation  
**(e)** excerpts  
**FA** free admission  
**FPR** free pass required  
**MC** Maison de la culture  
**O.S.** orchestre symphonique  
**RSVP** please reserve your place in advance  
**S.O.** symphony orchestra  
**x** phone extension

### SYMBOLS USED FOR REPEAT PERFORMANCES

→ indicates dates (and regions if different) for all repeats of this event within this calendar.  
 ← indicates the date (and region if different) of the fully detailed listing (includes title, works, performers, and dates of all repeats within this calendar) corresponding to this repeat.

**Please note:** Except otherwise mentioned, events listed below are concerts. For inquiries regarding listed events (e.g. last minute changes, cancellations, complete ticket price ranges), please use the phone numbers provided in the listings. Ticket prices are rounded off to the nearest dollar. Soloists mentioned without instrument are singers. Some listings below have been shortened because of space limitation; all listings can be found complete in our online calendar.

- 5pm. McGU(mc) RED. FA. **McGill Chamber Music Ensembles.** 398-4547. (→ 20 + 5 10 12 16)
- 5:30pm. Udm-MUS B-484. EL. **Classe de Lise Daoust, flûte.** 343-6427
- 7:30pm. ÉSJB. 10\$. Les grands ensembles. Debussy: Nocturnes; Rossini: Petite Messe solennelle. **O.S. du Conservatoire; chœur du Conservatoire; chœur de l'école secondaire Joseph-François-Perrault; Louis Laviguer, chef.** 873-4031
- 7:30pm. Udm-MUS B-484. EL. Mornpou, Leo Brouwer, Dowland, Bach. **Classe de Peter McCutcheon, guitare.** 343-6427
- 8pm. CHBP. LP. Denis Plante. **Tango Boréal.** 872-5338
- 8pm. McGU(mc) TSH. FA. **Graduate Seminar.** Jazz Composition. 398-4547
- 8pm. McGU(mc) RED. FA. **Chamber Music Ensembles.** 398-4547. (← 17)
- 8pm. McGU(mc) POL. FA. **McGill Percussion Ensembles.** 398-4547
- 8pm. McGU(mc) SCL. FA. **Piano Ensembles.** 398-4547

### Monday 2

- 1:30pm. CMM SC. EL. **Andréanne Guay, chant.** 873-4031
- 2:30pm. CMM SC. EL. **Geoffroy Thauvette-salvas, chant.** 873-4031
- 3:45pm. CMM SC. EL. **Emilie Baillargeon, chant.** 873-4031
- 4pm. McGU(mc) SCL. FA. **Class of Kyoko Hashimoto, piano.** 398-4547
- 4:50pm. CMM SC. EL. **Jennifer Pyra, chant.** 873-4031
- 7:15pm. CMM SC. EL. **Odé Bilodeau-Bergeron, chant.** 873-4031
- 7:30pm. McGU(mc) TSH. \$10. **McGill Jazz Orchestra 3; Dominic Rossi, director.** 398-4547
- 7:30pm. McGU(mc) POL \$3.00. Bruckner, Messiaen, Ross Whitney, Ernst Toch, Kim Codner, Milton Nascimento, William Schinistine, Richard Genée. **McGill University Chorus; François Ouimet, director.** 398-4547



INFORMATION  
 (514) 871-1224  
[www.mco-ocm.qc.ca](http://www.mco-ocm.qc.ca)

## DOMTAR LAUREATES CONCERT SERIES 2011-2012

Conductor: Wanda Kaluzny

MONDAY, MAY 7, 2012



Harp Concerto in C Major  
 by J. G. Albrechtsberger  
 Soloist: Valérie Milot

Symphony no. 33  
 in B-flat Major, KV319  
 by W. A. Mozart

Rhapsody (Four dances for strings)  
 by V. Davies

Sinfonia in E-flat Major  
 op. 9, no. 2 by J. C. Bach

This concert is sponsored by:

**NORTON ROSE**



Venue: Bourgie Concert Hall of the Montreal Museum of Fine Arts  
 1339 Sherbrooke Street W.  
 Ticket office: (514) 285-2000 option 4



- ▶ 7:30pm. Udm-MUS B-484. EL. Mozart, Weber, Brahms, Lutoslawski, Poulenc. **Classe d'André Moisan, clarinette.** 343-6427
- ▶ 8pm. CHBP. 30-50\$. Société de Musique de Chambre de Montréal. Handel, Schubert, Brahms. **Arianna Warsaw-Fan, violon; Velitchka Yotcheva, violoncelle; Patrice Laré, piano.** 483-2021
- ▶ 8pm. McGU(lm) RED. FA. Schulich Year of Early Music. **McGill Early Music Ensembles.** 398-4547. (→ 5)

## Tuesday 3

- ▶ 10:30am. CMM SC. 10\$. Cours de maître. **Hilary Hahn, violon.** 873-4031
- ▶ 1:30pm. ÉstVia. EL. **Jocelyn Lafond, orgue.** 873-4031
- ▶ 1:30pm. Udm-Laval. 12\$. Mat\_Opéramania. Rossini: Il Barbiere di Siviglia. **David Malis, Jennifer Larmore, Richard Croft, Renato Capecci, Simone Alaimo; Alberto Zedda, chef.** 790-1245, 343-6479. (→ 10)
- ▶ 3pm. ÉstVia. EL. **Emmanuel Bernier, orgue.** 873-4031
- ▶ 3:30pm. McGU(lm) SCL. FA. Piano Tuesdays. 398-4547
- ▶ 4:30pm. ÉstVia. EL. **Gabrielle Tessier, orgue.** 873-4031
- ▶ 7:30pm. McGU(lm) TSH. FA. Digital Composition Studio Alumni. 398-4547
- ▶ 7:30pm. McGU(lm) POL \$10. David Gillingham: Walking Angels; David Maslanka: Traveler; Michael Colgrass: Urban Requiem; Bernstein (arr. C. Grundman): Slava. **McGill Wind Symphony; Gillian Mackay, cond.** 398-4547
- ▶ 7:30pm. Udm-MUS B-484. EL. **Classe de Jean-Marc Bouchard, improvisation.** 343-6427
- ▶ 8pm. ÉSJB. 30\$. Mozart: Requiem; Beethoven: Messe en do majeur. **Ensemble vocal Polymnie; Choeur du Musée d'art de Joliette; Ensemble Sinfonia de Montréal; Louis Laviguer, chef; Sasha Djihanian-Archambault, Emma Parkinson, Nils Brown, Desmond Byrne.** 450-449-0758
- ▶ 8:30pm. Udm-MUS SCC. EL. Debussy, Gershwin. **Kim-Élisabeth Savoie-Thibault, piano.** 343-6479

## Wednesday 4

- ▶ 1:30pm. CMM SR. EL. **Erica Rothschild, flûte.** 873-4031
- ▶ 1:30pm. Udm-Longueuil. 12\$. Mat\_Opéramania. Lully: Atys. **Bernard Richter, Stéphanie d'Ortrac, Emmanuelle de Negri, Nicolas Rivenc; William Christie, chef.** 790-1245, 343-6479. (→ 11)
- ▶ 2:30pm. CMM SR. EL. **Jonathan Laperle, flûte.** 873-4031
- ▶ 3:30pm. CMM SR. EL. **Julie Potvin-Turcotte, flûte.** 873-4031
- ▶ 5pm. CMM SR. EL. **Alex Héon-Goulet, flûte.** 873-4031
- ▶ 6pm. McGU(lm) SCL. FA. **String Area.** 398-4547
- ▶ 7pm. Udm-MUS B-484. EL. Debussy, Durante, Brahms, Scarlatti, Fauré, Schubert, Weber. **Classe de Mark Pedrotti, chant.** 343-6427
- ▶ 7:30pm. MC AC. LP. Babel Musiques. *Musiques transes du Moyen-Orient et d'Amérique du Nord.* Compositions de Katia Makdissi-Warren. **Ensemble OktoÉcho; Katia Makdissi-Warren, dir.; Thunder Mountain Singers; Anouar Barrada, chant soufi; Nina Segalowitz, chant inuit; Hélène Martel, chant jazz; Ziad Chbat, flûtes; Jérôme Guilleaume, DJ.** 872-8749
- ▶ 7:30pm. McGU(lm) Multimedia Room, 527 Sherbrooke O. (corner Aylmer). 0\$ RSVP [www.cirmmt.mcgill.ca/activities/](http://www.cirmmt.mcgill.ca/activities/) live-cirmmt. Réseaux présente Akousma live@CIRMMT. **Annette Vande Gorne, Francis Dhomont, compositeurs.** 398-4547
- ▶ 7:30pm. McGU(lm) RED. 50\$. Schulich Year of Early Music. Schütz: Die sieben Worte Jesu Christi am Kreuz; Musikalische Exequien. **Cappella Antica; Valerie Kinslow, directeur.** 398-4547
- ▶ 7:30pm. McGU(lm) POL \$12. Wagner: Rienzi, ouverture; Liszt: Piano Concerto #1; Berlioz: Symphonie fantastique. **McGill S.O.; Alexis Hauser, directeur; Marek Krowicki, piano.** 398-4547. (→ 5)
- ▶ 7:30pm. MBAM SBOU. 25-50\$. Fondation Arte Musica. A. Scarlatti: Stabat Mater; Legrenzi, Bertali, Marini: musique de chambre. **Les Violons du Roy; Bernard Labadie, chef; Shannon Mercer, soprano; Meg Bragle, mezzo.** 285-2000, 800-899-6873
- ▶ 8pm. Concu OPCH. \$0-5. Music Department, student concerts. **Jazz Choir.** 848-4848
- ▶ 8pm. MC PMR. LP. Vincent Gagnon: Himalaya; etc. **Vincent Gagnon, piano.** 872-2266
- ▶ 8pm. McGU(lm) TSH. FA. Advanced Jazz Composition. 398-4547
- ▶ 8pm. PdA MSM. 40\$. Les grands concerts du mer-

- credi I. Prokofiev: L'Amour des trois oranges, suite; Concerto pour violon #1; Ana Sokolovic: Concerto pour orchestre; Debussy: La Mer. **O.S. de Montréal; Stéphane Denève, chef; Hilary Hahn, violon.** 842-9951. (→ 5)
- ▶ 8pm. THHC. 60-62\$. Série Jazz. Miller: In The Mood; Moonlight Serenade; Chattanooga Choo Choo; String Of Pearl; Tuxedo Junction. **Glenn Miller Band (orchestre, chanteurs).** 450-582-6714

## Thursday 5

- ▶ 1pm. CMM SC. EL. **Julien Lamontagne, percussion.** 873-4031
- ▶ 2pm. MBAM SBOU. 20-40\$. Fondation Arte Musica; Série Concerts Espresso (reprises écourtées du concert de la veille, animées par les chefs, sans entracte). A. Scarlatti: Stabat Mater. **Les Violons du Roy; Bernard Labadie, chef; Shannon Mercer, soprano; Meg Bragle, mezzo.** 285-2000, 800-899-6873
- ▶ 2:30pm. CMM SC. EL. **Vincent Séguin, percussion.** 873-4031
- ▶ 5pm. McGU(lm) TSH. FA. **Chamber Music Ensembles.** 398-4547. (← 1)
- ▶ 7pm. MC AC. EL. Babel Musiques. Conférence. *Musique juive et multiples mouvances.* **Henri Oppenheim, musicien.** 872-8749
- ▶ 7:30pm. McGU(lm) Multimedia Room, 527 Sherbrooke O. (corner Aylmer). 0\$ RSVP [www.cirmmt.mcgill.ca/activities/](http://www.cirmmt.mcgill.ca/activities/) live-cirmmt. Réseaux présente Akousma live@CIRMMT. *Les fondateurs de Réseaux.* **Jean-François Denis, Gilles Gobeil, Robert Normandeau, compositeurs.** 398-4547
- ▶ 7:30pm. McGU(lm) POL \$12. **McGill S.O., Krowicki.** 398-4547. (← 4)
- ▶ 7:30pm. Théâtre Outremont, 1248 Bernard Ouest. 20\$. *Horizons Est.* Smetana: La Fiancée vendue, ouverture; Kodály; Dances de Galanta; Bartók: Le Mandarin merveilleux. **Orchestre Métropolitain; Julian Kuerti, chef; Stéphane Tétrault, violoncelle.** 495-9944
- ▶ 7:30pm. Udm-MUS B-421. EL. Brahms, Liszt, Scriabine, Debussy, Martin. **Classe de Paul Stewart, piano.** 343-6479
- ▶ 8pm. MC AC. LP. Babel Musiques. *Musique juive d'Europe de l'Est (ashkénaze, judéo-espagnole, arabe; arr. Henri Oppenheim).* **Magillah; etc.** 872-8749
- ▶ 8pm. McGU(lm) SCL. FA. **Jazz Combos.** 398-4547. (→ 12)
- ▶ 8pm. McGU(lm) TSH. FA. **Chamber Music Ensembles.** 398-4547. (← 1)
- ▶ 8pm. McGU(lm) RED. FA. Schulich Year of Early Music. **Early Music Ensembles.** 398-4547. (← 2)
- ▶ 8pm. PdA MSM. 40\$. Les grands concerts du jeudi 2 Power Corporation du Canada. **OSM, Hilary Hahn.** 842-9951. (← 4)
- ▶ 8pm. Théâtre de la Ville, Salle Pratt & Whitney, 150 Gentilly Est, Longueuil. 25-55\$. Série Grands concerts. *Méditation et exubérance.* Massenet: Méditation de Thaïs; Saint-Saëns: Introduction et Rondo capriccioso; Berlioz: Symphonie fantastique. **O.S. de Longueuil; Marc David, chef; Boson Mo, violon.** 450-670-1616

## Friday 6

- ▶ 3pm. MBAM SBOU. 13-40\$. Fondation Arte Musica. *Concert de la Passion.* Graupner: Considérations sur les souffrances de notre Sauveur. **Ensemble des Idées heureuses; Les Plaisirs d'Orphée, quatuor vocal; Florian Heyerich, chef; Swan-tje Hoffmann, violon; Geneviève Soly, orgue.** (14h conférence: Florian Heyerich, Geneviève Soly, La tradition de la musique de la Passion en Allemagne: les cycles de Christoph Graupner) 285-2000 x4. SVA/BAT
- ▶ 7:30pm. PdA MSM. 50-70\$. Handel: Messiah. **Orchestre de chambre I Musici de Montréal; Choeur du Studio de Musique Ancienne de Montréal; Jean-Marie Zeitouni, chef; Dominique Labelle, Matthew White, Antonio Figueroa, Michael Dean.** 982-6038 / 866-842-2112
- ▶ 7:30pm. Udm-MUS B-421. 9\$. Opéramania. Verdi: La Traviata. **Renée Fleming, Joseph Calleja, Thomas Hampson, Eddie Wade, Sarah Pring; Antonio Pappano, chef.** 343-6479
- ▶ 8pm. CHBP. LP. *Concert spirituel du Vendredi Saint.* Liszt: Via Crucis. **Jean Marchand, piano; Françoise Faucher, narration.** 872-5338
- ▶ 8pm. ÉSJB. 40-55\$. *Grand concert du Vendredi saint.* Beethoven: Missa Solemnis. **Choeur universitaire de Lausanne; Choeur de l'UQAM; Orchestre de la Société Philharmonique de Montréal; Miklós Takács, chef; Eugène Husaruk, violon; Chantal Dionne, Johanne Patry, Steeve Michaud, Marc Boucher.** (300 artistes sur scène) 790-1245, 842-2112



# concert PREVIEW

STUDIO DE MUSIQUE ANCIENNE DE MONTRÉAL

by RENÉE BANVILLE, LAURA BATES, CRYSTAL CHAN, MARIE-ASTRID COLIN and JACQUELINE VANASSE

## MONTREAL

### SCARLATTI'S STABAT MATER WITH LES VIOLONS DU ROY

Bernard Labadie and Les Violons du Roy present *Stabat Mater*, a religious work composed by Alessandro Scarlatti in 1724. The composition is a setting of an 18<sup>th</sup>-century text reflecting upon the suffering of Mary, mother of Jesus. Soloists: Shannon Mercer, soprano, and Meg Bragle, mezzo-soprano. The program also includes works by Legrenzi, Bertali and Marini. Wednesday the 4<sup>th</sup> at 7:30 p.m. and Thursday the 5<sup>th</sup> at 2:30 p.m., Salle Bourgie. [www.violonsduroy.com](http://www.violonsduroy.com) **RB**

### SOPRANO ANNA CATERINA ANTONACCI'S CANADIAN DEBUT

The Société d'art vocal de Montréal presents *La Belle Époque*, an intimate recital featuring Italian soprano Anna Caterina Antonacci, one of the most original and dynamic singers of her generation. She will be accompanied by American pianist Donald Sulzen, a member of the Munich Trio. On the program: Cimara, Fauré, Hahn, Tosti and R. Strauss. Thursday the 5<sup>th</sup> at Salle Bourgie. [www.artvocal.ca](http://www.artvocal.ca) **RB**

### REFLECTION AND EXUBERANCE

L'Orchestre symphonique de Longueuil, conducted by Marc David, invite you to a concert featuring violinist Boson Mo performing *Méditation de Thaïs* by Massenet. Also on the program, *Rideau et fanfares* by Bertrand, *Introduction et rondo capriccioso* by Saint-Saëns and *Symphonie fantastique* by Berlioz. Thursday the 5<sup>th</sup>. [www.osdl.ca](http://www.osdl.ca). **MC**

### SMAM AND I MUSICI DE MONTRÉAL: AN EASTER OFFERING

On Good Friday, I Musici de Montréal and conductor Jean-Marie Zeitouni will perform Handel's *Messiah*. Featuring the Studio de musique ancienne de Montréal and soloists Dominique Labelle, soprano, Matthew White, counter-tenor, Antonio Figueroa, tenor and Michael Dean, bass. Friday the 6<sup>th</sup> at 7:30 p.m., Maison symphonique. [www.imusici.com](http://www.imusici.com) **RB**

### FRÉDÉRIC CHOPIN AND GEORGE SAND: A LOVE STORY

In a romantic, candle-lit setting, pianist Milena Trifonova and actress Alexandrine Agostini will perform a retelling of the passionate, flamboyant and stormy love story of composer Frédéric Chopin and writer George Sand. Maison de la culture Côte-des-Neiges, Tuesday the 17<sup>th</sup> at 8:00 p.m. [www.accesculture.com](http://www.accesculture.com) **RB**





## Monday 16

- ▶ 4pm. Udm-MUS B-484. EL. Mozart, Gounod, Fauré, Debussy, Tosti, Haydn. **Classe de Rosemarie Landry, chant.** 343-6427. (→ 22)
- ▶ 4:30pm. Udm-MUS B-421. EL. **Classe de David Martin, cuivres.** 343-6479
- ▶ 5pm. McGU(m) TSH. FA. **Chamber Music Ensembles.** 398-4547. (← 1)
- ▶ 6:30pm. Udm-MUS B-484. EL. Elizabeth Raum, Shostakovich, Sulek, Lars-Erik Larsson. **Mélissa Desjardins, trombone; Louise-Andrée Baril, piano.** 343-6427
- ▶ 7:30pm. McGU(m) POL. \$10. Offr. Carmina Burana. **Schulich School Singers; EMS8 Senior Chorale; Jordan de Souza, cond.; McGill Percussion Area students; Stéphane Mayer-Paradis, Michael Shannon, piano; Ellen McAteer, Chris Oliveira, Jonathan Christopher.** 398-4547



▶ 7:30pm. PdA MSM. 20-45\$. *Viennese Evening.* Schubert: La jeune fille et la mort (arr. Mahler); Schumann: Quintette pour piano, op.44; Pierre Mercure: Divertissement. **Orchestre de chambre McGill; Marouan Benabdallah, piano.** 842-2112. SVA/BAT

- ▶ 7:30pm. Udm-MUS SCC. EL. **Atelier de musique contemporaine de l'Université de Montréal; Lorraine Vaillancourt, chef.** 343-6427
- ▶ 7:30pm. Udm-MUS B-421. EL. Chopin, Liszt, Prokofiev, Brahms. **Classe de Marc Durand, piano.** 343-6479
- ▶ 8pm. McGU(m) RED. FA. Master's Recital. **Lukus Uhlan, baritone.** 398-4547
- ▶ 8pm. McGU(m) TSH. FA. **Chamber Music Ensembles.** 398-4547. (← 1)
- ▶ 8:30pm. McGU(m) SCL. FA. **Tabla Ensemble.** 398-4547
- ▶ 8:30pm. Udm-MUS B-484. EL. Mahler, Gröndahl, Eric Ewazen, Sandford. **Simon Jolicoeur-Côté, trombone.** 343-6427

## Tuesday 17

- ▶ 9:30am. CMM SR. EL. **Marc-Alain Caron, basson.** 873-4031
- ▶ 1:30pm. CMM SC. EL. **Mathieu Vaillancourt, piano.** 873-4031
- ▶ 3pm. CMM SC. EL. **Alexandra Gorlin-Crenshaw, piano.** 873-4031
- ▶ 4:30pm. CMM SC. EL. **Xavier Rousseau, piano.** 873-4031
- ▶ 5pm. Udm-MUS B-484. EL. Beethoven, Haydn, Mozart, Schubert, Martinu, Brahms. **Classe de Jutta Puchhammer, musique de chambre.** 343-6427. (→ 20h)
- ▶ 5pm. Udm-MUS B-421. EL. **Classe de Claude Richard, violon.** 343-6479. (→ 19)
- ▶ 6:30pm. PdA MSM. 30\$. *Musique de chambre. L'Allemagne entre musique et littérature.* Schumann: Phantasiesstücke pour piano, violon et violoncelle; Brahms: Trio pour piano et cordes #1. **Andrew Wan, violon; Brian Manker, violoncelle; André Laplante, piano; Pascale Montpetit, lectrice.** 842-9951
- ▶ 7:30pm. Udm-MUS B-421. EL. **Classe de Jean Saulnier, piano.** 343-6479
- ▶ 8pm. ConCU OPCH. \$0-5. Music Department, student concerts. **Jazz Improvisation 2. Class of Gary Schwartz.** 848-4848
- ▶ 8pm. Udm-MUS B-484. EL. **Classe de musique de chambre.** 343-6427. (← 17h)

## Wednesday 18

- ▶ 10:30am. CMM SC. EL. **Esther Nadeau, violon.** 873-4031
- ▶ 1pm. CMM SC. EL. **Signe Bone, violon.** 873-4031
- ▶ 1:30pm. Udm-Longueuil. 12\$. Mat. *Opéramania.* Verdi: Falstaff. **Gabriel Bacquier, Karen Armstrong, Richard Stilwell, Marta Szirmai, Max-René Cosotti; Georg Solti.** 790-1245, 343-6479. (→ 25)
- ▶ 2:30pm. CMM SC. EL. **Marie-Aude Turcotte, violon.** 873-4031
- ▶ 4pm. CMM SC. EL. **Ryan Truby, violon.** 873-4031
- ▶ 5pm. Udm-MUS B-421. EL. **Classe de Maneli Pirzadeh, piano.** 343-6479
- ▶ 8pm. CHBP. 10-20\$. SMCQ Série Hommage/Ana Sokolovic. *Salon des Compositeurs 1.* Ana Sokolovic In Between; Michael Oesterle; Higgs Ocean; Linda Catlin Smith: In the High Branches. **Quatuor Bozzini; Evergreen club Contemporary Gamelan.** 872-5338
- ▶ 8pm. ConCU OPCH. \$0-5. Music Department, student concerts. **Class of Gregory Chaverdian, piano and chamber ensembles.** 848-4848

▶ 8pm. Udm-MUS SCC. 24-35\$. *Fête tzigane.* Enesco: Rhapsodie roumaine #1; Dinicu: Hora staccato; Debussy: Quatuor à cordes; Prokofiev: Ouverture



sur les thèmes juifs. **Orchestre Nouvelle Génération; Airat Ichmouratov, chef, clarinette; Veronica Ungureanu, violon, voix; Robert Margaryan, violon; Alexandru Sura, cymbalum; Zhengyu Chen, piano.** 587-2477. SVA/BAT

## Thursday 19

- ▶ 10am. CMM SC. EL. **Yoanna Ivanova Prodanova, violoncelle.** 873-4031
- ▶ 11:30am. CMM SR. EL. **Eric Dufour, hautbois.** 873-4031
- ▶ 2:30pm. CMM SR. EL. **Rachèle Pelletier-Tremblay, clavecin.** 873-4031
- ▶ 3:45pm. CMM SR. EL. **Nicolas Delisle-Godin, clavecin.** 873-4031
- ▶ 5pm. Udm-MUS B-421. EL. **Classe de violon.** 343-6479. (← 17)
- ▶ 6pm. MBAM SBou. 13-25\$. Fondation Arte Musica: Les 5 à 7 en musique. *Le vent de l'Est.* Bartók: 2 Chants folkloriques; Dvořák: 2 Danses slaves; Janáček: Sur un sentier recouvert: Nos soirées, Bonne nuit; 3 Danses moraves; Farkas: Danses hongroises du 17<sup>e</sup> siècle. **Marie-Andrée Benny, flûte; Lise Beauchamp, hautbois; Simon Aldrich, clarinette; Michel Bettez, basson; Louis-Philippe Marsolais, cor.** 285-2000, 800-899-6873
- ▶ 7pm. ÉSJB. FA. Master's Recital. **Jonathan Vromet, organ.** 398-4547



▶ 7:30pm. Centre Segal des arts de la scène, 5170 chemin Côte-Ste-Catherine. 15-25\$. Women of the World Series. **Térez Montcalm.** 739-7944. SVA/BAT

- ▶ 7:30pm. Udm-MUS SCC. EL. **Les Grands Vents de Montréal; David Martin, chef.** 343-6427
- ▶ 8pm. CHBP. LP. Bartók, Beethoven, Mozart. **Nouveau Quatuor Orford.** 872-5338
- ▶ 8pm. ConCU OPCH. \$0-5. Music Department, student concerts. **Jazz Ensemble "Electric".** 848-4848

## Friday 20

- ▶ 11:15am. CMM SC. EL. **David Bouchard, violoncelle.** 873-4031
- ▶ 12pm. Ogilvy Tudor. 20\$/30\$ avec lunch. Arion Orchestre Baroque présente les concerts Croque-Baroque. *Fête baroque.* 355-1825
- ▶ 1pm. CMM SR. EL. **Gaspard Daigle, contrebasse.** 873-4031
- ▶ 6:30pm. MBAM SBou. 20-40\$. Fondation Arte Musica: Tableaux en musique. *Hommage à Lyonel Feininger.* Kurt Dietmar Richter: Feininger Impulse; Bilder keiner Ausstellung; Feininger: Fugues #1-2. **Louise Bessette, piano.** 285-2000, 800-899-6873
- ▶ 7pm. Udm-MUS B-421. 9\$. *Opéramania.* Rameau: Zoroastre. **Anders J. Dahlin, Evgueny Alexiev, Sine Bundgaard, Anna Maria Panzarella, Lars Arvidson; Christophe Rouset, chef.** 343-6479
- ▶ 7:30pm. CMM SC. 100\$. **Oliver Jones, piano; Eric Lagacé, contrebasse.** 873-4031
- ▶ 8pm. CHBP. 10-20\$. *Salon des compositeurs 2.* **Quatuor Bozzini.** 872-5338
- ▶ 8pm. Collège Laval, Théâtre Marcellin-Champagnat, 275 Laval (St-Vincent-de-Paul). Laval. 5-30\$. Théâtre d'art lyrique de Laval. Sylvain Cooke/Thérèse Toussaint: Évangéline (création). **Sylvain Cooke, chef.** 450-687-2230. (→ 22)
- ▶ 8pm. ConCU OPCH. \$0-5. Music Department, student concerts. **Big Band.** 848-4848
- ▶ 8pm. Église St-Joachim, 2 Ste-Anne, Pointe-Claire. 8-16\$. Grands concerts. *Salsa baroque: musique baroque d'Amérique latine.* Murcia, Martin y Coll, Zipoli. **Ensemble Caprice.** 630-1220
- ▶ 8:30pm. Théâtre du Vieux-Terrebonne, 866 St-Pierre, Terrebonne. 43\$. Les beaux concerts. **Sinfonia de Lanaudière, Hervieux.** 450-492-4777. (← 15)
- ▶ 9pm. MC AC LP. Les vendredis cannibales. Chant de plusieurs langues; reggae, soukous, rigodon, kompa, cumbia, salsa, etc. **Ouanani.** 872-8749

## Saturday 21

- ▶ 1pm. Église Immaculée-Conception, 4201 Papineau. FA. Master's Recital. **Shawn Potter, organ.** 398-4547
- ▶ 2pm. CHBP. EL. À la rencontre du NEM. *Autour de la musique de Yves Daoust.* Yves Daoust: nouvelle oeuvre. **Nouvel Ensemble Moderne; Lorraine Vaillancourt, chef.** 343-5636
- ▶ 7pm. Mountainside United Church, 4000 The boul. (6 Lansdowne), Westmount. 12-15\$. *Concert bénéfice au profit des programmes des jeunes de jeunesse au Soleil.* **Choeur de l'Église Mountainside; EMS8 Junior Choir; chorale junior du Choeur des enfants de Montréal; chorale junior du Choeur des enfants de la Rive-sud; Choeur des enfants du Conservatoire de McGill; Montréal Chinese Children's Choir; orchestre de chambre de l'école FACE**
- ▶ 7:30pm. Udm-MUS SCC. EL. *Concert annuel.* Musique



Cellist ALBAN GERHARDT

## APRIL AT THE CHAPELLE HISTORIQUE DU BON-PESTEUR

**APRIL 6:** A traditional Good Friday concert; actress Françoise Faucher and pianist Jean Marchand will perform the spiritual *Via Crucis* by Liszt. **APRIL 12:** Singers from the Atelier lyrique will perform Bizet's *Docteur Miracle* as well as excerpts from Bizet operas. **APRIL 13:** Violinist Julie-Anne Derome performs works by Boulez, Sokolović and McKinley. Two renowned baritones will take the stage at la Chapelle this month: Marc Boucher on the 15<sup>th</sup> and Étienne Dupuis on the 22<sup>nd</sup>. La Chapelle will also host two reputable quartets: New Orford Quartet on the 19<sup>th</sup> and Ensemble Magellan on the 26<sup>th</sup>. [www.ville.montreal.qc.ca/chapellebonpasteur](http://www.ville.montreal.qc.ca/chapellebonpasteur) **RB**

## CELLIST ALBAN GERHARDT AT LMMC

Music lovers will fondly remember the young cellist that charmed audiences with his original interpretations and irreproachable musical instincts. Following his début with the Berlin Philharmonic in 1991, Alban Gerhardt has gone on to establish himself as one of the greatest cellists of his generation. He made his Montreal début with the Ladies' Morning Musical Club in September 2007 in a recital for solo cello. This marks his third appearance at LMMC. Sunday April 15<sup>th</sup> at 3:30 p.m., Pollack Hall. [www.lmmc.ca](http://www.lmmc.ca) **RB**

## DUETS FOR CLARINET AND PIANO

Pianist François Zeitouni and clarinetist Stéphane Fontaine (principal clarinet of l'Orchestre symphonique de Québec) perform a concert featuring repertoire for piano and clarinet. On the program: *Duo for clarinet and piano in E flat*, Op. 15 by Norbert Burgmüller, *Sonata in E flat*, Op. 120 No. 2 by Johannes Brahms, *Fantasiestücke*, Op. 73 by Schumann, *Nocturne* by Jacques Hétu and *Rhapsodie pour clarinette et piano* by Debussy. Maison de la culture Rosemont-La Petite-Patrie, Friday the 20<sup>th</sup> at 8:00 p.m. [www.accesculture.com](http://www.accesculture.com) **RB**

## ENSEMBLE CAPRICE PRESENTS SALSA BAROQUE

Led by Matthias Maute, Ensemble Caprice presents a collection of Latin American and Spanish music from the 17<sup>th</sup> and 18<sup>th</sup> centuries. Latin American baroque music can be described as a fusion of European harmonies and counterpoint, African rhythms and Amerindian style; this unique combination gave rise to a multitude of musical forms. The concert is a lively and dynamic exploration, presented as a part of Conseil des arts de Montréal en tournée. Maison de la culture Plateau-Mont-Royal, Sunday the 22<sup>nd</sup> at 3:30 p.m. [www.ensemblecaprice.com](http://www.ensemblecaprice.com) **RB**

## RISING STARS AT NOUVEL ENSEMBLE MODERNE

Winner of two Prix d'Opus for *Concert of the Year – Modern and contemporary music*, the NEM has always actively supported up and coming musicians. This spring, the NEM will highlight the talents of two young soloists, as well as composer Christopher Mayo. The concert will open with the Montreal premiere of Mayo's *Clean Room Design: sous les mers*, which he composed for the NEM as a part of the New Music Sessions 2010. Next, we will hear violonist Mira Benjamin perform a piece by Philippe Leroux. Cellist Stéphane Tétreault's performance of André Prévost's composition will complete the program, following the projection of *Menuhin: Présence... je me souviens*. The film by James



**Flórez, Michele Pertusi, Jennifer Black, Jane Bunnell; Evelino Pidò, chef.** 343-6479  
 ▶ 8pm. CHBP. LP. Karen Young. **Trio Karen Young.** 872-5338

## Saturday 5

- ▶ 2pm. Ogilvy Tudor. 22-32\$. Série Ogilvy. **I Musici, Feyer.** 982-6038. (← 3) SVA/BAT  
 ▶ 7:30pm. CMM. 10-30\$. Journées du quintette à vent. **Marseille en concert.** Milhaud: La Cheminée du Roy René; Mozart/L. Marliac: Don Giovanni; L. Guérinel: Six Bagatelles; Médiatissées; Tomasi: Cinq Danses Profanes et Sacrées. **Quintette à vent de Marseilles.** 790-1245  
 ▶ 8pm. Église St-François-Xavier, 994 Principale, Prévost. 20\$. **Métamorphoses. Arturo Nieto-Dorantes, piano.** 450-436-3037  
 ▶ 8pm. ÉstViva. 20-25\$. Handel: Dixit Dominus, HWV 232; Vivaldi: Dixit Dominus, RV 595; Zelenka: Dixit Dominus, ZW 68. **Choeur Les Voix de la montagne; Ensemble Les Idées heureuses; Bruno Dufresne, chef; Frédéric Drolet, Karine Boucher, sopranos; Emma Parkinson, mezzo.** 739-4302  
 ▶ 8pm. Église Ste-Famille, 560 boul. Marie-Victorin, Boucherville. 15-30\$. Britten: Quartet #3, op.94; Einjuhani Rautavaara: Die erste Elegie; Esenvalds: Legend of the walled-in woman; O'Regan: The Ecstasies Above. **Quatuor Bozzini; voces boreales; Michael Zaugg, chef.** 531-4909  
 ▶ 8pm. PdA MSM. 40\$. Les grands samedis OSM. **OSM, Freire.** 842-9951. (← 3)

## Sunday 6

- ▶ 2pm. ThHC. 33\$. Série Classique. **Carmen JMC.** 450-589-9198. (← 29/4) SVA/BAT  
 ▶ 2:30pm. PdA MSM. 40\$. Les dimanches en musique. **OSM, Freire.** 842-9951. (← 3)  
 ▶ 3pm. Église catholique de St-Lambert, 41 lorne, St-Lambert. 10-25\$. **A Bouquet of Mystical Songs.** Mozart: Messe en do majeur, K.257 "Credo-Messe"; Vaughan Williams: Five Mystical Songs; Ruter. **St-Lambert Choral Society; David Christiani, cond.; Choeur des jeunes du Québec; Pierre Barrette, cond.** 450-465-3522. SVA/BAT  
 ▶ 3:30pm. CHBP. LP. **Ensemble Morpheus.** 872-5338  
 ▶ 3:30pm. CMM. 10\$. Journées du quintette à vent. **Hommage à Jean Françaix.** Français: L'heure du berger; Gabriel Thibaudeau (création). **Pentaédre; Francis Perron, piano; gagnants du Concours Jean Françaix de Pentaédre.** 790-1245  
 ▶ 3:30pm. McGU(lmc) POL. 15-35\$. LMMC Concerts. Haydn, Bartók, Schubert. **American String Quartet.** 932-6796  
 ▶ 4pm. Centre Pierre-Péladeau, Salle Pierre-Mercure, 300 Maisonneuve Est. **Concert du 47e anniversaire.** Brahms: Quatuor, op.67; Britten: Variations and fugue sur un thème de Frank Bridge; Milhaud: Scarra-mouche; Jean Cousineau: De la France au Québec; Suite queue leu leu. **Les Petits Violons; Jean Cousineau, dir.** 987-6919, 274-1736  
 ▶ 4pm. Église Ste-Marguerite-Bourgeoys, 286 Elgar (Île-des-Sœurs), Verdun. 12-15\$. **Souffle du printemps.** Handel, Bach, Pergolesi, Félix Leclerc, Gilles Vigneault, Donald Patriquin, Luc Plamondon, Michel Rivard, Claude Léveillé, G. Piantadosi. **Chorale chanteurs; Barbara Cwiorek, chef; Xavier Rousseau, piano; François Leclerc, violoncelle.** (suivi d'un vin et fromage) 769-6210  
 ▶ 7:30pm. CMM. 10-30\$. Journées du quintette à vent. **À deux, c'est mieux.** Français: Sept Danses extraites des Malheurs de Sophie; N. Gilbert: La danse étrange de Sergueï Ivanovitch; J. Mouquet: Sinfonietta; Caplet: Suite persane; Poulenc/Françaix: Musique pour faire plaisir. **Pentaédre; quintette à vent de Marseilles.** 790-1245  
 ▶ 8pm. McGU(lmc) RED. 15-30\$. Montréal Choral Institute presents. **Legends.** Britten: Quartet #3, op.94; Einjuhani Rautavaara: Die erste Elegie; Esenvalds: Legend of the walled-in woman; O'Regan: The Ecstasies Above. **Quatuor Bozzini; voces boreales; Michael Zaugg, cond.** 531-4909

## Monday 7

- ▶ 6:30pm. PdA MSM. 30\$. Musique de chambre. Schoenberg: Pierrot lunaire. **Andrea Ikker, flûte; Jürgen Key, clarinette, clarinette basse; Arben Spahi, violon; Peter Wopke, violoncelle; Sophie Raynaud, piano; Annegeer Stumphius, soprano; Kent Nagano, chef.** 842-9951



▶ 8pm. MBAM SBou. 15-40\$. Mozart: Symphonie #33, KV.319; Victor Davies: Quatre danses pour cordes: Rhapsodie; Albrechtsberger: Concerto pour harpe; J.C. Bach: Sinfonia, op.9 #2. **Orchestre de chambre de Montréal; Wanda Kaluzny, chef; Valérie Milot, harpe.** 871-1224, 285-2000 x4. SVA/BAT



Unless indicated otherwise, events are in Québec, and the area code is 418. Main ticket counter: **Bilettech** 670-9011, 800-900-7469

**Ciné-Met Québec** (for MetOp\_HD broadcasts) Cinéplex Odeon Beauport, 825 Clémenceau, Beauport; Cinéplex Odeon Ste-Foy, 1200 boul. Duplessis, Ste-Foy

**GTQ** Grand Théâtre de Québec, 269 boul. René-Lévesque Est, 643-8131, 877-643-8131: **SLF** Salle Louis-Frédette

**PalM** Palais Montcalm, 995 place d'Youville, 670-9011: **SRJ** Salle Raoul-Jobin

**ULav** Université Laval, Cité universitaire, Québec: **SHG** Salle Henri-Gagnon (3155), Pavillon Louis-Jacques-Casault (Faculté de musique)

## APRIL

- 1 2pm. GTQ SLF. 25-40\$. Festival Mozart en quatre temps. **Mozart à l'heure du cocktail.** Mozart: Divertimento #17, K.334; Sérénade #10, K.361 "Gran partita". **O.S. de Québec; Kenneth Slowik, chef.** (19h Prélude au concert: présentation musicologique des oeuvres au programme) 643-8486, 877-643-8486
- 1 8pm. Ulav SHG. EL. **Classe de Patricia Fournier, chant; Jean-François Mailloux, Marie Fortin, piano.** 656-7061
- 2 8pm. GTQ SLF. 25-40\$. Festival Mozart en quatre temps. **Mozart au salon.** Mozart: Sérénade, K.525 "Une petite musique de nuit"; Concerto pour violon #5, K.291 "Turc"; Symphonie #29, K.201. **O.S. de Québec; Kenneth Slowik, chef; Mayumi Seiler, violon.** (19h Prélude au concert: présentation musicologique des oeuvres au programme) 643-8486, 877-643-8486
- 2 8pm. Ulav SHG. 5-10\$. Grands ensembles. Rachmaninov. Danses symphoniques, op.45; Borodin: Prince Igor, ouverture; Tchaïkovsky: Eugene Onegin, "Ja vas liubliu"; Puccini: Manon Lescaut, "Tra voi belle". **O.S.; Airat Tichmouratov, chef; David Henrique de Souza, ténor.** 656-7061
- 3 12pm. Ulav SHG. EL. **Classe de David Jacques, guitare.** 656-7061
- 3 8pm. GTQ SLF. 25-40\$. Festival Mozart en quatre temps. **Mozart pour ses fans.** Mozart: Adagio et Fugue, K.546; Concerto pour piano #25, K.503; Symphonie #40, K.550. **O.S. de Québec; Kenneth Slowik, chef; Anton Kuerti, piano.** (19h Prélude au concert: présentation musicologique des oeuvres au programme) 643-8486, 877-643-8486
- 4 8pm. GTQ SLF. 25-40\$. Festival Mozart en quatre temps. **Divin Mozart.** Mozart: Symphonie #41, K.551 "Jupiter"; Requiem, K.626. **O.S. de Québec; Choeur de POSQ; Kenneth Slowik, chef; Karina Gauvin, Allyson McHardy, Thomas Cooley, Alexandre Sylvestre.** (19h Prélude au concert: présentation musicologique des oeuvres au programme) 643-8486, 877-643-8486
- 4 8pm. Ulav SHG. EL. **Classes de Jean-Sébastien Bernier et Anne Thivierge, flûte; Marie Fortin, piano.** 656-7061
- 5 8pm. Ulav SHG. EL. **Classes de cuivres. Classe de James C. Lebens, trombone; classe de Trent Sanheim, trompette; classe d'Anne-Marie-Larose, cor; classe de Lance Nagels, tuba; Jean-François Mailloux, piano.** 656-7061
- 6 8pm. GTQ SLF. 38-81\$. Club musical de Québec. Schulhoff, Eisler, Weill, Piazzolla, Brel; succès de Piaf. **Quatuor Vogler; Ute Lemper, chanteuse.** 643-8131, 877-643-8131
- 6 8pm. PalM SRJ. 20-57\$. Série Rencontres. A. Scarlatti: Stabat Mater; Legrenzi, Bertali, Marini: musique de chambre. **Les Violons du Roy; Bernard Labadie, chef; Shannon Mercer, soprano; Meg Bragle, mezzo.** 641-6040, 877-641-6040
- 7 12pm. Ciné-Met Québec. 19-26\$. Metropolitan Opera in High-Definition, Live. **Manon.** (← 7 Mon-

Dormeyer evokes the final rehearsal of the work, attended by André Prévost. Salle Bourgie, Wednesday the 25<sup>th</sup>. [www.lenem.ca](http://www.lenem.ca) **RB**

## OSM TAKES YOU TO SPAIN

Be transported by the sounds of Spain on April 27<sup>th</sup> at 10:30 a.m. The OSM, under the direction of conductor-in-residence Nathan Brock, will perform some of the most popular and beloved melodies from the Spanish repertoire, including excerpts from de Falla's ballet *The Three-Cornered Hat*, the suite from Bizet's *Carmen* and Ravel's *Rhapsodie espagnole*. The program will also include Canadian composer Alexina Louie's *Arc*, performed by Richard Robert, solo violin with the OSM. [www.osm.ca](http://www.osm.ca) **JV**

## ARION - HEROINES AND FEMMES FATALES

Through the expressive vocalism of the wonderful Karina Gauvin, Arion will pay tribute to Handel's favorite diva, Anna Maria Strada. Harpsichordist Alexander Weimann will lead Arion through dazzling opera arias and instrumental works by Handel, Leo, Porpora, Porta, Vinci and Vivaldi. A lecture with Claudio Ricignulo will be offered one hour prior to each concert. Salle Bourgie, Friday the 27<sup>th</sup> and Saturday the 28<sup>th</sup> at 8:00 p.m., Sunday the 29<sup>th</sup> at 2:00 p.m. [www.arionbaroque.com](http://www.arionbaroque.com) **RB**

## QUEBEC CITY

### FROM BRAHMS AND DVOŘÁK TO VIVALDI WITH LES VIOLONS DU ROY

Join Les Violons du Roy on April 13<sup>th</sup> at 2:00 p.m. in Palais Montcalm's salle Raoul-Jobin for a performance of works for two pianos, choir and soloists by Brahms and Dvořák. Featuring La Chapelle de Québec and two exceptional, local pianists, Jimmy Brière and Maneli Pirzadeh.

On April 20<sup>th</sup> at 2:00 p.m. in the Palais Montcalm's salle Raoul-Jobin, bassoonist Mathieu Lussier will join Les Violons du Roy as guest conductor and soloist. This concert will highlight the virtuosity of the ensembles' musicians as soloists as well as to appreciate the beauty of the bassoon in concertos by Vivaldi and his contemporaries. [www.violonsduroy.com](http://www.violonsduroy.com) **JV**

## ART SONGS AND ARIAS

Winner of the 2011 Prix d'Excellence pour les Arts et la Culture de la Fondation de l'Opéra de Québec, mezzo-soprano Priscilla-Ann Tremblay turns from the opera stage to the recital hall in a program of art songs and opera arias. Joined by pianist Rachel Martel, who is celebrating her 50-year career, they will give two performances: Saturday the 14<sup>th</sup> at l'espace Hypérion and Saturday the 21<sup>st</sup> at la Scène Lebourgneuf. A member of the Lyric Brigade, Tremblay studied voice at McGill and the Université de Montréal, and is preparing for her European tour in July 2012. [www.priscilla-anttremblay.com](http://www.priscilla-anttremblay.com) **LB**

## CANADA AND RUSSIA: A CELEBRATION

In collaboration with the Centre Moscou-Québec, pianist Natalya Labiau and singer Lili Lorenzana-Bilodeau will perform works by both Russian and Canadian composers. The program includes works by Tchaïkovsky, Scriabin, Rachmaninoff, Alain Gagnon and André Mathieu. April 27<sup>th</sup>, in Palais Montcalm's salle D'Youville. [www.palaismontcalm.ca](http://www.palaismontcalm.ca) **JV**

## FROM BERLIN TO PARIS

On April 26<sup>th</sup> at the Grand Théâtre, le Club musical de Québec will present an entertaining concert on the theme "Berlin nights/Paris days", featuring colourful vocalist Ute Lemper and Quatuor Vogler. The German artists will perform a series of songs from Schulhoff to Brel, paying tribute to Piaf, Kurt Weill and Piazzolla along the way. [www.clubmusicaldequebec.com](http://www.clubmusicaldequebec.com) **JV**

## EVGENY KISSIN AT CLUB MUSICAL DE QUÉBEC

Le Club musical de Québec will welcome the great Russian pianist Evgeny Kissin on April 29<sup>th</sup>, at the Grand Théâtre. Known for his performances of Chopin's works, Kissin will perform a nocturne as



7488

- 28** 7:30pm. Parkdale United Church, 429 Parkdale Ave. 0-155. *Heralding the Spring*. Enesco: Romanian Rhapsody #1; Alexander Arutiunian: Trumpet Concerto; Dvorak: Symphony #6, op.60. **Parkdale United Church Orchestra; Angus Armstrong, cond.; Karen Donnelly, trumpet.** 819-778-3438
- 28** 8pm. St. Thomas d'Aquin Catholic Church, 1244 Kilborn Ave. 3-20\$. **Divertimento Orchestra, Bardston.** <http://www.divertimento.ca>. (← 27)
- 29** 2pm. National Gallery of Canada, Auditorium, 380 Sussex Drive. 16-31\$. Music for a Sunday Afternoon. Turina: Piano Quintet, op.1; Ravel: Shéhérazade; Chausson: Chanson perpétuelle, op.37; Sarasate: Caprice basque, op.27; Respighi: Il Tramonto. **Members of the National Arts Centre Orchestra; Joyce El-Khoury, soprano; Jean Desmarais, piano.** 888-991-2787, 947-7000

## MAY

- 5** 7:30pm. Dominion-Chalmers United Church, 355 Cooper (6 O'Connor). 30-35\$. T. Dubois: Paradis Perdu. **New World Philharmonic Orchestra; Ottawa Classical Choir; New World Philharmonic Society; Michel Brousseau, cond.; Maria Knapik, Rénee Lapointe, Steeve Michaud, Jeffrey Carl.** 725-3063
- 5** 8:30pm. St. Joseph's Church, corner of Wilbrod & Cumberland. \$0-25. *Old Music of the New World*. Don Esteban Salas y Castro: Ave Maris Stella; Misa en Sol Menor; Manuel de Zumaya: Albricias Mortales; Celebren, Publiquen, Entonen y Canten; Juan Pérez Bocanegra: Hanacpachap Cuscucuin; William Billings: Bethlehem; O praise the Lord of Heaven. **Coro Vivo Ottawa; orchestra; Antonio Llaca, cond.; Louise Léveillé, organ; Joan Fearnley, soprano; Jeffrey Boyd, tenor.** 841-3902
- 7** 3pm. NAC Studio, 53 Elgin St. FA. *NAC Orchestra Bursary Competition. 8 finalists.* 888-991-2787, 947-7000



## RADIO

- CBC** Canadian Broadcasting Corporation. cbcc.ca. 514-597-6000, 613-724-1200, 866-306-4636. **R2** Radio Two. Ottawa 103.3FM, Montréal 93.5FM. **SATO** *Saturday Afternoon at the Opera*
- CIBL** **Radio-Montréal** 101.5FM. cibl1015.com. Dim 20h-21h, *Classique Actuel*, les nouveautés du disque classique, avec Christophe Huss
- CIRA** **Radio Ville-Marie.** radiomv.com. 514-382-3913. Montréal 91.3FM, Sherbrooke 100.3FM, Trois-Rivières 89.9FM, Victoriaville 89.3FM. Lun-ven 6h-7h *Musique sacrée*, 10h-11h *Couleurs et mélodies*, 14h30-16h30 *Offrande musicale*, 20h30-21h *Sur deux notes*, 22h-23h *Musique et voix*, sam. 6h-7h30 *Chant grégorien*, 8h30-9h *Présence de l'orgue*, 9h-10h *Diapason*, 12h-12h30 *Sur deux notes*, 13h-13h30 *Dans un moment*, 15h30-16h *Musique traditionnelle*, 20h30-21h *Sur deux notes* (reprise de 12h), 21h-22h *à pleine voix*, 22h-23h Jazz, dim. 6h-7h30 *Chant grégorien*, 13h30-14h30 *Avenue Vincent-d'Indy*, 17h-18h *Petites musiques pour...*, 22h-23h *Chant choral*, 23h-24h *Sans fron-*

*tière*; et pendant la nuit, reprises des émissions du jour

- CJFO** station communautaire francophone, Ottawa-Gatineau. cjfofm.com. Dim 9h-12h *La Mélomanie*, musique classique, avec François Gauthier, melomanie@cjfofm.com
- CJFX** **Radio Classique.** cjfx.ca. 514-871-0995. Montréal 99.5FM. Musique classique 24h/jour, 7 jours/semaine
- CKAJ** Saguenay 92.5FM. www.ckaj.org. 418-546-2525. Lun 19h *Musique autour du monde*, folklore international, avec Claire Chainey, Andrée Duchesne; 21h *Radiarts*, magazine artistique, avec David Falardeau, Alexandra Quesnel, Alain Plante; 22h *Franco-Vedettes*, chanson québécoise et française, avec Audrey Tremblay, Nicolas McMahon, Gabrielle Leblanc; mar 19h *Prête-moi tes oreilles*, musique classique, avec Pauline Morier-Gauthier, Lily Martel; 20h *Bel Canto*, chant classique d'hier à aujourd'hui, avec Claude Poulin, Jean Brassard; 21h *Mélomanie*, orchestres et solistes, avec Claire Chainey; mer 21h *Jazzmen*, avec Claude Poulin, éric Delisle
- CKCU** Ottawa's Community Radio Station, 93.1FM. www.ckcufm.com. Wed 9-11pm *In A Mellow Tone*, host Ron Sweetman
- CKIA** Québec 88.3FM. www.meduse.org/ckiafm. 418-529-9026
- MetOp** *Metropolitan Opera international radio broadcasts*, all with the MetOp orchestra & chorus; live from New York on CBC R2 / diffusés sur SRC EM
- Radio Shalom** Montréal 1650AM. www.radio-shalom.ca. Tue 11pm, Sun 4pm *Art & Fine Living with Jona*, art and culture in Montréal; interviews with artists of the theatre, cinema, opera, jazz, etc., host Jona Rapoport
- SRC** Société Radio-Canada. radio-canada.ca. 514-597-6000. **EM** Espace musique. Montréal 100.7FM; Ottawa 102.5FM; Québec 95.3FM; Mauricie 104.3FM; Chicoutimi 100.9FM; Rimouski 101.5FM. **OPSA** *L'Opéra du samedi*
- WVPR** Vermont Public Radio. www.vpr.net. 800-639-6391. Burlington 107.9FM; can be heard in the Montréal area

## APRIL

- 7** 12pm. CBC R2, SRC EM. MetOp. Massenet: Manon. **Metropolitan Opera Opera and Chorus; Fabio Luisi, cond.; Anna Netrebko, Piotr Beczala, Paulo Szot, David Pittsinger**
- 14** 12pm. CBC R2, SRC EM. MetOp. Verdi: La Traviata. **Metropolitan Opera Opera and Chorus; Fabio Luisi, cond.; Natalie Dessay, Matthew Polenzani, Dmitri Hvorostovsky**
- 21** 11am. CBC R2, SRC EM. MetOp. Wagner: Siegfried. **Metropolitan Opera Opera and Chorus; Fabio Luisi, cond.; Deborah Voigt, Patricia Bardon, Jay Hunter Morris, Gerhard Siegel, Bryn Terfel, Eric Owens**
- 28** 11am. CBC R2, SRC EM. MetOp. Wagner: Die Walküre. **Metropolitan Opera Opera and Chorus; James Levine, cond.; Deborah Voigt, Eva-Maria Westbroek, Stephanie Blythe, Stuart Skelton, Bryn Terfel, Hans-Peter König**

## MAY

- 5** 12pm. CBC R2, SRC EM. MetOp. Janáček: L'Affaire Makropoulos. **Metropolitan Opera Opera and Chorus; Jiri Belohlávek, cond.; Karita Mattila, Kurt Streit, Johan Reuter, Tom Fox**



**TRIO LAJOIE**  
PHOTO Myriam Lafrenière

well as *Piano Sonata No. 3* by the Polish composer. Also on the program: *Sonata No. 14* (Clair de lune) by Beethoven and *Sonata in E flat Minor* by Barber. [www.clubmusicaldequebec.com](http://www.clubmusicaldequebec.com) **JV**

## ELSEWHERE in QUEBEC

## MARC-ANDRÉ HAMELIN DAZZLES IN BUSONI

Marc-André Hamelin, internationally renowned piano virtuoso, will dazzle you with a performance of the rarely performed *Piano Concerto* by Busoni. The concert, conducted by Jacques Lacombe, will also include *Ode funèbre* by Mozart, *Le tombeau de Nelligan* by Hétu and an excerpt from Wagner's *Parsifal*. Friday the 6<sup>th</sup>. [www.ostr.ca](http://www.ostr.ca). **MC**

## OPERA: CARMEN

L'Orchestre symphonique de Sherbrooke presents *Carmen* by Georges Bizet, under the musical direction of Louise-Andrée Baril. The opera is a Jeunesses Musicales du Canada production, complete with costumes, lighting and original staging by Alain Gauthier. Saturday the 14<sup>th</sup>. [www.ossherbrooke.com](http://www.ossherbrooke.com) **MC**

## TRIO LAJOIE

Trio Lajoie was created in 2008 by violonist Ariane Lajoie, cellist Chloé Dominguez and pianist Akiko Tominaga. Join them for an evening popular works by Mozart, Shostakovich and Mendelssohn. Sunday the 22<sup>nd</sup>. [www.spectaclesjoliette.com](http://www.spectaclesjoliette.com) **MC**

## OTTAWA

## NEW ORFORD QUARTET IN TOWN

Would you like a coffee with your concert? The New Orford String Quartet gives a breakfast-hour performance at the Southminster United Church on April 17<sup>th</sup> (coffee really will be served before the concert at 9:45 a.m.) of Mozart's *Quartet in F major* and the Brahms *Sextet in B-flat major*. They'll play both pieces plus Bartók's third string quartet at an evening show the next day at St. Andrew's Presbyterian Church. The quartet has received a lot of praise since coming together in 2009 at the Orford Festival, including winning two Opus awards. They will be joined by Guylaine Lemaire on viola and Julian Armour on cello. [www.neworford.com](http://www.neworford.com) **CC**

## YOUNG CANADIANS STAR IN HANDEL OPERA

Handel's *Giulio Cesare* will be semi-staged by Thirteen Strings and the Centre for Opera Studies in Italy for one night only, April 27<sup>th</sup> at the Dominion-Chalmers Church. Under the direction of Tom Diamond and conducted by Kevin Mallon, Claire Desevigne (Cleopatra), Maude Brunet (Sesto), and Jillian Yemen (Giulio Cesare) lead a cast of young up-and-coming Canadian singers. [www.thirteenstrings.ca](http://www.thirteenstrings.ca) **CC**

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# REVIEWS

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## Beethoven: The Middle Sonatas

Stewart Goodyear, piano

Marquis 7 74718 15112 4 (CD1: 51 min 47s /

CD2: 64 min 41s)

★★★★☆

Beethoven is habit-forming—just ask Stewart Goodyear. This new release represents the Canadian pianist's second installment in his quest to record all the Beethoven Sonatas.



The big news is that Goodyear will attempt the super-human feat of playing all 32 sonatas in a single day—that's a total of 103 movements and 10 hours of playing time! The event will take place at Koerner Hall in Toronto on June 9, co-produced by the Luminato Festival and the Royal Conservatory of Music. You could say Goodyear's Ottawa appearance when he played all the sonatas in three days in July 2010 was a bit of a trial run and stamina builder. In the meantime, you can take it in smaller doses. This double-disc set contains six sonatas, including a magical reading of Op. 27, No. 2 "Moonlight" and a mercurial Op. 31, No. 2 "Tempest." Other pianists may have similar bravura technique or flair for drama, but Goodyear's version is particularly winning for its clarity, elegance without sentimentality, idiomatic (but never idiosyncratic) interpretation, and its strong sense of architecture. Recorded in Glenn Gould Studio in fall 2010, the sound is clear and warm. The booklet contains informative notes (English only) written by the artist himself. This is a welcome addition to the discography of Beethoven Sonatas and one of the most significant releases in the (still young) 2012.

JOSEPH K. SO

## Rachmaninoff: Concerto No. 4/ Scriabin: Prometheus – The Poem of Fire

Alain Lefèvre, piano; Orchestre symphonique de Montréal/Kent Nagano

Analekta AN 2 9288

★★★★☆

The fast pace at which conductor Kent Nagano drives the Orchestre symphonique de Montréal at the opening of Rachmaninoff's *Fourth Piano Concerto* is a good harbinger for this first complete recording of the work's original 1926 version. Pianist Alain Lefèvre seamlessly takes up the tempo and plays flowing lines with clear articulation. The slow second mo-



vement is played with romance and ends in heartfelt arpeggios.

Rachmaninoff made two different cuts in 1928 and 1941 to arrive at 824 bars. The Nagano and Lefèvre partnership shows that the original 1016-bar version was no mistake, a masterpiece in fact. Lefèvre traverses the difficult third movement with alacrity, with only a couple of bars in the middle lacking focus.

The CD is coupled with a fine performance of Scriabin's *Prometheus: the Poem of Fire*. Recorded live at Maison symphonique, this official first recording at Montreal's new concert hall is vibrant and exposes the full spectrum of orchestral sound.

WAH KEUNG CHAN

## Mascagni: Cavalleria Rusticana/ Leoncavallo: Pagliacci

Plácido Domingo, Tatiana Troyanos, Teresa Stratas, Sherrill Milnes, Vern Shinall; The Metropolitan Opera Orchestra and Chorus/James Levine

Sony DVD 88697910089 (152 min)

★★★★☆

From the Met video archives comes this double-bill of *Cav 'n Pag*, as it's affectionately called. It's good to have all the principals in top form, in an opulent production. The Zeffirelli production may appear a little quaint now, but it set the standard for operatic realism three decades ago. In glorious voice—save for one minor crack near the start of *Pagliacci*—Domingo does double-duty, doing full

justice to both Turridu and Canio. His intensity as the Clown in the confrontation scene is a perfect match for the in-candescent Nedda of Teresa Stratas, in one of her best roles, and in much fresher voice than the 1994 telecast opposite Luciano Pavarotti.

The late and much lamented Greek-American mezzo Tatiana Troyanos was a rather mature Santuzza, capturing the dark, tragic quality of this character perfectly. Sherrill Milnes was a terrific Tonio, with none of the vocal problems that plagued him a few short years later. Also noteworthy was the Silvio of Canadian baritone Allan Monk, his star in the ascent at that time. Videographic technique has come a very long way in 34 years. Back in the "dark ages" of 1978, the picture was fuzzy and dim, the sound somewhat murky, and there were no extreme close-ups we've come to expect. But we are fortunate to have these great artists documented in their primes. Lots of photos are reproduced in the inside cover, but there is almost no text other than the track listings and a brief synopsis of each opera. This is a must-have release for fans of these great artists.

JOSEPH K. SO





# variations ON A THEME

Looking for a change from your go-to classics?

Take a cue from the LSM team as we recommend listening alternatives to the usual masterworks.

## THE MASTERWORK

### Bartók's *The Miraculous Mandarin*, Op. 19 (Composed between 1918-24)

At the termination of World War I and just five years after Stravinsky's scandalously pulsating *Rite of Spring* and the radical harmonies of Debussy's *Ballet Jeux*, Béla Bartók composed one of ballet's pillar works, the infamous *Miraculous Mandarin*. The six-movement ballet features a stormy narrative based on Menyhért Lengyel's publication depicting a "grotesque pantomime" of seduction, debauchery and murder. The tale ignited the post-war spirit. Three gangsters force a young woman to seduce select suitors into their hideout where they are robbed. The three gentlemen callers, musically illustrated through rhythmic counterpoint, are a poor man, a young man, and a wealthy Mandarin bureaucrat. While seduced by the young woman's dance, the gangsters strip the Mandarin of everything. He



keeps his eyes on the young woman, unable to cut his gaze. The gangsters smother and stab him, yet he refuses to die until the young woman allows him to embrace her.

Although an elaborate score was completed in 1918, Bartók did not complete the orchestration until 1924. The premiere took place on November 27, 1926 in Cologne, Germany, a

city full of churches and regulations. The production was considered inhumane and apocalyptic, and Bartók was banned from the stage. He was accused of having an imagination corrupted by political crisis and war. The ballet wasn't performed in his hometown of Budapest until after his death in 1945. The orchestral suite for concert performance incorporates most of the original score continuously instead of each breaking scene.

Unable to fight in World War I, Bartók collected folk songs from soldiers. His orchestration encrypts the emotion which was raised during the wartime period. Harmonically and rhythmically, Bartók conveys an eerie sentiment in every instrument down to the triangle, including cumbersome augmented octaves and sinister glissandos. The seductive dances are exhibited in the provocative clarinet solos and menacing bass licks. **KRISTA MARTYNES**

## ÉRIC CHAMPAGNE RECOMMENDS...



### Benjamin Britten (1913-1976)

*The Prince of the Pagodes*  
Year written: 1957

**Similarities:** *The Prince of the Pagodes* is certainly one of the most underrated ballet scores of the twentieth century. Its expressive power and its eclectic modernism (that recall Stravinsky, Prokofiev, and Lutoslawski,) make it a work as flamboyant and energetic as Bartók's ballet.

**Differences:** Influenced by Canadian composer Colin McPhee, Britten incorporates a great number of Eastern elements into his work (pentatonic scales, polyphonic stratifications, gamelan-inspired effects...) while Bartók is more subtle in his stylistic borrowings (he only uses a pentatonic theme associated with the Mandarin). It is clear that Bartók's score has significantly more metaphysical and universal references than Britten's ballet.



### ESSENTIAL LISTENING:

**Benjamin Britten:**  
*The Prince of the Pagodes*  
London Sinfonietta/Oliver Knussen  
EMI 0005217E

## PAUL E. ROBINSON RECOMMENDS...



### Béla Bartók (1881-1945)

*Bluebeard's Castle*  
Years written: 1911-18

**Similarities:** The scenario for *The Miraculous Mandarin* and the libretto for *Bluebeard's Castle* both have death at the centre of their stories and both have strong erotic overtones. Both scores feature rich and imaginative orchestration and are tremendously exciting.

**Differences:** *The Miraculous Mandarin* is a ballet score and *Bluebeard's Castle* is an opera. One special moment in the opera is the opening of the Fifth Door. Bartók adds an organ and extra brass, the latter usually positioned in the balcony.



### ESSENTIAL LISTENING:

**Bluebeard's Castle**  
Willard White, Elena Zhidkova;  
London Symphony/Valery  
Gergiev  
LSO Live 0685 (2009)

## FRÉDÉRIC CARDIN RECOMMENDS...



### Albert Roussel (1869-1937)

*Bacchus et Ariane*  
Year written: 1930

**Similarities:** Muscular rhythms, colourful orchestrations, modernist harmonies.

**Differences:** The writing for woodwinds is especially lighter and more elaborate, typical of a certain French sensibility. A bit more melodic, dance-like and approachable than Bartók, which will surprise some people considering that it was composed a few years later.



### ESSENTIAL LISTENING:

**La Coronela**  
(*The Lady Colonel*)  
Naxos, 8.552250 (2010)

Hear *The Miraculous Mandarin* concert suite, LIVE:

• Orchestre Métropolitain/Julian Kuerti; April 12  
[www.orchestremetropolitain.com](http://www.orchestremetropolitain.com)

TRANSLATION: LAURA BATES

# Defending music

“It’s important to defend the composers of today.” — LEFÈVRE

by WAH KEUNG CHAN

Pianist Alain Lefèvre is a man of many causes. Best known for promoting the legacy of Canadian composer André Mathieu, Lefèvre is starting a five-year project where he will defend a different composer each year. It’s a good thing he sleeps only four to five hours a night, as his activities, including concert tours, a radio show on Espace musique, and a multitude of advocacy for music and young musicians, don’t leave him much free time.

Last year, Lefèvre’s main project was bringing to life the original 1926 version of Sergei Rachmaninoff’s *Piano Concerto No. 4*, the recording of which has just been released on the Analekta label. When the work was first premiered in Philadelphia in 1927, the composer withdrew it after three performances and made extensive cuts in 1928. Still unhappy, the work was further revised and trimmed to its final 1941 version.

For Lefèvre, the story began five years ago, following a performance of Rachmaninoff’s *Piano Concerto No. 2* at London’s Royal Albert Hall. A woman gave him a copy of the original manuscript, which the Rachmaninoff Estate had released in 2000. Three years ago, Kent Nagano approached Lefèvre to do a recording and the pianist suggested this unknown manuscript, along with Alexander

Scriabin’s *Prometheus*.

According to Lefèvre, the collaboration with Nagano was based on mutual respect. “We spent six hours, just the two of us, talking, and working, and I listened a lot. I have true admiration for him: the man, the musician and the soul.”

For Lefèvre, the 1926 version, at 1,016 bars of music, is a completely different work than the 1941 version, at 824 bars. “The original is one of his best works,” he says. “The 1941 score is very Hollywood and by then Rachmaninoff the pianist was older and he probably cut out the virtuosic parts to appease the public.”

“In the first movement, there is an enormous crescendo, much like [in] a Bruckner symphony; in the 1941 version, it is over three or four pages, while in the original it is taken over 12 pages,” says the pianist. “It’s really tricky rhythmically between the orchestra and the pianist; there are lots of challenges, especially in the third movement.” He manages to remember every detail by marking the fingerings over every note, as he showed me on the score.

Lefèvre’s first performance with Nagano and the OSM took place at Salle Wilfrid-Pelletier last May, but the recording was always planned to take place at the Maison symphonique. Thanks to Radio-Canada’s 75<sup>th</sup> anniversary celebrations, the duo reprised the performance a second time live in concert in September, making this the first recording in the new hall. “It’s a beauty,” he says of the hall.

“For a pianist, you need to hear everything.”

Actually, there was a third performance, as Lefèvre performed the program twice in the same night separated by an intermission, and it’s mostly the second performance of the evening that Analekta took for the recording.

Lefèvre is quite frank about the performances. “In May, I felt the stress of playing it for the first time,” he says. “After a couple more times during the summer, I returned to it with more precision.” Although Lefèvre has his own radio show, he hates to listen to himself, and prefers to leave the editing choices to sound engineer Carl Talbot. “I’m a fast recording guy, as I have almost no retakes,” he explains.

Not one to only champion the unknown works of deceased composers (he is proud of selling 50,000 copies of his five Mathieu CDs and promoting the composer around the world), Lefèvre is turning to the contemporary. At this summer’s Lanaudière Festival, he will premiere François Dompierre’s *24 preludes for piano*, a two-hour performance originally scheduled last year. He will then take it to

Washington and five other cities. It’s a project he’s been living with for the last two years. In January 2013, he will premiere Walter Boudreau’s *Concerto de l’Asile* with the OSM on a commission from Radio-Canada. “It’s important to defend the composers of today,” Lefèvre says, challenging other musicians to do the same. Does he influence the way composers write? “They know my reputation of being a populist. I would be able to defend the music better if the public likes it.”

Recently, Lefèvre spoke out to improve public arts education. Lefèvre is concerned about the future of classical music. “We need to create the next generation of music and art lovers,” he says. “There used to be five or six top piano competitions, now there are a hundred. What are 300 first-, second-, and third-prize winners going to do to survive? When the celebrations for Canada Day and Saint-Jean-Baptiste come around, classical artists are rarely represented. Audiences are getting old, and governments need to invest in the arts to improve civilization.”

For his part, Lefèvre is thrilled to show classical music to 20,000 kids every year. He plays in schools for free. Next year, he will be putting together a series of concerts for young musicians with the Orchestre symphonique de Québec, “trying to make a difference.” **LSM**

www.alainlefevre.com

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- Subscription Series Guide
- International Music and Arts Festivals Guide
- Appearance: April 30
- Ad Deadline: April 23
- Artwork: April 24

## June-July 2012

- The Most Complete Guide to Canadian Festivals (classical music, jazz, folk, world music, theatre, film, dance & visual arts)
- Appearance: June 1
- Ad Deadline: May 25
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# 4 short masses

## ensemble MODULATION's first album



PHOTO Chantal Poulin

by HÉLÈNE BOUCHER

A surprising album has just been launched by a group of passionate choristers and their artistic director. It features repertoire from the French Romantic tradition for equal-voice choir. On March 31<sup>st</sup>, at St. George's Anglican Church, the MODULATION female vocal ensemble released their first album—after 20 years in existence. The disc features four composers: Fauré, Delibes, Ropartz, and La Tombelle and was made with the support of organist Jacques Boucher and soprano Anne-Marine Suire. Lucie Roy, the founder and director of the ensemble, revels in the realization of this project.

### Two decades of MODULATION

Ensemble MODULATION was established in 1991 with the desire to form a women's choir composed of amateur singers. These women sing with passion, are dedicated to choral singing, and succeed in performing high-calibre works. Each member has a job outside the choir, personal commitments and career changes, but when they meet, the magic of harmony comes alive. They are twelve singers,

each with their own musical background, who are committed to the ensemble on a weekly basis. "These women have jobs and busy schedules, but they are putting in hard work vocally and are fully engaged in the ensemble," says Lucie Roy, the head of MODULATION for the past 15 years.

The role is a real privilege for Roy, who gets to wear the hats of both accompanist and director. A core group of singers that adopt the technique of its director has evolved within the ensemble over the last eight years. New voices are grafted around the core of twelve singers. The choir distinguishes itself through its vocal expressiveness and the originality of its repertoire. Confidence and excellent interpretation unites them all. Since 1991, MODULATION has seen sparser periods, with less than 10 singers at times. But with the release of its album on the Espace 21 label, (a project carried out between the summer and end of 2011 in collaboration with the Palazzetto Bru Zane, the centre of French Romantic music) the group holds a place in the Quebec music scene more than ever.



### 4 short masses at the heart of the French Romantic repertoire

The very nature of these four short masses makes for a rare album. A romantic French repertoire unites the two sides of the Atlantic. One follows contact with the granddaughter of the French composer Fernand de La Tombelle, who shared an early work of his with Boucher, who is in Quebec. Roy wanted this link between France and Quebec to be expressed through the album. Another unique feature of the album: each piece—Léo Delibes' (1836-1891) *Messe brève*, Gabriel Fauré's (1845-1924) *Messe basse*, Guy Ropartz's (1864-1955) *Messe brève en l'honneur de sainte Anne* and Fernand de La Tombelle's (1854-1928) *Messe brève*—was designed by the composer specifically for a choir of equal voices. Hearing the musical harmony of female equal-voice choir will appeal to music lovers. For this album, MODULATION benefited from the acoustics of the cathedral of Saint-Hyacinthe, its exceptional Casavant organ, and the talent of Boucher. Boucher has

also recently produced an album under the same label of La Tombelle's oratorio, *Les Sept Paroles de Notre Seigneur Jésus-Christ*, a world premiere recording. The organist of the Saint-Jean-Baptiste church and former Dean of the Faculty of Music at the Université de Montréal brings a unique touch to these 4 short masses by adapting the scores to the twelve voices of MODULATION. For Lucie Roy, the opus will allow fans of choral music to discover the magnificent work of Guy Ropartz, one of her particular favourites.

### The future of equal-voice choral singing

This year Ensemble MODULATION celebrates two decades of singing, its first album, as well as the 15-year appointment of its director Lucie Roy. Already, the idea for a second album has been discussed. For now, the challenge is to expand the horizons of equal-voice repertoire. The solidarity uniting each of the women of MODULATION foretells a happy future. The year 2013 may bring new concerts. To go further and conserve the unique bond of trust between them: this is what guides the choir into the future... **LSM**

TRANSLATION: LAURA BATES



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- 2 – **McGill Jazz Orchestra III**, Domenic Rossi, director  
 Tanna Schulich Hall, 7:30 pm, \$10
- 2 – **McGill University Chorus**, François Ouimet, director, "Tossed Salad"  
 Pollack Hall, 7:30 pm, \$10
- 3 – **McGill Wind Symphony**, Gillian MacKay, guest conductor,  
 Works by Gillingham, Bernstein and others, Pollack Hall, 7:30 pm, \$10
- 4 – **Cappella Antica**, Valerie Kinslow, director, Redpath Hall, 7:30 pm, \$10
- 4/5 – **McGill Symphony Orchestra**, Alexis Hauser, conductor, Marek Krowicki,  
 piano, Liszt Piano Concerto No. 1, Berlioz Symphonie fantastique  
 and other works, Pollack Hall, 7:30 pm, \$12
- 11 – **Angela Cheng and Alvin Chow, piano**, Works by Brahms, Debussy  
 and others, Pollack Hall, 7:30 pm, \$10
- 12 – **Piano Masterclass with Angela Cheng and Alvin Chow**  
 Tanna Schulich Hall, 7:30 pm, \$10
- 13 – **McGill Baroque Orchestra** with Shannon Mercer, soprano, Hank Knox,  
 conductor, Works by Handel, Bach and others, Redpath Hall, 7:30 pm, \$10

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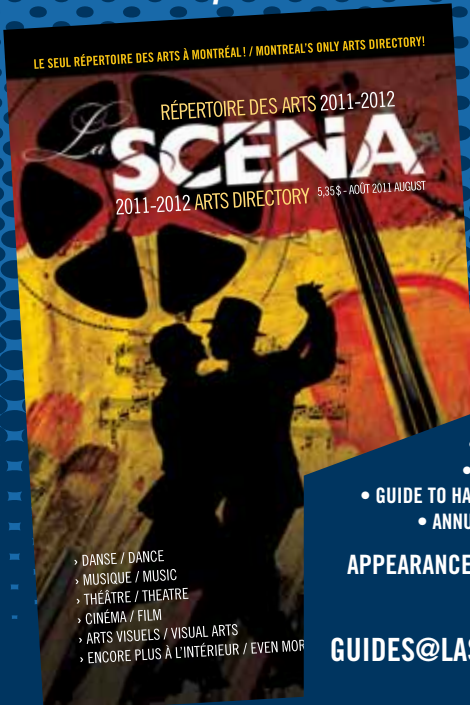
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