SEPTEMBER 2013
VOL. 19-1
5,35 $
CONTENTS

VOL 19-1  SEPTEMBER 2013

4  Denis Gougeon: Happy is he who...
10 INDUSTRY NEWS
12 Canadians Abroad
14 Spotlight on Lakmé and the Bell Song
16 Fall Music Previews
22 JAZZ » ONJ Montreal
24 Fall Arts Picks
GUIDES
28 » Fall Festivals Guide
30 REGIONAL CALENDAR
31 CONCERT PREVIEWS

JAZZ EDITOR
Marc Chénard
PROOFREADERS
Annie Prothin, Dayna Lamothe
ART DIRECTOR
Adam Norris
PRODUCTION MANAGER
Rebecca Anne Clark
Production: graf@scena.org
COVER PHOTO
Alain Lefort
OFFICE MANAGER
Brigitte Objois
SUBSCRIPTIONS + DISTRIBUTION
Jennifer St-Arnaud
ADVERTISING
Jennifer St-Arnau
VOLUNTEERS
Wah Wing Chan, Lilian I. Ligaran, Annie Prothin
ADDRESS
5409, rue Waverly, Montréal (Québec) Canada H2T 2X8
Tél. : (514) 948-2520
Téléc./Fax : (514) 274-9456
info@scena.org www.scena.org
Production – artwork : graf@scena.org
Version imprimée/Print version (La Scena Musicale);
Envois de publication canadienne
Contrat de vente No.40025257

FUNDRAISING
Zoe Toupin
REGIONAL CALENDAR
Eric Legault, Étienne Michel
WEBSITE
Normand Vondray, Michael Vincent
CONTRIBUTORS
Réal Beauchage, Julie Beradino, Éric Champagne, Shira Gilbert, Philippe Gervais, Naomi Gold, Jessica Hill, Marc-Olivier Laramée, Brigitte Objois, Lucie Renaud, Joseph So, Daniel Turp, Jacqueline Vanasse
TRANSLATION
David-Marc Newman, Debbie Miller, Karine Poznanski, Catherine Hine, Elisabeth Gilles, Dayna Lamothe, Rebecca Anne Clark
GUIDE COORDINATOR
Jennifer St-Arnau

DENIS GOUGEON »

After Claude Vivier (2007-2008), Gilles Tremblay (2009-2010) and Ana Sokolović (2011-2012), the Société de musique contemporaine du Québec (SMCQ) has chosen Denis Gougeon as the focus of their 2013-2014 Homage Series.

PHOTO Alain Lefort

LA SCENA MUSICALE, publié sept fois par année, est consacré à la promotion de la musique classique et jazz. Chaque numéro contient des articles et des critiques ainsi que des calendriers. LSM est publié par La Scène Musicale, un organisme sans but lucratif. La Scena Musicale est la traduction italienne de La Scène Musicale. Le contenu de LSM ne peut être reproduit, en tout ou en partie, sans autorisation de l’éditeur. La direction n’est responsable d’aucun document soumis à la revue. / All rights reserved. No part of this publication may be reproduced without the written permission of LSM.

ISSN 1486-0317
THE MCGILL SYMPHONY ORCHESTRA
AT THE MAISON SYMPHONIQUE
SUNDAY NOVEMBER 3 2013 2:00 P.M.

Alexis Hauser, Artistic Director

Giuseppe Verdi: Hymn, March and Dance from Aïda, Act II, Finale
Richard Wagner: Prelude from Act III of Lohengrin
Kajia Saariaho: Laterna Magica
Maurice Ravel: Daphnis Et Chloé, Suite No 2

Information: Schulich School Of Music / 514-398-4547
Tickets: $15 to $30 / Place des Arts Box Office / 514-842-2112

www.mcgill.ca/music
After Claude Vivier (2007-2008), Gilles Tremblay (2009-2010) and Ana Sokolović (2011-2012), the Société de musique contemporaine du Québec (SMCQ) has chosen Denis Gougeon as the focus of their 2013-2014 Homage Series.

By RÉJEAN BEAUCAGE
Prolific composer Denis Gougeon is constantly adding to his catalogue of works, which already numbers more than one hundred pieces for a wide range of configurations, from solo works to orchestral, from vocal to instrumental, from theatre (11 collaborations with Denis Marleau’s Théâtre Ubu) to ballet and opera. Prior to accepting a professorship at the Université de Montréal in 2001, he was one of the very few Quebec composers able to live off his art. His music is admired not only by its interpreters but also by the public; he has received numerous accolades throughout his career, including SOCAN’s Jan V. Matejcek Prize four times (given to the Canadian composer most often played in concert or on the radio).

The SMCQ’s homage honours a composer with wind in his sails, as demonstrated by his recent works: TUTTI! (2013), a commission for the 30th anniversary of Toronto’s Esprit Orchestra; Ah quelle beauté! (2012) for string quartet and actor, commissioned by the Molinari Quartet; Mutation (2011) commissioned by the Nouvel Ensemble Moderne and Opus winner for Creation of the Year 2011; and Toy (Music Box) (2010), for two bamboo flutes and orchestra, which won first prize at the Shanghai International Composition Competition. What’s more, Gougeon’s list of commissions shows no sign of tapering off.

Denis Gougeon was introduced to music through the guitar. “I taught myself guitar when I was 15 years old, classical guitar with Fernando Sor’s music, the Carcassi method, etc. A year later I gave a full one-hour recital. I was completely captivated by the music,” he explains. He studied humanities at the Cégep de Sherbrooke, but his guitar was constantly at his side, and after completing one year he transferred to the École de musique Vincent d’Indy in Montreal to begin undergraduate studies in musicology and classical guitar. “I wanted to understand the principles behind the music,” he says. “My musicology studies revealed a natural talent for composition and a good ear. We were asked to create pastiches, which were so great because we had to imitate Fauré, Bach, Chopin; these imitations helped us understand their style, phrase structure, harmony, rhythm, etc.”

The discovery of different ways of seeing music is crucial for the development of a composer who will create new works for such disparate ensembles as the SMCQ, les Violons du Roy, Molinari Quartet and the OSM, and who can write for the theatre, traditional Chinese instruments and elementary school orchestras with seemingly equal ease and success. “I like to work with performers,” Gougeon explains. “This may be because my wife is a singer (Marie-Danielle Parent, soprano); I love the dynamic that develops with the performers for whom I am writing. Sometimes when I compose I set aside ideas that don’t quite work for the composition at hand but which are good and may serve another piece down the road. Somehow I never end up using those ideas; my inspiration is always driven by my relationship with the performer in the moment.”

John Rea and Gilles Tremblay are two contemporary Quebecois composers whose attitudes and career development have influenced me a lot. Vivier is another; indeed, he has encouraged me from the very beginning of my career,” says Gougeon. “There are a number of parallels between the music of Claude Vivier, which attracts a wide audience (making him one of Quebec’s greatest international ambassadors of contemporary composers), and that of Gougeon. “I believe that music must be im-
HOMAGE SEASON: SOME ESSENTIALS
The SMCQ will kick off the official homage season as part of Culture Days on September 22 at the Salle Pierre-Mercure (Montreal), while Walter Boudreau conducts Heureux qui comme… (Marie-Danielle Parent, soprano) and En accordéon (Joseph Petric, accordion).
On December 8, at Tanna Schulich Hall (Montreal), pianists Brigitte Poulin and Jean Marchand present a Gougeon premiere as well as an arrangement of Claude Vivier’s Palau Dewata that Gougeon made for the occasion.
The Orchestre Symphonique de Laval (Alain Trudel) performs his music on November 5, the Orchestre Symphonique de Trois-Rivières on February 1 (David Hayes) and April 18 (Jacques Lacombe). The Orchestre 21 (Paolo Bellomia) does the same on May 17. However, the essential not-to-be-missed orchestral concert will be presented by the OSM under the direction of Long Yu on February 26 and 27. For the first time, audiences will hear the piece that won the International Composition Competition in Shanghai in 2010: Toy, for two flutes and orchestra, performed by the two original soloists, Quian Jun and Jin Kai [↑].

“...I love the dynamic that develops with the performers for whom I am writing.”

COVER STORY | GOUGEON

Imediately accessible to the listener; we must not draw it out unnecessarily,” he adds. Other characteristics can be traced to Gougeon’s composition professors at the Université de Montréal: “André Prévost received one commission after another; it was extraordinary and I envied him for it; Serge Garant composed sparingly but was deeply involved in the musical community [he was a cofounder of the SMCQ] and served as a model to me in that regard.” Gougeon was an organizer for the concert series Les Événements du Neuf (1978-1990): “Organizing concerts is hard work; it forces you to remain firmly in touch with international trends. It is a very rewarding experience and another way to interact with performers.”

“After I found out that I was going to be honoured in this season’s SMCQ Homage Series, Ana Sokolović [honoured 2012] warned me against composing this year, but I can’t help myself,” he exclaims. A veritable Jack of all trades, passing from music for children (Le piano muet, with Gilles Vigneault) to music for the stage, from chamber music to orchestral works, Denis Gougeon always stays true to himself: “There is a personal stamp in what I do, but it is up to musicologists to define it. I believe there is also a certain quality, at least that’s what I aim for. I try to infuse a quality in my music that keeps it from revealing all its secrets at once. I work hard to make my works seem simple while providing performers with material that excites them. That is where the joy lies for me, in that special relationship with the performers, when I see their eyes light up, or in the eyes of my composition students when something works! That, to me, is at the heart of it all.”

TRANSLATION: DAYNA LAMOTHE
Recommended Listening for Discovering the Music of Denis Gougeon

by ÉRIC CHAMPAGNE

Denis Gougeon’s rich and diverse œuvre has its own signature. Here are some cardinal works for listeners to better appreciate his numerous creations.

MUSICAL THEATRE AND THEATRICAL MUSIC

Gougeon is more than a composer – he is something of a theatre man in the domain of music. His taste for theatre naturally leads him to write for the stage. In his list of works, there are two operas (An Expensive Embarrassment and Hermione et le Temps) and two ballets (Emma B and Les Liaisons dangereuses) as well as musical fables aimed at young audiences (Le piano Muet, Planète Baobab and Alice au pays des merveilles). Above all, it is Gougeon’s work with director Denis Marleau that cements the theatrical characteristics of his œuvre. His participation in nine Théâtre UBU productions has allowed him to develop numerous tools of auditory expression: he clearly defines desired emotions, develops narrative techniques, plays with tension and release and diversifies his language to better serve the challenges of theatre.

This considerable experience with theatre is echoed in many of his concert works. By the composer’s own admission, certain pieces are “instrumental tragedies”, where the musical discourse feeds on an internal theatrical structure and its numerous inherent moments of tension and release. Works like Un train pour l’enfer (chamber orchestra and percussion ensemble) or even À l’aventure (symphony orchestra) are also epics that lead the listener through a fantastical story expertly directed by the composer.

POETRY AND A SENSE OF DRAMA

This sense of drama is transformed in different ways in other instrumental works. Take for example the short piece for solo flute, L’oiseau blessé. Toward the end of the piece, the performer must turn his or her back toward the audience. The score includes a short quotation from Papageno’s air, an excerpt from Mozart’s The Magic Flute. The effect is striking and surprising the audience every time! Another example: during a lecture given after the premiere of the concerto for accordion and chamber orchestra En accordéon, Gougeon stated that the final section of the work, featuring a cracking whip and “lion’s roars”, comes from the image of a circus with the soloist performing at its centre. If this assertion, made in a pedagogical context, was not included in the official program, it is nevertheless apparent that the idea of theatre seeps into Gougeon’s instrumental music as a major structural element.

The theatrical aspect is also at the heart of his abundant and diverse vocal works. Little interested in traditional forms like lieder or mélodie, Gougeon’s vocal works are full of generous lyricism and explore many dramatic paths. Le jeux des citations, for example, gives a dramatic character to various quotations and short adages chosen by the composer. Here, the music is direct and the emotional impact is real.

Other vocal works are developed as monodramas without any mise-en-scène. The line is thin between musical theatre and concert music, notably in La Femme au paraplui for soprano and clarinet, and Maouna for soprano and three instruments, two short scenes adapted from Michel Tremblay texts. Clère Vénus, a major work for soprano and ensemble, developed in the same way. Here, Gougeon set seven sonnets by French poet Louise Labé to music without necessarily making a song cycle, but rather a sort of nocturnal monodrama in which the work’s poetic essence has a dramatic impact that is both structured and extremely sensitive. Gougeon’s art can be described as a skilful juggling act of poetry and a sense of drama.

PLAYFUL PLEASURES

Poetry is also present in unpretentious works. Une petite musique de nuit for guitar ensemble comes to mind; breaths of wind and the sound of crickets weave their way through this contemplative nocturne. Here, contemporary writing techniques are used primarily for their contribution to poetry and imagery.

Gougeon’s music is essentially diatonic, consonant, and at once modal and tonal (one could say neotonal or even multimodal). The construction of sound scales, of “artificial modes”, and their transformations are the basis of Gougeon’s language. His writing technique is solid. It allows him to open harmonic and contrapuntal possibilities to otherwise simple, consonant material. The piece Mutation, for chamber orchestra, is a good example. It develops as variations – not traditional, but morphological – of a tonal harmonic sequence. The titular mutation transforms the musical object into an impressive kaleidoscope of instrumental colour and musical emotion.

In various chamber works (including Jeux de cordes for string quartet, Quatre inventions for saxophone quartet, and 4 jeux à 5 for wind quintet), listeners will feel a sly pleasure in the composer’s constraining his writing to create a rich counterpoint and lively interaction among the musicians. Although they are expertly constructed works, these pieces possess a playful character and a sensitivity that recalls the importance of the word play in the expression to play music. It’s one word that this composer truly knows the meaning of – a fact eloquently proven by his music.
La Scena Musicale (LSM) is excited to begin its 18th year of publishing this 2013-14 season! As last year, LSM brings you seven issues filled with everything you want to know about classical music, jazz and the other arts in Montreal, Quebec, and Canada.

This year, LSM will publish four issues with separate English and French editions in September, October, November, and June-July-August. Distribution will once again be extended to Ottawa and Quebec City for these editions, with 5000 copies each; the November and summer issues will be distributed across Canada, with 22,500 copies in each language for a total run of 45,000 copies. LSM will also publish three bilingual issues in December-January, February-March, and April-May, each with 22,500 copies.

In August, LSM published the fifth annual bilingual Arts Resource Guide. New this year is a separate guide to Performing Arts Venues in addition to our annual Choir Guide.

The September issue features Canadian composer Denis Gougeon on the cover as part of Composer Mania, our Fall celebration of music creativity. Our October and November issues will feature Canadian and international composers, leading to a series of articles on top Canadian compositions.

A new cultural season means a new lineup of concerts and events to explore, and our Fall Preview staff picks will help you choose the events (classical music, jazz, dance, theatre, visual arts and film) you just can’t miss. Our first annual Guide to Fall Festivals appears in this issue. And check out our article on the activities of Canadian musicians abroad.

Rising stars will be featured in October, with profiles of recent competition winners as well as our annual Competition Guide. Budding musicians won’t want to miss our Guides to Higher Music Education.

The November issue will be distributed in schools across Canada. All year long, you can look forward to LSM’s regular features, including our extensive concert listings, important news in the classical music and fine arts world, what’s new and exciting on the local and worldwide jazz scenes, and CD reviews. Our guides to education, competitions, summer camps and festivals are great resources for the rising virtuoso or the devoted music lover.

For the last 17 years, La Scena Musicale has been brought to you by La Scène musicale, a registered charity, whose mission is to promote music and the arts. Unfortunately, we don’t receive any government operating funding and rely on advertising revenues for 80% of our revenues, with the balance from donations, subscriptions and employment grants.

Our 2013 Fundraising Fund campaign continues towards our goal of raising $80,000 for our Endowment Fund; each dollar will then be matched with an additional two dollars from Placements Culture. Please join our LSM Ambassadors, the growing number prominent musicians and artists who have already donated. Or participate in our first Online Auction: items include signed batons from Charles Dutoit and Yannick Nézet-Séguin, concert tickets and paintings. Lastly, through an exchange, we have tickets to the Opera de Montreal for sale. Visit www.lascena.ca.

Have a great Fall arts season!

Wah Keung Chan, Founding Editor-in-Chief
The Arte Musica Foundation presents

VENICE AND MUSIC

Concerts in connection with the exhibition Splendore a Venezia presented at the MMFA

OCTOBER

SUNDAY, OCTOBER 6 \ 2 P.M.
THE LOVELIEST ITALIAN ARIAS
Aline Kutan, soprano
Clavecin en concert Luc Beauséjour, conductor
and harpsichord
ALBINONI, MARCELLO, VIVALDI
In collaboration with Clavecin en concert

ACCORDONE (Italy)
First time in Canada
Marco Beasley, tenor
Guido Morini, conductor and harpsichord

WEDNESDAY, OCTOBER 23 \ 7.30 P.M.
ORCHESTER JAKOBSPLATZ MÜNCHEN (Germany)
First time in Canada
Daniel Grossmann, conductor
Karine Boucher, soprano
Death in Venice
WAGNER Siegfried-Idyll and Wesendonck-Lieder
ALBINONI / GIAZOTTO Adagio for Strings
MAHLER Adagio from Symphony No. 10

FRIDAY, OCTOBER 25 \ 9 P.M.
Consonance and Dissonance Series
TRIBUTE TO LUIGI NONO AND TO BRUNO MADERNA
Soloists from the Nouvel Ensemble Moderne
In collaboration with the NEM

THURSDAY, OCTOBER 10 \ 7.30 P.M.
Frottola
Songs of the fifteenth and sixteenth centuries for voice, lute and organ
GABRIELI, CAVALLI, VIADANA, ALBINONI
In collaboration with the Canadian International Organ Competition

NOVEMBER

SUNDAY, NOVEMBER 3 \ 2 P.M.
The Lovers of Venice: Sand and Musset
Wanny Song, piano
Bénédicte Décary and David Giguère, readers
CHOPIN, LISZT, MENDELSSOHN

FRIDAY, NOVEMBER 8 \ 6.30 P.M.
Musical Canvases Series
XVIII-21 LE BAROQUE NOMADE (France)
First time in North America
Jean-Christophe Frisch, conductor and Baroque flute
Venice, Mirror to the World
CASTELLO, CIMA, ROSSI

THURSDAY, NOVEMBER 14 \ 8 P.M.
ARION BAROQUE ORCHESTRA
Alfredo Bernardini, conductor
and Baroque oboe
Venetian Winds
Concertante music for wind instruments
ALBINONI, GALUPPI, MARCELLO

SUNDAY, NOVEMBER 24 \ 2 P.M.
Jacques Dansereau Series
THE MOST BEAUTIFUL ITALIAN CONCERTOS
TRANSCRIBED FOR ORGAN
Geneviève Soly, organ
BACH, MANZIA, MECK, VIVALDI, WALther

THURSDAY, NOVEMBER 28 \ 7.30 P.M.
STROMENTI ALLA VENEZIANA
Les Boréades
Francis Colpron, conductor
Instrumental music from 1600 to 1740
ALBINONI, CASTELLO, LEGRENZI, PICCHI, VIVALDI
NEWS

AWARDS & PRIZES

Violinist BLAKE POULIOT has been awarded The Canada Council Michael Measures Prize. The $15,000 annual prize is awarded to a gifted musician between the ages of 16-22, who has successfully completed the National Youth Orchestra of Canada’s annual summer training program. The 19-year-old from Toronto—who has also played in a pop group and has worked as a film and television actor—has studied with musicians including Pinchas Zukerman, Yo Yo Ma and James Ehnes. Pouliot currently attends the Colburn School in Los Angeles.

The Spiritus Chamber Choir of Calgary is the winner of the Canada Council’s 2013 Healey Willan Prize, a $5000 prize awarded to Amateur Choirs every second year. The thirty-nine-member ensemble is led by Artistic Director Timothy Shantz.

Nominations from the general public for The Governor General’s Performing Arts Award for Lifetime Artistic Achievement are being accepted until September 20. Nominees are drawn from six categories including broadcasting, classical music, dance, film, popular music and theatre, with each recipient receiving a cash award of $25,000 from the Canada Council. The 2013 recipients, including violinist Andrew Dawes, were honoured at a ceremony at the National Arts Centre in May. Full nomination details at: http://ggpa.ca/nominate.aspx

INDUSTRY NEWS

by SHIRA GILBERT

DEATHS

Mario Bernardi, founding conductor of the National Arts Centre Orchestra in Ottawa, in June at the age of 82. Born in Kirkland Lake, Ontario, Bernardi began his conducting career at the Royal Conservatory School in Toronto and at the Canadian Opera Company. He moved to London to serve as musical director of the Sadler’s Wells Opera Company (now the English National Opera) before returning to Canada and enlisting 45 young musicians to build the new NAC orchestra. Bernardi later led the Calgary Philharmonic Orchestra and the CBC Radio Orchestra.

Soprano and voice professor Lynn Blaser in August. Blaser appeared with the Canadian Opera Company and Toronto Symphony as well as in recital in Chicago, Berlin, Paris, London and Milan, among many other cities. Blaser had been Adjunct Professor of Voice at the University of Toronto, her alma mater, since 1990.

Madeleine Little (née Bodier) passed away in Montreal on July 18, 2013, at the age of 97. Little and her late husband George founded CAMMAC in 1953, along with the late Carl and Frances Little. Madeleine Little was selected for the position from among 36 candidates across Canada. She was expected to remain very active in the orchestra’s programming and to stay on as music director of La Chapelle de Québec, his professional chamber choir. The board of directors plans to start the process of reshaping the music direction of Les Violons du Roy. This is the orchestra’s 30th season.

Canadian star tenor Ben Heppner is the new host of CBC’s Saturday Afternoon at the Opera, the long-running weekly broadcast on Radio 2. Heppner’s resonant tones, replacing long-time host Bill Richardson, will be heard across the airwaves beginning on September 7.

APPLAUSE

Opera Atelier’s production of Mozart’s Lucio Silla was a huge hit at this summer’s Salzburg Festival, resulting in tour invitations from around the world, notably La Scala in Milan. Conducted by Marc Minkowski and starring tenor Rolando Villazón, the opera was directed and choreographed by Opera Atelier co-artistic directors Marshall Pynkoski and Jeannette Zingg. This spring, the Toronto-based company returns to the Royal Opera House in the Palace of Versailles for Lully’s Persée, following a run at the Elgin Theatre in Toronto.

$1 million gift from The Hon. Henry N.R. Jackman will go towards Tafelmusik Baroque Orchestra and Chamber Choir’s $3 million dollar Venue Revitalization Project at Trinity-St. Paul’s Centre in Toronto. The gift was given in honour of Jeanne Lamon, now in her final year as Tafelmusik’s Music Director, a post she has held since 1981. The first public concerts in the renovated venue, now to be called Trinity-St. Paul’s Centre, Jeanne Lamon Hall, will take place in October.
Where is everybody?

Want a full house?

Throw the doors open to La Scena Musicale’s 90,000 readers and invite them to your event!

With our comprehensive classical music and jazz calendar, the magazine is consulted all month long, generating 405,000 readings. Online, you can reach 180,000!

Advertise in La Scena Musicale. Sell more tickets!

www.scena.org  514.948.0509
by SHIRA GILBERT and JOSEPH SO

In June, soprano Barbara Hannigan became the first Canadian to receive the “Prix de la personnalité musicale de l’année” (Musical Personality of the Year) by the Syndicat de la Critique, awarded by French music critics to an artist who has had a profound impact on French music over the past year. The award recognised several of Hannigan’s groundbreaking performances including Agnès in the world premiere of George Benjamin’s Written on Skin, which she will bring to the Paris Opéra Comique November 16-19, and her world-premiere recording of Henri Dutilleux’s Correspondances on Deutsche Grammophon, a work she will perform with the Netherlands Radio Philharmonic Orchestra and conductor Jaap van Zweden on October 5. From November 2 to Nov. 5, Hannigan sings and conducts Rossini, Mozart, Fauré and Ligeti with the Accademia Nazionale di Santa Cecilia in Rome.

Tenor Joseph Kaiser returns to the Metropolitan Opera October 11-31 for Lysander in Britten’s A Midsummer Night’s Dream. On December 6 and 7, he makes his Japan debut with Charles Dutoit and the NHK Symphony Orchestra. On December 6 and 7, he makes his Japan debut with Charles Dutoit and the NHK Symphony Orchestra. On December 6 and 7, he makes his Japan debut with Charles Dutoit and the NHK Symphony Orchestra.

Baritone Etienne Dupuis sings several major roles with Berlin’s Deutsche Oper this season: Germont in La Traviata on October 20 and 26, and Marcello in Don Giovanni December 12-31, alternating with Figaro in Il Barbiere di Siviglia, (October 11, 17; December 21, 26) and Silvio in Pagliacci March 14-26. He takes on fisherman Zurga in Les pêcheurs de perles at the Gran Teatro del Liceu in Barcelona December 12-29, and makes his debut as Figaro in Il Barbiere di Siviglia at the Vienna Staatsoper February 27. On October 11-24, a role that she will sing again at the Théâtre royal de la Monnaie in Brussels December 28 to January 4. On February 21 and 23 she appears with Boston’s Handel and Haydn Society for music by Vivaldi and Haydn. Opera appearances include Michaëla in Carmen for Opera Tampa (March 14-16) and, this summer, the title role in Cavalli’s La Calisto for Cincinnati Opera (July 17-27).

Soprano Nathalie Paulin performs Beethoven’s Ninth with the Seattle Symphony December 28 to January 4. On February 21 and 23 she appears with Boston’s Handel and Haydn Society for music by Vivaldi and Handel. Opera appearances include Michaëla in Carmen for Opera Tampa (March 14-16) and, this summer, the title role in Cavalli’s La Calisto for Cincinnati Opera (July 17-27).

Composer and guitarist Tim Brady takes his Bradyworks ensemble – including clarinetist Lori Freedman and violist Pemi Paull – on a 5-city tour April 28-May 2. Recorder and Baroque flute player Mattias Maute takes his Ensemble Caprice to Chicago for a Spanish program on November 15. He then joins the New York-based REBEL ensemble for Vivaldi and Teleman in Pasadena, California (November 24); Troy, New York (November 30); and Phoenix, Arizona (February 15). Back with Ensemble Caprice on March 21, Maute will travel to Germany for the Magdeburg Telemann-Festspiele and music by CPE Bach, Graun, and Teleman.

Montreal-born violinist ALEXANDRE DA COSTA performs the Bruch Concerto with the BBC Concert Orchestra in London on October 2 before taking on the Mendelssohn Concerto with the Gran Canarias Philharmonic Orchestra in Spain on November 8. He performs the Tchaikovsky Concerto with Philharmonic Südwestfalen in Germany on February 6, and with Spain’s Euskadi Symphony for a 5-city tour April 28-May 2.

I Musici de Montréal Artistic Director Jean-Marie Zeitouni conducts Chopin and Stravinsky for the Hong Kong Philharmonic on September 20 and 21, before leading an all-Russian program for the Hawaii Symphony Orchestra on November 24. On December 14 and 15, he conducts Handel’s Messiah for the Detroit Symphony.

Soprano MARIANNE FISET takes on Donna Elvira (Don Giovanni) for France’s Opéra de Tours October 11-15 and Opéra de Reims November 6-10 with staging by Canadian Oriel Tomas. Between January 14 and 30, Fiset covers Mimi in La Bohème at the Metropolitan Opera, and on March 30 and April 3-5 she joins Jacques Lacombe for the Verdi Requiem in New Jersey.

MARIANNE FISET

Soprano Nathalie Paulin performs Beethoven’s Ninth with the Seattle Symphony December 28 to January 4. On February 21 and 23 she appears with Boston’s Handel and Haydn Society for music by Vivaldi and Handel. Opera appearances include Michaëla in Carmen for Opera Tampa (March 14-16) and, this summer, the title role in Cavalli’s La Calisto for Cincinnati Opera (July 17-27).

Composer and guitarist Tim Brady takes his Bradyworks ensemble – including clarinetist Lori Freedman and violist Pemi Paull – on tour in the US and Australia including dates in New York (March 20), Los Angeles (March 29), Perth (April 4), Sydney (April 16) and others.

Follow ing her successful role debut as Chrysothemis in the Patrice Chereau production of Elektra in Aix en Provence, soprano Adrienne Pieczonka will reprise this role for Covent Garden (Sept. - Oct.) and La Scala (May-June 2014). Other important engage-
ments include the Kaiserin in a new production of Die Frau ohne Schatten (Nov. - Dec.) that marks the 50th anniversary of the reopening of Bavarian State Opera’s Nationaltheater. Pieczonka sings her first Amelia in Un ballo in maschera for the Canadian Opera Company (Feb. 2014).

Composer Ana Sokolović’s a capella opera Svadba-Wedding is presented by Opera Philadelphia November 2-7, and stars Canadians SHANNON MERCER and Krisztina Szabó, among others. Her new orchestral work Uvertira, commissioned by the Belgrade Philharmonic Orchestra, will have its world premiere on November 15.

Baritone Phillip Addis returns to the Opera Comique to sing Pelleas in Debussy’s Pelleas et Melisande (Feb. 2014), a role he sang to great success at that opera house in June 2010. This fall, the baritone makes his Canadian Opera Company debut as both Marcello and Schaunard in a new production of La bohème (Sept. - Oct.)

Ottawa soprano Joyce El-Khoury spends the fall in Toronto making her COC debut alternating as Musetta and Mimi (Sept. - Oct.). She gives a recital at the La chapelle historique du bon pasteur with pianist Laurent Philippe on November 21. Then it’s off to Texas for four concert performances of Rusalka with the San Antonio Symphony. Next summer, El-Khoury returns to the Santa Fe Opera as Micaela in Carmen (June-Aug. 2014).

YANNICK NÉZET-SÉGUIN opens Carnegie Hall’s new season with his Philadelphia Orchestra, conducting a program of Tchaikovsky, Saint-Saëns, and several new commissions on October 2. In the New Year he conducts Dvořák’s Rusalka at the Metropolitan Opera (January 23-February 16), followed by Mahler’s Symphony No.4 with the Berlin Philharmonic March 20-22, Bruckner’s 8th Symphony with the Vienna Philharmonic on April 7, and a return to the US with a concert version of Strauss’ Salomé in Philadelphia, May 8-10.

YANNICK NÉZET-SÉGUIN opens Carnegie Hall's new season with his Philadelphia Orchestra, conducting a program of Tchaikovsky, Saint-Saëns, and several new commissions on October 2. In the New Year he conducts Dvořák’s Rusalka at the Metropolitan Opera (January 23-February 16), followed by Mahler’s Symphony No.4 with the Berlin Philharmonic March 20-22, Bruckner’s 8th Symphony with the Vienna Philharmonic on April 7, and a return to the US with a concert version of Strauss' Salomé in Philadelphia, May 8-10.

SHANNON MERCER YANNICK NÉZET-SÉGUIN PHOTO Helen Tansey PHOTO Jessica Griffin
**LAKMÉ**

Spotlight on **Lakmé and the Bell Song**

by JOSEPH SO

Lakmé, the best-known opera by Leo Delibes (1836-1891), is the archetypal intercultural love story. Premiered in 1883, this work exemplifies western European culture’s fascination with the Orient, an imagination that is Eurocentric, highly romanticized and distorted, as argued by literary theorist Edward Said in his seminal work, *Orientalism*. To be sure, it would be foolhardy to go to opera plots for historical accuracy, and surely not to *Lakmé* as an accurate account of British-Colonial India relations. Still, the fanciful story and perfumed score, full of divine melodies, have maintained their hold in the opera world since its premiere in 1883. It’s ranked 159th in popularity based on the number of performances (19) the last five seasons. Compared to *La traviata* (553) and *Carmen* (477), it seems tiny, but this is due in large part to the fact that few sopranos can manage the treacherous (if extremely rewarding) title role. *Lakmé* is arguably the most famous of all, thanks to her appearance in the 1935 movie *too Much*. In fact, Pons’s version is the closest I’ll get to something meaty. It’s very easy for me to sing the high notes and the coloratura.

**Focus on The Bell Song**

The two famous set pieces in *Lakmé* are the Flower Duet and the Bell Song, the latter a spectacular showpiece for the high soprano. Given its daunting length of eight-plus minutes and non-stop vocal fireworks, it’s a diva vehicle. Nearly every high coloratura soprano has attempted this piece, and there are literally dozens of performances on Youtube. Given its daunting length of eight-plus minutes, it’s a diva vehicle. Nearly every high coloratura soprano has attempted this piece, and there are literally dozens of performances on Youtube.

**Fast-rising American** coloratura Audrey Luna was catapulted to fame as Ariel in Thomas Adès’s *The Tempest*, seen at the Met and Quebec, and soon in Vienna. I caught up with Luna by phone in Hawaii, where she was enjoying some well deserved down time after a busy season:

**We look forward to hearing you in Montreal. Is this Lakmé your role debut?**

AL: Yes, this will be my first. I’ve wanted to sing it for a very long time. So when I got the phone call, I was extremely excited to be finally able to do this role.

**There’s a video clip of your Bell Song on Youtube, beautifully sung by the way! Can you tell us a little about this performance?**

AL: That was at a music festival about seven years ago, in an evening of arias. But I’ve always sung the Bell Song in auditions – for the longest time it was my opening aria.

**Have you always been a high coloratura?**

AL: As an undergraduate, I was just a run of the mill soprano. Then I went to a different school for my master’s, and my new teacher heard in my voice something that (indicated) I could have an upper extension. We worked on it and within a week my upper register opened up and it’s been there ever since. It’s very easy for me to sing the high notes and the coloratura.

**What is the highest note in your voice?**

AL: It’s a C above high C, although I haven’t had to use it in performance – I’m trying to figure out how to put it in! In the Bell Song, it goes to an E in the middle of the aria, although there’s an option to take it up to an A flat...I hope to do that.

**This aria is often sung as a showpiece for the coloratura. How do you inject drama into it?**

AL: It’s actually extremely dramatic within the context of the opera. Lakmé’s father is forcing her to sing against her will, so as to reveal her lover in the crowd. There’s a lot of drama in the moment – I don’t think you even have to try (to be dramatic)...
Domtar Discovery Concert Series
2012-2013

Conductor: Wanda Kaluzny

OCT. 22 2013
Frédéric Demers
Cornet

DEC. 10 2013
Coby Perras
Cello

MAR. 4 2014
Nikolay Khozyainov
Piano

APR. 15 2014
Josep Joaquim Sanchis Castellanos
Bassoon

JUNE 3 2014 “Celebrating 40 Years of Discovery”
Sara Davis Buechner
Piano
Gianna Corbí i Sureda
Soprano
Jens Lindemann
Trumpet
Fumiaki Miura
Violin

Bourgie Concert Hall
1339 Sherbrooke St. W., Montreal
8:00 PM
Ticket office: (514) 285-2000 option 4

L’Orchestre de chambre de Montréal
(514) 871-1224
www.mco-ocm.qc.ca
The summer festival season is already a thing of the past, but fall concert offerings will stop any feeling of nostalgia. Here are a few to note on your calendar.

**SEPTEMBER 12, 15 AND 17**
The OSM opens its 80th season in style with Berlioz’s *La Damnation de Faust*, directed by Kent Nagano. Among the invited soloists are Anna Caterina Antonacci in the role of Marguerite, Michael Schade as Faust, and the 2012 MCIC overall winner, Philippe Sly, as Mephistopheles. [www.osm.ca](http://www.osm.ca)

**SEPTEMBER 12**
The OSQ, directed by Fabien Gabel, opens the same day as the OSM with a German-inspired program of works by Beethoven and Brahms. Pianist Emanuel Ax will deliver his vision of Beethoven’s *Piano Concerto No. 3*. [www.osq.org](http://www.osq.org)

**SEPTEMBER 25**

With Tchaikovsky continuing to seduce music lovers year after year, the Orchestre Symphonique de Laval is justifiably launching its season with an all-Tchaikovsky program. Alain Trudel directs Symphony No. 1, “Winter Dreams”, and pianist Serhiy Salov performs the well-known *Piano Concerto No. 1*. [www.osl.qc.ca](http://www.osl.qc.ca)

**OCTOBER 4, 5**
Palais Montcalm has just been equipped with a new Casavant concert organ to be inaugurated by a founding member of the orchestra, Richard Paré, during the opening concert of the *Violons du Roy*’s 30th season. The program includes works for solo organ by Bach and Pachelbel as well as compositions by Handel, Sweelinck and Haydn. [www.violonsduroy.com](http://www.violonsduroy.com)

**OCTOBER 17, 18, 19**
The Orchestre Métropolitain’s 33rd season opens with a particularly enticing thematic program, organized around three pieces composed or created in 1913: Stravinsky’s revolutionary *Sacré du printemps* (Rite of Spring), Debussy’s *Jeux* (Game), also written for the Ballets Russes, and Prokofiev’s explosive *Piano Concerto No. 2* with Beatrice Rana, first prize winner of MCIC 2011. [www.orchestremetropolitain.com](http://www.orchestremetropolitain.com)

**OCTOBER 26**
The OSM combines Beethoven’s ageless *Fifth Symphony* with Zappa’s *Bogus Pomp* in a dazzling concert that is sure to have an impact. [www.osm.ca](http://www.osm.ca)

**OCTOBER 29**
The Orchestre de chambre Appassionata meets up again with its dynamic musical director Daniel Myssyk for Mozart’s powerful *Symphony No. 41 “Jupiter”* and for a lesser-known composition, Respighi’s *Il tramonto*, showcasing mezzo-soprano Geneviève Després. [www.appassionata.ca](http://www.appassionata.ca)

**NOVEMBER 1**
As part of its 30th season and in homage to Yuli Turovsky, I Musici de Montréal and its musical director Jean-Marie Zeitouni offer an inspired program focused on the theme of night. Specific compositions include Britten’s *Les Illuminations* (soprano Dominique Labelle is soloist), *The Lark Ascending* (with Julie Triquet) and Schoenberg’s disconcerting *The Night Transfigured*. [www.imusici.com](http://www.imusici.com)

**NOVEMBER 3**

For the first time, the McGill Symphony Orchestra under the direction of Alexis Hauser appears in front of a paying audience at the Maison symphonique de Montréal. In particular, the program includes the second suite of Beethoven’s Fifth Symphony with Zappa’s *Bogus Pomp* in a dazzling concert that is sure to have an impact. [www.osm.ca](http://www.osm.ca)
Ravel’s *Daphnis et Chloé* and *Laterna Magica* by composer Kaija Saariaho, who will be receiving an honorary doctorate that evening. [www.mcgill.ca/music](http://www.mcgill.ca/music)

**NOVEMBER 9**

The season opener of the Montreal Youth Symphony Orchestra, directed by Louis Lavigueur, is a program combining essential repertoire compositions (*The Sorcerer’s Apprentice* by Dukas and a suite from *Der Rosenkavalier* by Strauss) with a rarely played concertante piece, Milhaud’s *Violin Concerto No. 2*. Frédéric Bednarz, a member of Quatuor Molinari, is the soloist. [http://www.osjm.org](http://www.osjm.org)

**NOVEMBER 29**

The sumptuous Marie-Nicole Lemieux joins the OM in a highly emotionally charged program that includes Mahler’s *Kindertotenlieder* and Wagner’s *Wesendonck Lieder* as well as the *Young Person’s Guide to the Orchestra* by Britten (this composer’s 100th birthday is being celebrated this year). [www.orchestremetropolitain.com](http://www.orchestremetropolitain.com)

**OCTOBER 14**

After bedazzling us with his interpretation of Bach’s *Suites for Unaccompanied Cello* in 2010, Jean-Guihen Queyras will be Société Pro Musica’s invited guest. No matter what the program contains (unnounced as of yet), we will be in for a great musical moment. [www.promusica.qc.ca](http://www.promusica.qc.ca)

**OCTOBER 20**

American pianist Garrick Ohlsson, first-prize winner of the Busoni, the Montréal and the Chopin competitions, has had an exceptional track record spanning four decades. He will revisit Chopin, the composer to whom he is inextricably linked (*Fantaisie*), as well as Liszt, Brahms and Debussy (a few *Études*). [www.lmmc.ca](http://www.lmmc.ca)

**NOVEMBER 10**

Tenor Christoph Genz, while at the LMMC, offers a double Schumann/Heine – the sublime *Dichterliebe*, and *Liederkreis Op. 24*. [www.lmmc.ca](http://www.lmmc.ca)

**DECEMBER 1**

The American String Quartet becomes a sextet with the collaboration of Roberto and Andrés Diaz in a program of Strauss, Brahms and Tchaikovsky (*Souvenir de Florence*). [www.lmmc.ca](http://www.lmmc.ca)

**TRANSLATION: KARINE POZNANSKI**

---

### SUBSCRIBE NOW!

**NEW OPTIONS**

- **Musician Subscription:** includes 7 free basic classifieds ads in 7 issues, both editions (a $241 value): $70 per year.
- **Industry Subscription:** includes 8 free postings to LSM Newswire (a $230 value): $70 per year.

**YOUR SUBSCRIPTION INCLUDES:**

- *La Scena Musicale* (7 editions)
- Eligibility for prize draws during the year

Charitable Organization No.: 141996579 RR0001

**FREE CD** with each 2-year subscription

---

**YES!**

I WANT TO SUBSCRIBE FOR ONE YEAR AT ONLY $33 __ (reg); $70 __ (musician); $70 __ (industry)

TWO YEARS FOR $63 __ (reg); $125 __ (musician); $125 __ (ind.)

$_________ DONATION

---

**PAYMENT INCLUDED**

---

**E-MAIL:**
The new season this autumn looks interesting for passionate music lovers and fans of vocal music and the human voice. Quebec’s two major vocal arts companies are putting on three productions and two galas, and Opera Lyra Ottawa is producing two operas. Orchestras and ensembles have also reserved a special place for vocal music in their autumn lineups.

The Opéra de Montréal opens its 34th season with Lakmé by Léo Delibes. The premiere is on Saturday, September 21, and three other performances will take place at the same time on Tuesday (Sep. 24), Thursday (Sep. 26), and Saturday (Sep. 28). Contraalto Marie-Nicole Lemieux returns to Salle Wilfred-Pelletier at Montreal’s Place des Arts to appear in Verdi’s Falstaff. Also cast are Paolo Gavanelli, Aline Kutan, Antonio Figueroa, Gianna Corbisiero and Gregory Dahl. Daniele Callegari provides the musical direction and David Gately the mise-en-scène. Falstaff is presented Nov. 9, 12, 14 and 16.

At the Opéra de Québec, the season debuts with Puccini’s Madama Butterfly. Artistic and general director Grégoire Legendre has given Jacques Leblanc charge of the mise-en-scène. The cast includes Yunah Lee, Antoine Bélanger, and Peter McGillivray (Sharpless). Four performances will take place on Oct. 19, 22, 24 and 26.

For opera lovers in Ottawa and Gatineau, Opera Lyra Ottawa presents a production of Bizet’s Carmen with Alessandra Volpe in the title role. Four performances will take place on Sep. 7, 9, 11, and 14. The Ottawa opera company also presents Gilbert and Sullivan’s The Pirates of Penzance at Ottawa’s Arts Court Theatre on Oct. 19 and 20. Performers include Ania Hejnjar, Armine Kassabian, tenor Christopher Enns and Dion Mazerolle. Judith Ginsburg provides the musical direction and Alix Sideris the mise-en-scène.

Three more opera companies provide outings for operaphiles this autumn. Opéra Immédiat begins its fifth season with a production of Puccini’s La Bohème on Saturday (Sep. 21), and Sunday (Sep. 22), at the Rialto Theatre in Montreal. The Compagnie Baroque Mont-Royal presents Il Serpente di Bronzo by Jan Dismas Zelenka at Montreal’s St. James Anglican Church on Saturday, Oct. 5. L’Opéra Bouffe du Québec presents L’Étoile by Emmanuel Chabrier at the Maison des Arts de Laval on Fridays Nov. 8 and 15, and Saturdays, Nov. 9 and 16, at 8 pm, as well as Sundays, Nov. 10 and 17. Performers include Étienne Cousineau, Éric Thériault, Anick Pelletier, François Dubé, Jacinthe Thibault, Pierre-Étienne Bergeron and Isabeau Proulx-Lemire. The musical and artistic direction is provided by Simon Fourrier and the mise-en-scène by Normand Chouinard.

The Orchestre Symphonique de Montréal offers the city’s music lovers a concert version of La Damnation de Faust by Berlioz on Sep. 12, 15 and 17. The OSM’s conductor has also planned Bach’s Mass in B minor for Dec. 6 and 7 and has chosen Sybille Rubens, Ann Hallenberg, Julian Prégardien and Markus Werba as soloists. Conductor Yannick Nézet-Séguin calls upon MARIE-NICOLE LEMIEUX [↩]

by DANIEL TURP
Bring the Family to the Symphony? Of course!

by MARC-OLIVIER LARAMÉE

Orchestras in major Canadian cities want to bring classical music to families — concerts made to order for young listeners. Often shorter, these concerts allow kids to discover an endless world of classical music, a welcome change from what they hear on the radio, their iPods, or TV.

In the Montreal area, there’s a wide range of concerts offered. The OSM (www.osm.ca) begins its Children’s Corner series with Phantoms of the Orchestra for Halloween, including the renowned pieces Night on Bald Mountain by Mussorgsky and Dukas’s The Sorcerer’s Apprentice; and of course it wouldn’t be complete without Bach’s Organ (October 20, 1:30 pm). To win kids over, there’s nothing better than a young musician like DANIEL CLARKE BOUCHARD[1], a 12-year-old piano virtuoso who will perform Shostakovich’s Piano Concerto No. 2 with the Orchestre Métropolitain (November 27, 7:30 pm; www.orchestremetropolitain.com). Finally, we come to the concert given by the Orchestre symphonique des jeunes de Montréal (www.osjm.org) on November 9 at 8 pm. Musicians aged 13 to 25 will perform the overture to Wagner’s Meistersinger, and, once again, Dukas’ The Sorcerer’s Apprentice, which kids will recognize from the Mickey Mouse version.

In the Quebec City region, the Orchestre Symphonique de Québec (www.osq.org) offers an initiation to music with the concert How the Gingerbread Man Found Her Song, a presentation of Platypus Theatre under the baton of young conductor Andrei Feher (four performances in November and April). On the other side of the river, the Orchestre Symphonique de Levis (www.orchestresymphoni- quelevis.co) will give an “open chair” concert; your kids, and who knows, even you, can join the orchestra for a movement of Tchaikovsky’s Symphony No. 4 (September 29, 2 pm).

In Ontario, the Toronto Symphony Orchestra (www.tso.ca) presents Young People’s Concerts; with In the Groove (November 9, two performances), it explores Gershwin’s unparalleled piece An American in Paris and many others. The TSO will also dazzle audiences with Orff’s Carmina Burana (three performances in late October and early November). In the capital, the Ottawa Symphony Orchestra (www.ottawasymphony.com) will feature Ravel and Gershwin to pass on the love of great music to your children, the future ambassadors of these orchestras! (October 7, 8 pm)

TRANSLATION: REBECCA ANNE CLARK

SEPTEMBER 2013 19

In the Montreal area, there’s a wide range of concerts offered. The OSM (www.osm.ca) begins its Children’s Corner series with Phantoms of the Orchestra for Halloween, including the renowned pieces Night on Bald Mountain by Mussorgsky and Dukas’s The Sorcerer’s Apprentice; and of course it wouldn’t be complete without Bach’s Organ (October 20, 1:30 pm). To win kids over, there’s nothing better than a young musician like DANIEL CLARKE BOUCHARD[1], a 12-year-old piano virtuoso who will perform Shostakovich’s Piano Concerto No. 2 with the Orchestre Métropolitain (November 27, 7:30 pm; www.orchestremetropolitain.com). Finally, we come to the concert given by the Orchestre symphonique des jeunes de Montréal (www.osjm.org) on November 9 at 8 pm. Musicians aged 13 to 25 will perform the overture to Wagner’s Meistersinger, and, once again, Dukas’ The Sorcerer’s Apprentice, which kids will recognize from the Mickey Mouse version.

In the Quebec City region, the Orchestre Symphonique de Québec (www.osq.org) offers an initiation to music with the concert How the Gingerbread Man Found Her Song, a presentation of Platypus Theatre under the baton of young conductor Andrei Feher (four performances in November and April). On the other side of the river, the Orchestre Symphonique de Levis (www.orchestresymphoni- quelevis.co) will give an “open chair” concert; your kids, and who knows, even you, can join the orchestra for a movement of Tchaikovsky’s Symphony No. 4 (September 29, 2 pm).

In Ontario, the Toronto Symphony Orchestra (www.tso.ca) presents Young People’s Concerts; with In the Groove (November 9, two performances), it explores Gershwin’s unparalleled piece An American in Paris and many others. The TSO will also dazzle audiences with Orff’s Carmina Burana (three performances in late October and early November). In the capital, the Ottawa Symphony Orchestra (www.ottawasymphony.com) will feature Ravel and Gershwin to pass on the love of great music to your children, the future ambassadors of these orchestras! (October 7, 8 pm)

TRANSLATION: REBECCA ANNE CLARK

33rd Season 2013-2014

GALA

Wednesday, September 25, 7 pm
Tanna Schulich Hall
Tickets required in advance

Dennis Trudeau, Master of ceremonies
Daniel Clarke Bouchard, Guest pianist

SEASON: Thursday
October 10 • November 21
January 30 • February 27 • May 8
8 pm, Redpath Hall, McGill University

MUSICIANS
Simon Aldrich, Brian Bacon, Louis-Pierre Bergeron, Alexandre Castonguay, Yukari Cousineau, Dorothy Fieldman Fralberg, Sheila Hannigan, Alexander Lozowski, Elvira Misbachova, Christopher Palameta, Mika Puttermann, Jean René, Reuven Rothman, Pierre Tourville, François Vialut

Info: 514.935.3933
www.allegrachambermusic.com

33rd Season 2013-2014

GALA

Wednesday, September 25, 7 pm
Tanna Schulich Hall
Tickets required in advance

Dennis Trudeau, Master of ceremonies
Daniel Clarke Bouchard, Guest pianist

SEASON: Thursday
October 10 • November 21
January 30 • February 27 • May 8
8 pm, Redpath Hall, McGill University

MUSICIANS
Simon Aldrich, Brian Bacon, Louis-Pierre Bergeron, Alexandre Castonguay, Yukari Cousineau, Dorothy Fieldman Fralberg, Sheila Hannigan, Alexander Lozowski, Elvira Misbachova, Christopher Palameta, Mika Puttermann, Jean René, Reuven Rothman, Pierre Tourville, François Vialut

Info: 514.935.3933
www.allegrachambermusic.com

33rd Season 2013-2014

GALA

Wednesday, September 25, 7 pm
Tanna Schulich Hall
Tickets required in advance

Dennis Trudeau, Master of ceremonies
Daniel Clarke Bouchard, Guest pianist

SEASON: Thursday
October 10 • November 21
January 30 • February 27 • May 8
8 pm, Redpath Hall, McGill University

MUSICIANS
Simon Aldrich, Brian Bacon, Louis-Pierre Bergeron, Alexandre Castonguay, Yukari Cousineau, Dorothy Fieldman Fralberg, Sheila Hannigan, Alexander Lozowski, Elvira Misbachova, Christopher Palameta, Mika Puttermann, Jean René, Reuven Rothman, Pierre Tourville, François Vialut

Info: 514.935.3933
www.allegrachambermusic.com

33rd Season 2013-2014

GALA

Wednesday, September 25, 7 pm
Tanna Schulich Hall
Tickets required in advance

Dennis Trudeau, Master of ceremonies
Daniel Clarke Bouchard, Guest pianist

SEASON: Thursday
October 10 • November 21
January 30 • February 27 • May 8
8 pm, Redpath Hall, McGill University

MUSICIANS
Simon Aldrich, Brian Bacon, Louis-Pierre Bergeron, Alexandre Castonguay, Yukari Cousineau, Dorothy Fieldman Fralberg, Sheila Hannigan, Alexander Lozowski, Elvira Misbachova, Christopher Palameta, Mika Puttermann, Jean René, Reuven Rothman, Pierre Tourville, François Vialut

Info: 514.935.3933
www.allegrachambermusic.com
Back to the stage—Fall 2013
by ÉRIC CHAMPAGNE

My first observation is that a number of influential composers of the twentieth century are celebrated in 2013, such as Witold Lutosławski, Maurice Ohana and Benjamin Britten (100th anniversary of his birth) as well as Francis Poulenc (50th of his death). Yet, none of the main musical institutions seem to have seized this opportunity to discover these composers, either minimizing or totally eradicating their presence in upcoming concerts. This being said, a Quebec composer will be in the limelight: the Hommage Series headed by the SMCQ will celebrate Denis Gougeon through a number of concerts. smcq.qc.ca

As for the Montreal Symphony Orchestra, watch out for two creations: Toronto composer Christos Hatzis’ *This isle is full of noises* on October 15 and 17, and a concerto for violin and orchestra commissioned to Serge Arcuri on November 20 and 23. Take note of a rare interpretation of Frank Zappa’s *Boogi Pump*, one night only on October 26. Kent Nagano, who recorded the work in 1983, will conduct it for the first time in Montreal. On the same concert program is German composer Jörg Teieresias Wildmann’s *Teieresias*, a work for six double basses! osm.ca

On October 30, the *Orchestre symphonique de Québec* invites Jacques Lacombe to conduct François Morel’s *Esquisse* and Korngold’s *Violin Concerto*. A few days earlier, on October 23, the OSQ will perform the revised version of Yannick Plamondon’s *Février* under the direction of Fabien Gabel. osq.org

Quebec music is making its niche in so-called regional orchestras. On September 28, listen for the premiere of a work by Marc O’Reilly performed by the *Orchestre Symphonique de Sherbrooke*. As for the *Orchestre Symphonique de Trois-Rivières*, Jacques Lacombe conducts François Morel’s *Esquisse* on November 2 and Gilles Bellemare takes to Jacques Hétu’s *Flute Concerto* on December 21. Alain Trudel and the *Orchestre symphonique de Laval*, for their part, interpret Denis Gougeon’s *Primus Tempus* on Novem-

---

**CONTEMPORARY MUSIC**

On October 25, the Nouvel Ensemble Moderne pays tribute to two of the most important Italian composers of the 20th century, Luigi Nono and Bruno Maderna, at Bourgie Hall. For the occasion, the ensemble conducted by Lorraine Vaillancourt will put her virtuoso musicians in the spotlight in both solo and chamber works, with and without a band! lenem.ca

The ECM + opens its season on September 24 with a concert by the *ENSEMBLE PARAMIRABO*. This talented young quintet will perform works by Michel Gonville, Patrick Saint-Denis, Scott Rubin and two creations by Riho Esko Maimets and Julien-Robert Legault-Salvail. ecm.qc.ca

On October 23, 24 and 25 at the Oboro Gallery, the Quatuor Bozzini performs *Musique de chambre (noire)*, a performance by composer Taylor Brook and videographer Nathalie Bu- jold. quatuorbozzini.ca

The upcoming generation of musicians is making quite the appearance on November 6.
EARLY MUSIC

by PHILIPPE GERVAIS

VENETIAN SPLENDORS

This fall’s highlight will no doubt be the Splendore a Venezia exhibit at the Montreal Museum of Fine Arts, showcasing Renaissance and Baroque music from the City of the Doges. The exhibit will display paintings by the masters (Titian, Canaletto…) that relate to music, as well as engravings, sheet music, and numerous old instruments. Tours and lectures will give the public the opportunity to create links between the artwork and the music of Venice. Some twenty concerts at Bourgie Hall are also included in the programme, some of which will feature Italian performers. The Arion Orchestra struck gold with invited guests Enrico Onofri, first violin for Giardino Armonico (October 17-20) and Alfredo Bernardini, who is among the great Baroque oboe virtuosos (November 14-7).

Montreal’s musicians will also have the opportunity to display their command of the Italian repertoire: the SMAM will offer a choral festival at Saint-Dominique Church (October 14-15). Geneviève Soly will perform concertos transcribed for organ and harpsichord in Germany (November 24) and Luc Beauséjour has invited Mark Edwards, first prize winner of Bruges’s Musica Antiqua international competition, to join him for a promising two-organ duelli (October 26). The celebrations end in force on January 18, with Ensemble Caprice’s performance of Juditha triumphans, Vivaldi’s only surviving oratorio, written for the pensioners of the Pietà, an exclusively female ensemble. Through Judith, the biblical heroine who triumphed over the Assyrians by beheading their leader, Vivaldi pays homage to Venice, which had just achieved great military victories over the Turks. Rather than a pompous tone, however, the music is full of magically soft moments and includes numerous solos for instruments such as the chalumeau, the viola d’amore, and the mandolin.

In addition to this exhibit, music lovers who enjoy sailing the boundaries of baroque and traditional music will also surely be interested by the Accordone Ensemble and tenor Marco Beasley, well known for their albums in Alpha’s White Collection. They will be giving two concerts of Italian songs, ranging from the popular Tarantella to the more erudite Frottola (October 9-10). In a similar vein, the French ensemble Le Baroque Nomade, conducted by flutist Jean-Christophe Frisch, will create portraits of Mediterranean women through a mix of 17th century Italian baroque pieces and Turkish music (November 8).

BACH FESTIVAL

The Bach Festival has once again attracted well-known performers this year. The opening concert will feature one of the best European baroque orchestras, the Concerto Koln (November 23, Bourgie Hall). The Goldberg Variations, performed every year will be played by pianist Alexandre Tharaud (November 29-30, at Bourgie Hall) and will be preceded by a lecture by Gilles Cantagrel. A prelude to the festival, the Saint Thomas Boys’ Choir of Leipzig and the Leipzig Baroque Orchestra will be heard performing Bach and Vivaldi (November 14, Notre-Dame Basilica).

THE NEW GENERATION IN ACTION!

As those who attended the Montréal Baroque Festival this summer have already witnessed, the up-and-coming generation of musicians has never been more present on Quebec’s baroque scene and often performs miracles. The Compagnie Baroque Mont-Royal, in its third season, is offering Il serpente di Bronzo, an oratorio by Zelenka for five soloists and orchestra. Due to its virtuosity and complexity, the music written by Zelenka, who worked in Dresden, reminds us of Bach, but with more baroque fantasy (October 5, Saint-James Anglican Church). Our young musicians shine through their recordings as well: we are looking forward to recorder player Vincent Lauzer’s first solo album released by Atma (on which he is accompanied on harpsichord by Mark Edwards), as well as the magnificently recital by cellist ELINOR FREY (released by Passacaille), who is also performing at Bourgie Hall (September 19 at 11 am).

QUÉBEC

The Quebec International Sacred Music Festival will include the famous Gabrieli Consort at Saint-Dominique Church (September 7). Under the direction of Paul McCreesh, a varied programme of English music will be presented, including many excerpts from his album Songs of Farewell, which has won Deutsche Grammophon’s DG Archiv Prize.

• Bourgie Hall Concerts: www.mbam.qc.ca/musique
• Montreal Bach Festival: www.festivalbachmontreal.com
• Compagnie Baroque Mont-Royal: cbmroyal.wordpress.com
• Quebec International Sacred Music Festival: www.imsq.ca

TRANSLATION: DAVID-MARC NEWMAN

THE NEW GENERATION IN ACTION!

PHOTO Sebastien Ventura

ELINOR FREY

PHOTO Sebastien Ventura

FALL PREVIEW

ELINOR FREY

PHOTO Sebastien Ventura

THE NEW GENERATION IN ACTION!

As those who attended the Montréal Baroque Festival this summer have already witnessed, the up-and-coming generation of musicians has never been more present on Quebec’s baroque scene and often performs miracles. The Compagnie Baroque Mont-Royal, in its third season, is offering Il serpente di Bronzo, an oratorio by Zelenka for five soloists and orchestra. Due to its virtuosity and complexity, the music written by Zelenka, who worked in Dresden, reminds us of Bach, but with more baroque fantasy (October 5, Saint-James Anglican Church). Our young musicians shine through their recordings as well: we are looking forward to recorder player Vincent Lauzer’s first solo album released by Atma (on which he is accompanied on harpsichord by Mark Edwards), as well as the magnificently recital by cellist ELINOR FREY (released by Passacaille), who is also performing at Bourgie Hall (September 19 at 11 am).

QUÉBEC

The Quebec International Sacred Music Festival will include the famous Gabrieli Consort at Saint-Dominique Church (September 7). Under the direction of Paul McCreesh, a varied programme of English music will be presented, including many excerpts from his album Songs of Farewell, which has won Deutsche Grammophon’s DG Archiv Prize.

• Bourgie Hall Concerts: www.mbam.qc.ca/musique
• Montreal Bach Festival: www.festivalbachmontreal.com
• Compagnie Baroque Mont-Royal: cbmroyal.wordpress.com
• Quebec International Sacred Music Festival: www.imsq.ca

TRANSLATION: DAVID-MARC NEWMAN

THE NEW GENERATION IN ACTION!

PHOTO Sebastien Ventura

ELINOR FREY

PHOTO Sebastien Ventura
From the cornucopia of musical presentations staged during this year’s Montreal jazz festival, one show stood out for the fact that it was a première performance. On July 6, at Le Gesù, the Orchestre national de Jazz Montréal (ONJ-M) made its auspicious debut. With a top-notch cast of elite jazzers (both rising talents and more seasoned ones), this 16-piece outfit performed an eclectic program of music that combined both originals from its members and covers ranging from Joni Mitchell songs to re-orchestrated charts drawn from John Coltrane’s “Africa Brass” recording. When the band finally called it a night, two sets and some 90 minutes later, it even dropped a few numbers along the way so as not to overstretch themselves (or the audience for that matter).

More than just a one-night stand, this performance served as a launching pad for this ensemble’s very first season of concerts, the first of which will take place on September 19 at l’Astral, the performance space of the Maison Rio Tinto Alcan.

Collaring so many musicians for shows on an almost monthly basis is no mean feat in itself. Kudos to Jacques Laurin, the chief architect of this enterprise, for his yeoman’s work in this regard. A bass player by training and a recording engineer by trade, Laurin provided some historical background on this initiative in recent conversations with this writer. More important though is his commitment to put this orchestra on the map and turn it into a viable institution in the months to come, and beyond. Laurin is no newcomer to the scene, and his dedication to promoting the cause goes back a long way: In the 1980’s he edited a fakebook of tunes penned by our musicians (“Les cahiers du jazz”), the first of a series that did not materialize. In the previous decade, he valiantly tried to enhance the visibility of our musical community by creating a non-profit organization, but the troops did not respond to the call as expected. Never one to let go, Laurin is now more poised than ever to get this most ambitious undertaking off the ground.

Turning an Idea into Reality

“It all started for me back in 2005,” states Laurin, “when I looked around and noticed the following: In other arts, like dance and theatre, even what we call ‘concert music’, you have established organizations with long histories, both subsidized from public funds and sponsored by the private sector. So I asked myself, couldn’t the same be done for jazz?”

For some jazz fans, the acronym ONJ may bring to mind a similar outfit in France, spawned over a quarter of a century ago under the socialist government of that era. (Since then, others have sprouted, like a fairly recent one in Scotland.) With these precedents in mind, Laurin decided to put one together here and to have it play year round (save for a two-month summer break). More than a year ago, he approached André Ménard of the jazz festival to get things started. Discussions eventually lead the inaugural festival concert, as prelude to its first full season. All told, there will be seven shows spread over the next nine months, with upcoming dates on November 1 and December 13, its activities resuming in February of next year.

As important as the container (the band) is, it needs content to make it fly (or swing in this case). Registered as a cooperative, the orchestra is managed on a collective basis, but four of its members are its artisticlynips: saxophonists Samuel Blais and Christine Jensen, the latter director in chief for this season, pianist Marianne Trudel, and trombonist Jean-Nicolas Trotter. The September concert, it is worth noting, will be under the trombonist’s direction and this gifted composer will present his own pieces and a selection of charts penned by the late Thad Jones (of Vanguard Orchestra fame). On that topic, Laurin points out that the presentation of both original and repertory music are part of the ONJ’s musical vocation, so there will be room for both at each of their concerts. In practical terms, rehearsals involving so many people are always a challenge, but the managing director assures us there will be at least three of them before each show.

With the season opener now in the offing, Laurin is on the case, too. During the summer, he worked diligently at finalizing a business plan that has since been submitted to a number of potential backers, both public and private. On the artistic side, there is no shortage of ideas or ambition; for example, it is definitely in the cards to invite guest composers for special projects, or to fetch a star soloist on occasion. Further down to line, it aspires to tour some day, definitely in the province and perhaps further afield. While that may be a Challenge (capital C), it is not an insurmountable one. Given the fact that jazz is a music of individualists who basically rely on small group projects, this mindset has plagued jazz for a long time in Laurin’s view, and that in turn has prevented it from gaining better recognition from the general audience and institutions dedicated to supporting the arts. With the wheels now in motion, things bode well for the ONJ. With all of that in mind, any jazz fan in town now has a reason to celebrate. And if you have a yen for orchestral music, don’t miss its season opener this month!

Orchestre national de Jazz – Montréal

Thursday, Sept. 19, l’Astral, 8 PM. (Lead by Jean-Nicolas Trotter)

Works by Trotter and Thad Jones

» Upcoming shows:
Nov. 1st Salle du Gesù (Lead by Christine Jensen)
Dec. 13, l’Astral

» Online: http://www.onjm.org
While jazz is an American music at heart, it has reared its head elsewhere with far better success. For close to a century the so-called Old World has given so much exposure to the music, both on stage and on recordings, while most American jazz musicians need day jobs to support themselves in their own country. Festivals abound over there, not to mention record labels. One of these is Intakt Records, based in Zurich. Its catalogue is now available in our local record stores thanks to Naxos, its North-American distributor. Here are four of its latest titles, all deserving four stars.

Aki Takase – My Ellington Intakt CD213
What better introduction for the neophyte than a solo piano tribute to the music of Duke Ellington. Hailing from Japan but a long time resident of Berlin, Aki Takase tackles 17 numbers in just a little over an hour, one which is hers the rest by the Maestro. The program is balanced between old chestnuts like “Caravan” and “In a Mellow Tone” and lesser-known items. Her firm grip of standard jazz piano techniques and more oblique ones are constantly stimulating. Rarely has a tribute album sounded so enticing and fresh as this one.

Mark Feldman Sylvie Courvoisier Duo – Live at Théâtre Vidy Intakt CD206
With far less blue notes than the previous offering, the piano and violin duet of Sylvie Courvoisier and Mark Feldman is much more reminiscent of a certain strand of classical or contemporary music. There are seven tracks in total, the last four being succinct free improvisations, the first three built around compositions, two by Feldman, the other by his musical and life partner. This is virtuosic music of the first order, both in conception and execution, once more showcasing their exemplary musical rapport.

Christoph Irngier Trio – Gowanus Canal (CD 223)
For any sax player, the trio with bass and drums is an ideal setting to cut loose and wail, making it one of the preferred combos for all free jazz fans. Spearheaded by tenorman Christophe Irngier (who modestly doubles on bass clarinet), this trio is far less rambunctious than the norm, their album comprised of nine originals played in less than 45 minutes. By the sound of it, these are fairly young musicians finding their way, and seemingly choosing their notes very carefully in the process.

Trio 3 + Jason Moran – Refraction Breakin’ Glass (CD 217)
With three wily veterans like Oliver Lake, Reggie Workman and Andrew Cyrille (aka “Trio 3”), the listener can expect some heavy duty playing here. For this label, they have recorded three albums previously, bringing pianists Irene Schweizer and Gerri Allen into their fold. For their latest one, the highly touted keyboard upstart Matt Moran joins the fray and acquits himself very well. Actually one could call this a well-rounded quartet rather than a 3+1. Lake is at his searing best here with his alto slashing shards of sounds, but some might have trouble with his excessively sharp tuning.
Fall arts preview

by BRIGITTE OBJOIS

The fall season is full of rich and varied shows and events. ID Danse begins the season with A Melancholic Journal September 5-7. Danse Danse opens its 16th season with Salves by the Compagnie Maguy Marin September 26-28 and closes in May 2014 with Tragédie by the Compagnie Olivier Dubois, one of the best new groups at the Festival d’Avignon in 2012. At l’Agora de la danse, Virginie Brunelle’s Plomb begins September 12, and Prismes by Montréal Danse runs October 16-19. The Festival Quartiers Danses presents several shows, including indoor and outdoor shows as well as film screenings and expositions September 11-22. The MAI (Montreal Arts Interculturels) hosts Loops on September 19 and 20. The Segal Centre presents Tentacle Tribe September 21. Tangente is showing TikvahThemba September 26-29. George Sta- mos presents LikLik Pik October 2-4. Usine C is showing Running Sushi by Austrian Chris Haring October 8, 9 and 10. Finally, the Grands Ballets Canadiens performs a thoroughly modern Sleeping Beauty by choreographer Mats Ek, October 10-26.

Translation: REBECCA ANNE CLARK

Le Mois de la Photo à Montréal

This biennial event is back for its 13th edition September 5-October 5. This year’s programming is based around the theme Drone: The Automated Image. Twenty-five free exhibits are to be presented in fourteen locations in Montreal. The pre-launch gala is on September 3.

Musée Pointe-à-Callière

The Beatles in Montreal continues until March 30, 2014. For tea lovers, there is still time to admire the magnificent teapots on display at The Tea Roads, which ends September 29.

Musée d’Art Contemporain de Montréal

There’s still time to visit three current exhibitions: Eve Sussman and Rufus Corporation and Michel de Broin until September 8, and Music Video 2013 until September 22. The exhibit On Abstraction II ends on October 20. The MAC has just welcomed a new director, John Zeppetelli.

DHC/ART

The show dedicated to Cory Arcangel continues until November 24. The New York artist gives a concert with D’Eon on September 26.
Storytelling, the essence of theatre stands as its most basic, distilled form. This season it’s also an emerging theme in Montreal’s English theatre scene. Many plays have characters directly addressing the audience, weaving entire worlds with their words and inviting us in for the ride.

With **SEDNA: GODDESS OF THE SEA** [→], Tableau D’Hôte Theatre has taken a deep dive into primeval lore. Inspired by an ancient aboriginal folktale, it tells the story of a young girl’s self-discovery as she journeys to meet her true destiny. Playing at the Segal Centre’s Studio Theatre, September 29-October 13.

Youtheatre brings us **Dreaming Now**, a play that dips into modern technology. As a young boy sleeps, a world is created where the line between the real and the digital is blurred and pixilated dreams start to form. Computers having become omnipresent in our lives, this show contemplates their effect on our psyche. A play for young audiences ages 7-12, **Dreaming Now** plays from October 21 to November 8 at the Segal Centre’s Studio Theatre.

On the Segal Theatre’s Mainstage, **Ain’t Misbehavin’ – the Fats Waller Musical Show** will be performed from September 29 to October 20. This musical revue, a tribute to the black musicians of 1930’s Harlem, is considered one of Broadway’s best. Starring Montreal’s Kim Richardson, this show is bound to have you toe tapping and finger snapping in your seat.

In November, Scapegoat Carnivale Theatre, tackles a classic as it brings Shakespeare’s **Othello** to the Segal Centre Mainstage. One of the Bard’s best and most painfully human tragedies meets one of Montreal’s most creative young companies. A story of struggle between reason and emotion, a cautionary tale about jealousy clouding judgment, **Othello** runs from November 17 to December 1.

The Centaur Theatre welcomes the world premiere of **The St-Leonard Chronicles** this October. From the award-winning author of **Mambo Italiano** and **In Piazza San Domenico**, comes a quintessentially Montreal-flavored piece of theatre. A young Italian couple rocks the boat when it considers moving from St-Leonard to Anglo-Saxon Beaconsfield. Their relatives are scandalized, and it doesn’t take long before conservative St-Leonard values are turned upside down as more and more unspoken desires bubble up. Playing October 1-27.

If you didn’t get a chance to see **Seeds** in 2005, this new version of the award-winning show, beginning its tour across North America, is something you don’t want to miss. This docudrama chronicles the widely publicized legal battle between Saskatchewan farmer Percy Schmeiser and Monsanto. Biotechnology industry, patent wars, tainted crops – **Seeds** is topical and troubling. A modern-day David and Goliath story, **Seeds** plays at the Centaur Theatre from October 29 to November 24.

**If We Were Birds**, produced by Imago Theatre, runs as part of Centaur Theatre’s Brave New Looks in October. An innovative adaptation of Book 6 of Ovid’s **Metamorphoses**, the play features a chorus of women, each a survivor of a 20th Century conflict. Winner of the 2011 Governor General’s Award for Drama, **If We Were Birds** weaves together a gruesome story of war, brutality against women and revenge.
Montreal’s Segal Centre Theatre swings into sultry gear this September with Thomas ‘Fats’ Waller’s sassy show, Ain’t Misbehavin’. Set in New York City’s gilded jazz era of the 30s, this Broadway play celebrates the ‘Harlem Renaissance’ nurtured in places like the famous Savoy and Cotton Clubs. This humorous ode to the birth of swing music channels Waller’s sensuous, sybaritic view of life as reflected in his art. Directed by Roger Peace, this production features multiple Juno winner Kim Richardson as the soulful Nell Carter. For tickets and subscriptions, call 514-739-7944 or visit www.segal-centre.org.

Marking the 30th anniversary of that iconic dance movie cum pop-culture phenomenon, Flashdance – The Musical debuts in Ottawa this October. The Broadway show includes most of the film’s hit songs, and of course its Oscar-winning title tune, “Flashdance – What a Feeling”. In addition, Robbie Roth and Robert Cary have composed sixteen new songs specifically for the Broadway show. Tom Hedley, co-writer of the original screenplay, is the musical’s author. For tickets, visit the National Arts Centre’s website: www.nac-cna.ca.

Toronto’s Ed Mirvish Theatre serves up a marvelous musical menu, with Les Misérables as its main course. The legendary stage play, produced by Cameron Macintosh and based on Victor Hugo’s novel, incorporates all new staging and scenery. This production has garnered worldwide critical praise and continues to enthrall fans while cultivating new, and younger, audiences. Also at the Mirvish, Andrew Lloyd Webber’s purrfectly seasoned Cats extends its run until late September. The newly penned I LOVE LUCY – LIVE ON STAGE premiers in Canada at the Royal Alexandra Theatre this October. Adapted from that hilarious 1950s American sitcom, this show’s musical content comprises the Cuban sounds of “The Ricky Ricardo Orchestra” and harmonious jingles by The Crystaltone Singers. www.mirvish.com

Lifelong learning through reading, questioning, and discussion

A sample of our fall 2013 courses
- The Evolving Orchestra (From the 18th to early 20th century)
- Théâtre Montréal Theatre
- In Saecula Saeculorum: Western Music from Antiquity to the Present
- Lincoln Depicted: The Myth versus the Man
- The Odds Must be Crazy (Statistics & probability in daily life)
- Searching for Odysseus
- Surprised by Joy? (Possibilities in an examined life)
- Workshop on Writing Skills – Non-fiction
- Emerging Hegemons: The challenge of the BRICS
- Saturday Afternoon at the Opera
- Cinema Italiano: The Golden Age – at the Leonardo da Vinci Centre in Saint-Léonard

Fall session begins September 16, 2013
Option of earning a Bachelor of Arts degree from Bishop’s University

Open House and Discovery Café
Friday, September 6 from 6:30 to 8:30 pm
Saturday, September 7 from 10 am to 4 pm
NA TIONAL AUDITIONS

2014-2015 SEASON /////////////////

National Auditions for Singers and Pianists.
The Atelier welcomes Canadians and landed immigrant candidates. Preliminary Auditions will be held in Montreal, Toronto and Vancouver. Candidates must apply by Friday, October 4, 2013. Consult audition dates and download the application form at nationalauditions.operademontreal.com ////

Une présentation

Hydro Québec

PARTENARIATE FINANCIER

BANQUE NATIONALE

SEPT EMBER 2013

LaScena Musicafe
ALL
CULTURE DAYS
Across Canada, September 27 to 29
www.jeunemedia.ca
www.culturedays.ca

NEWFOUNDLAND
FESTIVAL OF NEW DANCE
St. John’s, October 8 to 13
709-722-3663 | festivalofnewdance.ca

NOVA SCOTIA
CELTIC COLOURS
INTERNATIONAL FESTIVAL
Cape Breton, October 11 to 19
902-566-1267 | www.celtic-colours.com

NEW BRUNSWICK
HARVEST JAZZ & BLUES FESTIVAL
Fredericton, September 26 to October 5
506-455-1632 | www.youngcuts.com

SILVER WAVE FILM FESTIVAL
Fredericton, November 7 to 10
506-455-1632 | www.silverwavefilmfestival.com

PRINCE EDWARD ISLAND
THE CHARLOTTETOWN FESTIVAL
Charlottetown, June 26 to September 29
800-545-0278, 902-566-1267 | charlottetownfestival.com

The Charlottetown Festival is proudly featuring Dear
Johnnie Deere, a musical about country living; Evangeline, a spectacular world premiere musical; and the classic Anne of Green Gables — The Musical. The festival will be returning for its 49th season with the Festival's 14th edition!

THE CHARLOTTETOWN FESTIVAL
Charlottetown, June 26 to September 28
506-455-1632 | charlottetownfestival.com

FESTIVAL BACH +
Montréal, June 2 to December 1
514-733-8211, 877-672-8667 | www.saint-joseph.org

LE MOIS DE LA PHOTO À MONTRÉAL
Montréal, September 5 to October 5
514-390-0283 | www.moisdelaphoto.ca/index.html

COMICCON DE MONTRÉAL
Montréal, September 26 to 29
514-285-4591 | www.youngcuts.com

YOUNGCUTS FILM FESTIVAL
Montréal, September 26 to 29
514-285-4591 | www.youngcuts.com

ORGUE ET COULEURS
Montréal, September 27 to October 5
514-899-0464 | www.ogrequecouleurs.com

L’OFF FESTIVAL DE JAZZ DE MONTRÉAL
Montréal, October 5 to November 9
514-747-0000 | www.offfestival.com

RENCONTRES INTERNATIONALES DU DOCUMENTAIRE DE MONTRÉAL (RIDM)
Montréal, November 13 to 14
514-499-3674 | www.ridm.qc.ca

MUNDIAL MONTREAL
Montréal, November 19 to 22
514-925-0050 x227 | www.mundialmontreal.com

SACRED MUSIC FESTIVAL
Québec, September 7 to 15
418-525-9777, 845-525-9777 | www.sacredmusic.ca

FESTIVAL DE CINEMA DE LA VILLE DE QUÉBEC
Québec, September 19 to 29
418-800-0051 | www.fcvq.ca

YOUTH, MUSIC, DANCE
THÉÂTRE DE MONT-LAURIER
Mont-Laurier, September 5 to 11
819-440-2666 | www.doubledefi.org

LES VIOLONIÈRES
Saint-Jean-Port-Joli, September 19 to 22
418-733-4998 | www.reviewfestival.ca

LES VIOLONIÈRES DE RIMOUSKI
Saint-Jean-Port-Joli, September 19 to 22
418-598-9465 | www.reviewfestival.ca

FESTIVAL MUNDIAL DE MONTRÉAL
Montréal, November 23 to December 7
514-510-5678 | www.mundialmontreal.com

MONTREAL BACH FESTIVAL
Montréal, October 25 to November 9
514-747-0000 | www.montrealbachfestival.com

SACRED MUSIC FESTIVAL
Québec, September 7 to 15
418-525-9777, 845-525-9777 | www.sacredmusic.ca

FESTIVAL DE CINEMA DE LA VILLE DE QUÉBEC
Québec, September 19 to 29
418-800-0051 | www.fcvq.ca

QUÉBEC CITY JAZZ FESTIVAL
Québec, October 15 to 27
418-977-7450 | www.jackson Curci.ca

FESTIVAL INTERNATIONAL DE L'ART DU LOUPEtablissement CONTEMPORAIN D'ARTS VISUELLES (LAUB)
Québec, October 25 to 27
418-510-5678 | www.laub.qc.ca

FESTIVAL INTERNATIONAL DE L'ART DU LOUPEtablissement CONTEMPORAIN D'ARTS VISUELLES (LAUB)
Québec, October 25 to 27
418-510-5678 | www.laub.qc.ca

MONTREAL BACH FESTIVAL
Montréal, October 25 to November 9
514-747-0000 | www.montrealbachfestival.com

SACRED MUSIC FESTIVAL
Québec, September 7 to 15
418-525-9777, 845-525-9777 | www.sacredmusic.ca

FESTIVAL DE CINEMA DE LA VILLE DE QUÉBEC
Québec, September 19 to 29
418-800-0051 | www.fcvq.ca

QUÉBEC CITY JAZZ FESTIVAL
Québec, October 15 to 27
418-977-7450 | www.jazzquebec.ca

FESTIVAL INTERNATIONAL DE THÉATRE DE MONT-LAURIER
Mont-Laurier, September 5 to 11
819-440-2666 | www.doubledefi.org


SUTTON JAZZ
Sutton, September 13 to October 5
450-292-3835 | www.festival-jazz-sutton.com

SUTTON JAZZ 2013 A festival where one finds jazz on the streets of Sutton, the restaurants and on Mont Sutton. Panoramic views, colors of Autumn and the cool sounds of jazz! Come enjoy some of the best musicians in Canada at the Alec et Gérard Pelletier Hall.

LES VIOLONIÈRES D'AUTOMNE
Saint-Jean-Port-Joli, September 19 to 22
418-733-4998 | www.reviewfestival.ca

FESTIVAL INTERNATIONAL DE CINEMA JEUNESSE DE RIMOUSKI
Rimouski, September 22 to 29
418-722-0100 | www.carrousel.qc.ca

Le Carrousel international du film est un organisme culturel à but non lucratif situé à Rimouski ayant pour mission d’offrir des activités d’éducation cinématographique, d’images en mouvement et de
REVIEW

The Verdi Album
Jonas Kaufmann, tenor
Sony Classical

This just released Verdi arias album is tenor Jonas Kaufmann’s debut solo disc for his new label, Sony Classical. Thirteen arias and duets from the heart of the Verdi repertoire, all sung with resplendent and virile tone, exemplary musicianship and a keen sense of drama. It solidifies the German tenor’s position as not just the best heroic tenor before the public today, but also the most versatile, equally at home in the Germanic and Italian repertoires. From the lyric Duke of Mantua to the spinto Don Alvaro and ultimately the dramatic Otello, Kaufmann sings every aria with a thrilling top and plenty of chiaroscuro. For example, the high B-flat that ends “Celeste Aida” has defeated many a tenor, with most unable to risk a dolcissimo, let alone diminuendo. But it holds no terror for Kaufmann, who sings it morendo as per Verdi’s instructions, not falsetto but with a beautiful head voice. The opening phrases of the aria from Luisa Miller, sung with honeyed mezza voce, are gorgeous. “Dio! Mi potevi scagliar” from Otello is declamatory but Kaufmann’s version is musical and without exaggeration. It’s interesting that Alfredo from La traviata — an early Kaufmann success and his Met debut — is left out. A wise decision as his voice has matured in the intervening years and the lyric Alfredo no longer suits him. As is often the case, the supporting singers here don’t have the best voices, with the exception of baritone Franco Vassallo (Iago), who is, of course, a fine singer. Recorded in Parma (Verdi’s birthplace), the Orchestra dell’Opera di Parma sounds suitable idiomatic under the baton of Pier Giorgio Morandi. This is an auspicious debut album for the tenor with Sony Classical and likely the first of many to come.

JOSEPH K. SO


This new release from DOREMI combines excerpts from a Monitor LP originally recorded in 1970 with four recent recordings from 2009. This was an excellent idea on the part of producer Jacob Harmoy. The Monitor recordings have long since been unavailable and Kuerti’s insight into Mendelssohn’s music is second to none.

Kuerti also provided the liner notes for this CD. He emphasizes Beethoven’s influence on Mendelssohn but he might as easily draw attention to the influence of J.S. Bach. The Preludes and Fugues certainly recall the Well-Tempered Clavier and less obviously the contrapuntal mastery demonstrated in several of these pieces. As Kuerti writes, Mendelssohn was “a phenomenal contrapuntalist.”

None of these works appear on concert programs today with anything like the frequency they deserve. The Variations Sériées is a masterpiece and the Fantasy in F sharp minor is not far behind. And the Preludes and Fugues Op. 35 manage to be uncommonly beautiful and intellectually challenging at the same time.

Kuerti’s playing is as superb as ever, and his harmonic and contrapuntal inventiveness is as exciting as his dynamic range, phrasing, and style. This is a highly enjoyable CD and highly recommended for those interested in this repertoire, who are also fans of Kuerti’s playing and the clarinet repertoire.

C. M. H. R.
SEPTEMBER 2013

SEPTEMBER

Sunday 1

1 pm, Église St-Pierre-Apôtre, 1201 Visitlation. CV. Séries des Arts Bourgeois. Jean Langlais; Ron et Sou-
vignon; Widor: Symphonie 5. Zoltán Serérci; Ivan Kroubel; Gilles Vigneault; Cécile Jutras.
8 pm, Orchestre symphonique du Québec. François-Xavier Roth; Sylvie Léger; Paule Gagné; Jean-François Portier.

Tuesday 3

4 pm, UMS-B484. L. Mozart, Haydn, Chopin.
Jean-Simon Gaudreau, piano. 343-4427.

Thursday 5


Saturday 7

12:30 pm, CAV. Festival Bach+. J.S. Bach:

Sunday 8

3:30 pm, McGill PO. $40-20. UMC Concerts. Ravel, Stravinsky, Mahler.
3:30 pm, Orchestre symphonique du Montréal. Les voix qui les écoutent. Nicole Lorangé, sopra-
no; Sphénoise Lépine, animation. 397-0066.

Monday 9

5:30 pm, McGill PO. FA. Master’s recital. Nathalie Tishina, piano. 343-4547.

Tuesday 10

6:30 pm, CAVE. Festival Bach+. Les voix qui les écoutent. Nicole Lorangé, sopra-
no; Sphénoise Lépine, animation. 397-0066.

Wednesday 11

5:30 pm, McGill PO. FA. Master’s recital. Danièle Prag, piano. 343-4547.
5:30 pm, Africa Création. Sylvie Labbé; Patrick Bieler; Jean-Gabriel Strélic; Robert Lebizou; Lê Hoàng.
8 pm, Région Nord-du-Québec. Concert à l’ouvert. Dominique Ménard; Léo Lemieux; Charly Ferrandis.

Thursday 13

12:30 pm, CAV. Festival Bach+. J.S. Bach:

Friday 14

5:30 pm, McGill PO. FA. Master’s recital. Nathalie Tishina, piano. 343-4547.

Saturday 15

12:30 pm, CAV. Festival Bach+. J.S. Bach:

Sunday 16

5:30 pm, McGill PO. FA. Master’s recital. Danièle Prag, piano. 343-4547.

Monday 17

5:30 pm, Orchestre symphonique du Montréal. Les voix qui les écoutent. Nicole Lorangé, sopra-
no; Sphénoise Lépine, animation. 397-0066.

Tuesday 18

6:30 pm, CAVE. Festival Bach+. J.S. Bach:

Wednesday 19

5:30 pm, Orchestre symphonique du Montréal. Les voix qui les écoutent. Nicole Lorangé, sopra-
no; Sphénoise Lépine, animation. 397-0066.

Friday 20


Saturday 21

12:30 pm, CAV. Festival Bach+. J.S. Bach:
Instrumental Previews by LUCIE RENAUD

CAVATINAS AND COUNTERPOINTS
Music and dance come together in Cavatinas and Counterpoints, a special concert to be held in Bourgie Hall. The collaboration between the dancers Margie Gillis and Tedd Robinson, and pianist Jean Desmarais (playing Beethoven, Chopin, Debussy and Scriabin), aims to evoke the intimacy of early 20th century art salons. September 15.

A VIENNESE SERENADE
Directed by Matthieu Lussier, the Violons du Roy offers a concert of Viennese serenades centred on Mozart’s famous Eine Kleine Nachtmusik and Schubert’s Rosamunde Quartet (string orchestra version). September 20 and 21.

ARTIST IN RESIDENCE AT OSM
For the first time, this year the OSM has provided for an Artist in Residence. Violinist JAMES EHNES will spend a week in Montreal and perform Mozart’s Violin Concerto No. 5 with the orchestra on September 19 and 21, play as part of a chamber ensemble on the 20th (Clara Schumann and Brahms on the program) and also offer Master classes for young musicians.

CONTEMPORARY COMPOSERS WITH LA PIETÀ
Angèle Dubeau and La Pietà are offering a program wholly dedicated to contemporary composers John Adams, Philip Glass and Arvo Pärt. Originally planned for May 2013, the concert was delayed due to the health concerns of the violinist and musical director of the female ensemble. September 27.

SERHIY SALOV IN LONGUEUIL
Pianist Serhiy Salov, winner of the 2004 MIMC, will perform Brahms’s Piano Concerto No. 2, which he executes with great brio, with the Orchestre symphonique de Longueuil. Conductor Marc David will also lead
5. "libes. The cast includes soprano Audrey Luna (Lakmé), tenor John Seven Early Songs on September 18, 2013, at 8:00. She will perform come British soprano Jennifer Larmore to the Grand Théâtre de Québec MEZZO JENNIFER LARMORE AT THE QSO Vocal Previews by DANIEL TURP In a much-awaited return, the Mariinsky Orchestra directed by VALERY GEGIEV [1] presents an all-Rachmaninov program, including the Symphonic Dances and Piano Concerto No. 2. The electrifying Denis Matsuev is soloist. October 4 - 5 - 6. www.osm.ca The DAMNATION OF FAUST After the production of The Damnation of Faust at the third edition of Quebec City’s Opera Festival this summer, the Montreal Symphony Orchestra offers Montreal music lovers a concert version of the opera by Hector Berlioz. Director Kent Nagano has invited as soloists tenor Michael Schade (Faust), soprano Anna Caterina Antonacci (Marguerite) and bass-baritone Philippe Sly (Mephistopheles). The MSM Chorus is directed by Andrew Megill. The Maison Symphonique de Montreal will stage three previews, on Thursday, September 12 (8:00), Sunday, September 15 (2:30), and Tuesday, September 17 (8:00). www.violla.ca/fdldq.html. (9h ouverture, enregistrement diffusion d’opéra. Offenbach: Les brigands. Julie Boullanne, Éric Huchet, Saphné Touchaux, Frank Legueur; Frédéric-Kavi Koth, chef; 397-0065. [26] 7:30pm. Musée de la culture de Côte-des-Neiges-592 Côte-des-Neiges, Fl. Les 30 ans de la MC Côte- Sappho: Litanies for a Madam; b) 5-11-0-0-5-3-5-7-6-1. Musique: Les Violons du Roy, Pascale Giguer. 230-2000 x 4 (+ 26) 2. 12:30pm. CCC. 26-0-105$. (21) 26) 1995-2258, 877-385-2222. [21] 5pm. CPP SPM. EL. Hommage à Denis Gougeon: (a) lancement des activités jeunesse) (9h ouverture, enreg-}
Ensemble Caprice kicks off its 2013-14 season on September 28 at 7:30 pm at Bourgie Hall with Beethoven symphonies played on period instruments. Also on the program: Haydn, Charles Ives, and artistic director Matthias Mouthe. Over 30 concerts are planned for the season, both in Montreal and on tour in Quebec City, Ontario, Alberta, British Columbia, the USA, and Germany. www.ensemblecaprice.com

2013-14 Season:

OCTOBER

Tuesday 1

12pm, St. James United Church, 463 Ste-Catherine Ouest. El. Orgue et Concerts Fétiaux de saison. Vocal de la voix, clair de lune, lune brillante, clair de lune. Concert de jazz.

Wednesday 2

5pm, McGill SLI FLA, String Area Class. 398-4547

7:30pm, MMAB Siragusa. 19-393. Fondation Arte Musique; Jeunes et pros. Amour vous Bratis? Mozart. Trio pour clarinette, alto, et piano. A.942: Harpretus. Watermelon for air; op. 1, vol.1; Pastoral for clarinette et cordes, op.113. Hubert Tanguay-Labarre, clarinette; Marc Fewer, Caroline Chahade, violon; Douglas McRae, bass; Isac Elliot, alto; Desmondo Hoel, violoncelle; Kyoko Hashimoto, piano. 285-2000 x 4

7:30pm, McGill A315. 500-50$. Opéra Provincial de Montréal: Simon Leclerc, chef; Adam Cohen, Cœur de Pirate, chant pop. 842-9951. (+ 3)

Thursday 3


www.ensemblecaprice.com

LA BOHÈME BY OPÉRA IMMÉDIAT

The young company Opéra Immédiate begins its fifth season with Giacomo Puccini’s La Bohème on September 21, 2013 (7:30 pm) and Sunday 22 (3:00 pm) at the Théâtre de Montréal. Soprano Sophie Cruz will perform the role of Mimi and Eric Theriault that of Rodolfo. Staging is by Fanny Gillet Colby and piano accompaniment by Dominique Boulin. www.operaimmédiat.com

BOULIOLANIE AT THE SOCIETY OF VOCAL ART

Mezzo-soprano Julie Bouliolane will be the first guest of the 15th season of the Montreal Society of Vocal Art. Accompanied by pianist Martin Dubé she will perform Chants du coeur and other songs by Gustav Mahler. This recital takes place at the Montreal Conservatory of Music on Saturday, September 21, 2013 at 3:00 pm. www.armusique.com

A TRIBUTE TO TUROVSKY WITH KIMY MCLAREN AND JULIE BOULIOLANE

To kick off their 30th season, 1 Musici de Montréal and conductor Jean-Marie Zeitouni offer a Tribute to Yuly Turovsky on September 27, 2013 at the Maison Symphonique de Montréal. The program includes Concerto for Double Choir No. 7 by Dmitri Bortinskiy, the Pulcinella Suite by Igor Stravinsky, the aria from Bachianas Brasileiras No. 5 (Cantilena) by Heitor Villa-Lobos and the Gloria of Antonio Vivaldi. The two soloists are soprano KIMY MCLAREN and mezzo-soprano JULIE BOULIOLANE. www.imusici.com

VENICE AT THE ARTE MUSICA FOUNDATION

On the occasion of the exhibition Splendore a Venice: Art and Music of La Serenissima from Renaissance to Baroque, the Director of the Arte Musica Foundation Isolde Lagacé has prepared a very interesting musical program. To celebrate Venice in music, the most beautiful Italian arias by Vivaldi, Marcello, Albinoni and Porpora are sung by soprano Aline Kutan, accompanied by Luc Beaussaut, as part of Harpsichord in Concert, Saturday, Sunday at 2:00 pm. On the theme of Froitole, tenor Marco Beasley and the Accordone ensemble will perform songs of the fifteenth and sixteenth centuries for voice and lute and organ. The leader of Accordone, Guido Morini, will accompany on the organ. The concert takes place at La Belle Bourgie on Thursday, October 10, at 7:30 pm, www.sallebouligue.ca

STEFANIE BLYTHE AND LES VIOLONS DU ROY

Les Violons du Roy and their leader, Bernard Labadie, open their season with the great voice of Stefanie Blythe. The American mezzo-soprano will perform three pieces including the opera Giulio Cesare by Georg Friedrich Handel. The program also includes Orchestral Suite in C Major by Georg Philipp Telemann, the string orchestra will play with Arturo Inadrox by Franz Joseph Haydn and Orchestral Suite...
The inaugural gala for Palais Montcalm’s new concert organ takes place in September. The orchestra’s musicians will accompany the prolific pianist Emanuel Ax in Beethoven’s Piano Concerto No. 2. Also on the programme are Brahms’ Symphony No. 4, by the same composer, as well as Brahms’ Symphony No. 4.

In September, the Orchestre symphonique de Québec will accompany Russian violinist Alina Pogostkina in Stravinsky’s Violin Concerto. The young violinist, who won the prestigious Sibelius competition in 2005, has appeared and collaborated with a number of orchestras and well-known artists around the world. The distinguished musician plays a magnificent Stradivarius violin, the 1717 “Budapest”, which was made in 1717 by Antonio Stradivari for the. The young Beethoven himself, this work has been performed on many occasions. When building the organ, which carries Opus number 3896, the famous American organist, the esteemed German organ builder, appreciated notably by Bach. The Raoul-Jobin Hall will reach a new level of acoustic excellence with the installation of the great organ. At the inaugural event, a multimedia concert under the artistic direction of Olivier DuFour will showcase the magisterial instrument. All profits from the event will go to Palais Montcalm’s endowment fund, which is aimed at starting up music education programs and awareness activities as well as supporting the young musical talent of Quebec City. The cocktail dinner and silent auction will be held at 6:30 PM, the concert gala will be held at 8 PM, and a sweet cocktail and the end of the silent auction will finish off the evening at 9:15 PM.
PINCAS ZUKERMAN

Formidable violinist PINCAS ZUKERMAN [1] will perform one of the most beautiful concerts of the repertoire: Bruch’s celebrated Violin Concerto No. 1. In the second act, Zukerman trades in his violin for a baton. The National Arts Centre Orchestra will play Dvorák’s fierce and heroic Symphony No. 7. The concert takes place on September 26, at Ottawa’s National Arts Centre’s Southam Hall. www.nac-cna.ca

THE SPIRITED WORLD OF MARIE-JOSÉÉ LOR

The inaugural concert for the Orchestre Symphonique de Gatineau’s new season will be a grand occasion, featuring much loved opera singer Marie-Josée Lord. Discovered in fall 2003 in the role of Liu in Puccini’s Turandot at the Opéra de Québec, she has since appeared all over the province. On Sunday, September 21, at the Maison de la culture de Gatineau, Marie-Josée Lord and the OSG bring a variety of works to life. They’ll perform songs as well as ballet and opera music, from Piamondon and Verdi to Lama, Bizet, Dvorák and Ferland. www.maisondelaculture.ca


date

Ce soir il va y avoir des violoncelles en concert. Les concerts de la saison artistique sont ouverts.

29 OCTOBER

10:30am, Centre d’arts Orford, Bistro Després-La-porte, 3165 chemin du Parc, Orford, 315-8900-2.

Concerts des diplômés.

Michael Lecours, Jean-Antoine-Thompson, 4:55. Prix victorias.

DOMICILE

Salle Jean-Marc-Dion, 546 boul. Laure, Sept-Îles.

HELU

Concerts Desjardins JMC.

Les concerts de la saison artistique sont ouverts.

30 OCTOBER

6pm, University of Ottawa, Room 121 (Fleming Hall), 610 Cumberland (Heinz Building), F.A., Masters Recital. Lise, Mozart, Ramzeau, Paul, Audrey Mo, piano, 315-565-5733.

9, 10, 11 OCTOBER, 8pm, NAC SH. 23-95$. Mark Motors Audi Signature Concerts: Turandot

Pinchas Zukerman, conductor; Bernard Uzan, director; Alessandra Farinello, soprano; Gabriella Santech, soprano. Mr. Zukerman conducts Puccini’s Turandot at the Opéra de Québec, she has since appeared all over the province. On September 21, at the Maison de la culture de Gatineau, Marie-Josée Lord will sing in a role."
La Scena Musicale

IS SEEKING VOLUNTEERS FOR:
- Fundraising
- Distribution
- Public relations
- Project coordination
- Writing and editing
- Website

RECHERCHE BÉNÉVOLES POUR:
- Financement
- Distribution
- Relations Publiques
- Coordination de projet
- Rédaction
- Site Web

514-948-2520 info@scena.org

Si vous avez des difficultés financières et souhaitez en parler avec un professionnel, appelez-nous pour une consultation gratuite.

If you have financial problems and would like to talk to a professional, call for a free consultation.

DRUKER & ASSOCIÉS
TRUSTEES IN BANKRUPTCY
SYNDICS DE FAILLITE
4333, rue Ste-Catherine ouest, suite 420,
Montréal, QC H3Z 1P9
(514) 935-8501 • www.druker.ca
Get your copy today!

The 2013-2014 Arts Resource Guide is now available!

Your passport to the best of Montreal’s arts organisations, suppliers, retailers and services. An indispensable guide for artists and art lovers alike.

Hank Knox harpsichordist
New from early-music.com
Knox performs the music of J.S. Bach
including
The Chromatic Fantasy & Fugue and Overture in the French Style
early-music.com
hankknox.com
Tel: +1 514 279 2694
www.latitude45arts.com

Homage Series n°4
Société de musique contemporaine du Québec

Grand opening event FREE
FRIDAY SEPTEMBER 27TH, 8 PM,
SALLE PIERRE-MERCURE (MTL)
smcq.qc.ca

Denis Gougeon
John Adams
John Zorn

Activities from 6 pm

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

Catherine Thornhill Steele artiste invitée
Catherine Thornhill Steele invited artist

2013

M A L C O L M

B il s o n

CONCERT – FORTEPIANO
7:30 P.M. THURSDAY, OCTOBER 3
Pollack Hall, 555 Sherbrooke West

W.A. MOZART
Sonata in D Major, K. 576
Allegro
Adagio
Allegretto

L. V A N B E E T H O V E N
Sonata in Ab Major, Opus 26
Andante con variazioni
Scherzo: Allegro molto
Marcia funebre sulla morte d’un Eroe
Allegro

F. SCHUBERT
Sonata in D minor, D. 571
1. Allegro moderato, incomplete
(completion Malcolm Bilson)

F. SCHUBERT
Sonata in a minor, D. 845
Moderato
Andante poco moto
Scherzo: Allegro vivace
Rondo: Allegro vivace

MASTERCLASS: 1:00 p.m. SATURDAY, OCTOBER 5
Tanna Schulich Hall, 527 Sherbrooke West

TICKETS: Concert: $15/$10 Masterclass: $10
BOX OFFICE: 514-398-4547 www.mcgill.ca/music
All proceeds go towards La Scena's Endowment Fund: Due to a generous agreement from Placements Culture, for every dollar received before November 12, 2013, Placements Culture will match it with $2.00!

Concert tickets, hotel packages, original artwork, antiques, and rare signed conducting batons from Yannick Nézet-Séguin, Charles Dutoit, and others!

Visit the items catalogue today!

www.lascena.ca

Show your support for La Scena Musicale!

To donate an item contact us at fundraising@lascena.ca
FEATURED ITEMS:

Original artwork by MIKA, RHAZA, Crystal Racine, Dyane Dastous, Marie-Josée Bergeron, Nicolas Zeitouni, Ann McCall, Danielle Plante, Louise Marion and Wah Wing Chan

Josh Groban concert tickets and a one night stay for two at Hotel Omni Mont-Royal

Tickets for Opéra Immédiat’s La Bohème de Puccini at the Rialto Theatre

Conductor batons donated and signed by Yannick Nézet-Séguin and Charles Dutoit

More items will be added every two weeks.
These great artists support La Scena Musicale’s continuing mission to promote and celebrate the arts in Canada. But we also need your help. Please join us in keeping Canada’s music scene among the very best in the world.

Thanks to a generous agreement with Placements Culture, for a limited time, every dollar you donate will be matched by another two.

Please go to www.scena.org today and give generously. Your gift is tax deductible and goes towards keeping our arts and culture alive and vibrant.

What do you have in common with Denys Arcand?

“It’s a pleasure and an honour for me to support La Scena Musicale, the only serious source of information in Canada on the music that I cherish.”

- Denys Arcand

514.948.2520  www.scena.org