GREAT Art Song Challenge

La Scena Musicale is celebrating the Art Song in 2015-16. We are conducting a worldwide survey of the 10 greatest art songs of all time. Vote for your favourites by sending us your top 3 art songs. Deadline: 2015-12-15

NEXT GREAT Art Song

Canadian Art Song Writing Contest 2016

Invitation to all composers:
- Win cash prize (minimum $5000)
- Voted by the public
- Performed by great musicians in October 2016
- Designated as Canada’s Next Great Art Song

Visit our website for full contest rules.

www.nextgreatartsong.com
UNIVERSITY OF TORONTO
FACULTY of MUSIC

SEASON HIGHLIGHTS

Early Music
Performances by Schola Cantorum and Theatre of Early Music, a lute song recital with Dame Emma Kirkby

Chamber Music
New Orford String Quartet, Beverley Johnston and Christos Hatzis, Gryphon Trio, Cecilia String Quartet

Workshops/Master Classes/Lectures
Atom Egoyan, Sondra Radvanovsky, Barbara Hannigan, Michael Colgrass, Norma Winstone, Lawrence Shiragge, Scott Burnham

Opera
The Medium and The Telephone, Paul Bunyan

New Music Festival
Featuring work by JUNO Award-winning guest composer, Allan Gordon Bell

Download our 2015-16 season brochure at music.utoronto.ca
To order tickets, call the RCM Box Office at the TELUS Centre at 416-408-0208

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors

music.utoronto.ca
CONTENTS

6 Jon Vickers
12 INDUSTRY NEWS
13 Irving Guttman and his Legacy
14 Op-ed Opera Lyra
16 Alexandre Da Costa on Vienna
18 Andrew Gray
19 Arts-Business Award: Tampopo
20 DISSONANCES: Kindling Friendships
22 JAZZ: Three of a Kind
24 REVIEWS
26 Quick Guide to Online Classical Music
38 The Bösendorfer Story
39 Schulich School of Music Turns 10
40 Higher Education News
46 Canadian Art Songs

GUIDES
28 REGIONAL CALENDAR
29 PREVIEWS
42 Higher Education Guide

PHOTO Élizabeth Delage

SUBSCRIPTIONS & DISTRIBUTION
Camilo Lanfranco
FUNDAING
Romy-Lise Faustain
ADVERTISING
Jennifer Clark, Marc Chénard,
Brigitte Objois, ads.scena.org
BOOKKEEPING
Mourad Ben Achour,
REGIONAL CALENDAR
Eric Legault
CONTRIBUTORS
René-François Audoir, Éric
Champagne, Cristal Chan, Michèle
Duguay, Natasha Gauthier, Shira
Gilbert, Camilo Lanfranco, Michèle-
Andrée Lanoue, Christine Marr-Ling
Lee, Joseph So, Richard Turp,
Kiersten van Vliet

TRANSLATORS
Rebecca Anne Clark, Michèle
Duguay, Véronique Frenette, Cecilia
Grayson, Brigitte Objois, Karine
Pozanski, Dwayne Richards, Lina
Scarpellini, Anne Stevens

VOLUNTEERS
Wah Wing Chan, Lilian L. Ligenor,
Nicholas Roach, Jean-Sébastien
Gascon

SUBSCRIPTIONS
Surface mail subscriptions (Canada) cost
$33.00 (taxes included) to cover postage and
handling costs. Please mail, fax or email your
name, address, telephone no., fax no., and
e-mail address. Donations are always wel-
come and are tax-deductible. (no 14199
1597-600001)

LA SCENA MUSICALE, published 7 times per
year, is dedicated to the promotion of
classical and jazz music. Each edition
contains articles and reviews as well as
calendars. LSM is published by La Scène Musicale,
a non-profit organization. La Scène Musicale is the Italian translation of
The Music Scene.
All rights reserved. No part of this
publication may be reproduced without the
written permission of LSM.

ISSN 1486-0317 Print Version (La Scena
Musicale); ISSN 1206-9973 Online Version.

Canada Post Publication Mail Sales
Agreement, Contrats de vente
No.40025257
CONGRATULATIONS
La Scena Musicale
19 years of promoting music and the arts

McGILL CHAMBER ORCHESTRA
BORIS BROTT
Artistic Director and Conductor
TARAS KULISH
Executive Director

NOV 24, 2015
Pre-concert talk: 18h30
Concert: 19h30

This concert is part of the
18th Bach Society
FOUR SEASONS
What a day – M. Goulet
Cuatro Estaciones Porteñas – A. Piazzolla
Le Quattro Stagioni – A. Vivaldi
LINDSAY DEUTCH
violin

TICKETS: $16.50 - $56
514-285-2000 #4 sallebourgie.ca
BOURGIE HALL
1339, Sherbrooke W, Montreal

DEC 8, 2015
Pre-concert talk: 18h30
Concert: 19h30

This concert is part of the
76th Season
Presented by
MESSIAH
DOMINIQUE LABELLE
soprano
LAUREN SEGAL
mezzo
ANTOINE BÉLANGER
tenor
JAMES WESTMAN
baritone
In collaboration with
THE CATHEDRAL SINGERS
& MUSICA ORBIUM
PATRICK WEDD
Choir Director

TICKETS: $23.25 - $59.25
514-842-2112
CHIST CHURCH CATHEDRAL
635, St. Catherine W, Montreal
www.ocm-mco.org
Calling dramatic tenor Jon Vickers passed away at age 88, in July 2015, after a battle with Alzheimer’s. For many, Jon Vickers remains the defining dramatic tenor of his generation. In the dramatic tenor roles that demand the most power and endurance, he had few rivals.

Vickers brought to each operatic incarnation a characterization that was as personal as his vocal production was unique. Moreover, during his long career of over thirty years, he was often at the centre of controversies, both personal and professional, because he never hesitated to express convictions that many found rigid and inflexible, even shocking.

Born in Prince Albert, Saskatchewan, in 1926, he studied voice part-time and sang at the local church, all while holding a variety of jobs. In 1950, he won a scholarship that allowed him to study at Toronto’s Royal Conservatory of Music with George Lambert. He made what he considered to be his professional debut on stage in 1954, in the role of the Duke of Mantua in Verdi’s Rigoletto at the Toronto Opera Festival (which later became the Canadian Opera Company).

As was the case for many Canadian singers of the era, Vickers was discovered by Sir David Webster, who signed him up for a contract with the prestigious Royal Opera House, Covent Garden in London. In 1957, for his first season, he sang Don José in Bizet’s Carmen, Riccardo in Verdi’s Un Ballo in Maschera, and Aeneas in Berlioz’ epic opera Les Troyens.

London became his artistic base, but he quickly made house debuts with all of the great opera companies of the world, including Bayreuth (1958) and Vienna’s Staatsoper (1959), where he sang the role of Siegmund in Wagner’s Die Walküre. In 1960, he sang for the first time at the Metropolitan Opera – where he subsequently performed around 280 times. The same year marked his debut at Milan’s renowned Teatro alla Scala (Fidelio under Karajan) and at Chicago’s Lyric Opera. Paris and Salzburg followed and his international career evolved at a steady pace until his retirement.

Vocally, Vickers was a young dramatic tenor when he arrived in London. The power and breadth of his voice was both the glory and one of the defining dimensions of his art. The timbre of his voice was instantly recognizable and the voice was graced with a natural resonance, great projection, and impressive depth. Vocally, he was always considered a diamond in the rough. As indicated by a memorable profile, his ample emission was almost muscular and apparently indefatigable, with a voice “marked and scarred as if it came from a Canadian quarry.” His vocal personality was indeed one of robust power, which, though it communicated emotion, was neither impeccably smooth nor particularly refined. However, his idiosyncratic and unorthodox technique remained intact throughout his career and never ceased to serve his performances well. Vickers knew how to take big risks in performing familiar roles, such as Radames in Aida. And Vickers was the first to admit that while he took risks giving his all, he risked making his singing less controlled, more unstable, and without great beauty.

Nevertheless, Vickers remained unshakable, incapable of altering the text for a purely vocal effect. This philosophy went back to his very strict Christian upbringing, where hymns and prayers were revered. After he retired from opera, in 1987, he returned to the stage in the 2000s as the narrator of several fascinating presentations of Tennyson’s epic poem Enoch Arden, set to the music of Richard Strauss. According to many critics, the power of his voice remained intact. “He speaks the way he sings,” wrote one critic. “With a mix of delicacy and raw power.”

Vickers identified intensely with the characters he interpreted, especially the misfits and the marginalized, like Peter Grimes, and with psychologically tortured heroes, like Otello in Verdi’s masterpiece or...
Canio in Leoncavallo’s I Pagliacci. Vickers effectively lent a white-hot intensity to each of his roles. From time to time, the intensity was almost exaggerated and stylistically inapropriate, as was often the case when he ventured into the French repertoire and especially in the roles of Samson and Don José, where Vickers’s performances, as powerful and engaged as they were, where stylistically opposed to the intentions of Saint-Saëns and Bizet. In a quest to identify with each of the characters that he approached, Vickers tended to place himself ahead of the music. This, in addition to his less idiomatic singing in French, gave rise to what is certainly a conception of the two roles that left a deeply personal but fundamentally flawed conception of both roles.

Vickers had much more success with Handel’s Samson in which, though his vocal and stylistic approach seemed anachronistic to many purists, the spiritual and vocal power as well as the strong character he displayed brushed all possible reserves aside. His portrayal of Handel’s Samson at Covent Garden in 1958 was a searingly dramatic performance. And a generation later, even though his voice coped less easily with the taxing florid line, he was now able to more directly depict the agony of the biblical heroes who, in Vickers’s words, “had lost faith not just in a religious sense, but in the sense that they had betrayed what they stood for.” It was above all Vickers’s capacity to portray moral rectitude with a unique lucidity that was striking.

Here, as in most roles he undertook, much of his histrionic and dramatic conviction resided in his ability (and courage) to sing softly. Vickers’s range, both of colour and dynamics was often breathtaking. During his career, his soft singing was often dismissed as “crooning” or falsetto, but it often was rather an enveloping, fully supported sound, seeming to come from all around the theatre. Here again, some regarded his sudden adoption of a falsetto-like, opaque vocal colour, as a vocal and dramatic mannerism, yet by sheer will and volition, Vickers could entice and ultimately convince in a range of interpretations from Nerone in Monteverdi’s L’incoronazione di Poppea at the Paris Opéra to Wagner’s Tristan and Parsifal.

THE DARK SIDE

Vickers was also uncompromising, unforgiving, and unrepentant in his moral rectitude and in his attitude towards homosexuals, and to what he considered to be the degeneration of western moral values. Many critics accused him of being virulently homophobic, but his defenders insisted that he was simply hostile to what he saw as a real “gay mafia” which, he believed, dominated the world of opera. In the theatre too, Vickers often gave the impression that everyone – the cast, the conductor, even the audience – had to live up to his strict standards. Vickers most famously admonished the audience in Dallas in 1975, when, as the dying Tristan, he turned toward the audience and shouted, “Shut up with your damned coughing!”

There are many authentic stories of Vickers bullying staff at various theatres, and even his colleagues. In 1986, when the Met production of Handel’s dramatic oratorio Samson travelled to Chicago’s Lyric Opera, Vickers insulted conductor Julius Rudel during a rehearsal in front of the entire cast and orchestra, to the point where Rudel offered to quit. However, in interviews, Vickers often spoke of the way that his rural roots and his Presbyterian and Methodist background had shaped his life philosophy:

“The understanding, which slowly and surely developed in me, of the necessity of human contact and an understanding of the needs of others and their problems has probably, more than anything else, given me the ability to analyze my roles, to come to grips with a score, to study a drama, to project my feelings into the life of someone I’ve never met except on a piece of paper.”

In person, Vickers was a sometimes paradoxical being, volatile and enigmatic. He was often warm and charming, and in many ways, decent and understanding, but he could be short-tempered and quick to deride any perceived insult.

In 1961, he crossed swords with conductor Georg Solti at Covent Garden, claiming that Solti had bullied and insulted him during rehearsals for Die Walküre. Then, in 1977, he surprised the opera world with his decision to withdraw from what would have been his role debut in two productions of Tannhäuser at the Met in New York and at Covent Garden, again raising moral questions to justify his decision. Vickers saw Wagner’s opera as blasphemous, calling it “an attempt to strike at the very root of the Christian faith,” and adding that “Wagner challenged the redemptive work of Jesus Christ.” Certain detractors suggested that it was rather that the vocal range and tessitura of the work had proved too difficult for him.

The controversy that was probably the most revealing with regards to Vickers’s personality was that involving composer Benjamin Britten and his companion, Peter Pears. Pears created the title role of Britten’s Peter Grimes in 1946, and both men considered the theme of the opera to be that of the struggle of the individual against the masses. For many, the opera depicted the persecution of Grimes as a metaphor for the oppression of homosexuals. Vickers clearly rejected such an interpretation. For him, Peter Grimes was a study in “the psychology of human rejection” and his performance followed this idea all the way through, which exasperated and dismayed Britten and Pears. During performances, Vicker’s Grimes would be lost in reverie one moment, then exploding with brutality shortly after. This harrowing portrayal of Grimes, coupled with Vickers’s formidable singing, changed audiences’ perception of the role. When the production travelled to Paris, a critic wrote of Vickers’s performance, saying, “His voice is a long lament, a wail, the cry of a savage beast, a drunken song of beauty and distress that soars above the panicked crowd.”

During an address at the Royal Conservatory of Music in Toronto in 1969, Vickers declared: “I sing because I have to.” Singing, he explained, is “an absolute necessity, fulfilling some kind of emotional and even perhaps physical need in me.”

Vickers always maintained that art should appeal to the intellect as well as the senses, and not just the latter. For him, art involved going well beyond singing. The same spiritual beliefs that led him to be nicknamed “God’s tenor” were at the heart of everything that he did.

As a catalogue of performances now available on CD and DVD amply demonstrate, for more than thirty years Jon Vickers transcended the merely melodramatic and left an indelible mark on every role he performed and on every member of he public who experienced his art.
We don’t often have a chance to witness the birth of an international career. Yet this is what we saw unfolding last month as Canadian pianist Charles Richard-Hamelín progressed through the rounds of the 17th International Frédéric Chopin Piano Competition to win the silver medal.

The 26-year-old native of Joliette is the first Canadian pianist* to finish in the top three of the Chopin, one of the most prestigious piano competitions in the world, a list including the Queen Elizabeth in Belgium, the Tchaikovsky International Competition in Moscow, and the Cliburn in the U.S.

It’s already an accomplishment to be selected to compete at the Chopin Competition, which since 1927 has been taking place every five years. For the 2015 edition, 78 candidates from 20 countries participated in the competition, selected from more than 450 pianists who had sent in performance videos before December 2014. In April, 160 were chosen for preselection.

After watching the performance of several of his rivals on the Internet, Richard-Hamelín knew he had the necessary level to go far. But he certainly did not imagine he would finish second. He says, “I was still confident of making the finals, but when I entered for the first time into the mythical room to try the competition pianos, my confidence sagged. I told myself I’d be happy if I managed to pass the first round!”

Thanks to the Internet, audiences could see and hear him play during each round. After listening to his magnificent interpretation of the Sonata No. 3 in B minor, op. 58, we were convinced that he would make the finals. This sonata also garnered him the Krystian Zimerman Prize. Just after playing, the young pianist was happy with his performance, but the results exceeded his wildest dreams. At the same time, he appreciated the fact that hundreds supported him through the many messages he received on his Facebook page. These encouragements have done him good and helped him stay focused, because even though he’s used to competitions, he found the Chopin, which he said would be his last, very stressful.

For the finals, ten candidates competed. Two were from Canada (including Toronto’s Yike [Tony] Yang, 16), two from the United States, and the others came from countries such as South Korea, the USA, Russia, and Poland, but none from either Germany or France.

For the final rounds, the pianists performed three sonatas, a concerto, and a polonaise or a mazurka. On this night, the 12 judges were even more impressed than before.

CHOPIN COMPETITION 2015 WINNERS

1st prize (30,000 € and gold medal):
Seong-Jin Cho, South Korea

2nd prize (25,000 € and silver medal):
Charles Richard-Hamelín, Canada

3rd prize (20,000 € and bronze medal):
Kate Liu, USA

4th prize (15,000 €):
Eric Lu, USA

5th prize (10,000 €):
Yike (Tony) Yang, Canada

6th prize (7,000 €):
Dmitry Shishkin, Russia

Honorable Mentions (4,000 €):
Aljoša Jurini (Croatia),
Aimi Kobayashi (Japan),
Szymon Nehring (Poland),
Georgijs Osokins (Latvia)

Best performance of a polonaise (3,000 €):
Seong-Jin Cho

Best performance of a mazurka (5,000 €):
Kate Liu

Best performance of a sonata (10,000 €):
Charles Richard-Hamelín

Best performance of a concerto: not awarded

Audience Award:
Szymon Nehring
plus representatives from Croatia, Russia, Latvia, Japan, South Korea, and Poland. As luck would have it, Richard-Hamelin was the only contestant to play the Chopin Concerto No. 2, the other nine candidates chose the first!

All rounds of the competition were taken into account in determining the winners, but the semi-final hour-long recital was given the most points. Once the competition ended, the Chopin Competition revealed the scores given to each participant by all of the judges. Interestingly, in the first three rounds, all of them voted for who would proceed to the next round. The score gap was quite thin between Charles Richard-Hamelin, and the eventual winner, 21-year-old South Korean Seong-Jin Cho, who had already won first prize in the Japanese Hamamatsu Piano Competition at 15, and finished third in the 2011 Tchaikovsky Competition at 18.

PLAYING CHOPIN

“To play Chopin, one must be able to sing at the piano, to play legato,” says Richard-Hamelin. “With Chopin, the musical lines are long. We must be sensitive to the harmonies and harmonic colours, for Chopin, after the melodies, this is what’s most important. You also need a sensitive touch to the colours of the piano and to the variety of sounds that you can make. And finally, we must integrate the text to the point of not thinking about it, so that in the end, we only tell a story. This is what guides me.”

The great pianists of the past also guided him, on disc. First, Dinu Lipatti, a Romanian like his first piano teacher of 15 years, Paul Surdulescu. And also, naturally, the inevitable Arthur Rubinstein.

“When I need inspiration, when I’m out of ideas, I listen to these pianists,” said Richard-Hamelin. “Rubinstein has the secret. I learn so much with his rubato! Nobody has as refined and natural a rubato. It is paradoxical to say this, but he has a way of playing that leads us to believe that this is the only way you should play Chopin, as if he were the only one who can do it as he does. His playing is never pretentious; it’s always heartfelt.”

Besides Paul Surdulescu, Richard-Hamelin studied with Richard Raymond, Sara Laimon, and Boris Berman. A graduate of McGill and the Yale School of Music, he is currently studying with André Laplante at the Conservatoire de musique de Montréal. In preparation for the Chopin Competition, he also benefited from the advice of Jean Saulnier and Janina Fialkowska.

PRIZES, FELLOWSHIPS, AND AWARDS FOR CHARLES RICHARD-HAMELIN

2011 First Prize, National Piano Competition of the Toronto Symphony Orchestra
2011 Winner, Prix d’Europe
2014 Third prize and special prize for best performance of a Beethoven sonata, Seoul International Piano Competition
2014 Second prize, Montréal International Musical Competition
2015 Recipient of Career Development Award from the Women’s Musical Club of Toronto
2015-2016 Classical Revelation Radio-Canada
2015 Silver Medal and Krystian Zimerman Prize for the best interpretation of the sonata, International Chopin Piano Competition
THE COMPETITION

The international jury of the 17th Chopin Competition consisted of 17 judges, including Martha Argerich, Dmitri Alexeev, Dang Thai Son, Philippe Entremont, Yundi Li, and Garrick Ohlsson.

Last summer, Richard-Hamelin played the works of his recital program several times, which he believes greatly helped him. In May, he recorded a Chopin program similar to the one he played in the competition, including that famous Sonata in B minor op. 58 – a leading romantic sonata, he said. The album was recorded on Analekta at Domaine Forget's François-Bernier Hall.

One can say without exaggerating that Richard-Hamelin was one of the audience favourites in Warsaw. This could be confirmed by reading the favourable reviews punctuating the showing of his performances on YouTube. In the hall, he was warmly applauded. Even before being chosen for the final, he received offers for concerts in Poland.

Annick-Patricia Carrière, his agent at Blue Station, flew to join him in Warsaw for the final; his parents did the same. The Poles’ passion for Chopin’s music and the competition really impressed Carrière. “After the competition, during the three concerts where the top six played, all the tickets were sold out,” she said. “The competition had kept some tickets to sell each night and people started to line up at least one hour before the concert. It is a public of all ages; it’s beautiful to see. People listen with reverence and great intensity. There were few standing ovations, but Charles had one. People stopped him on the street to talk to him. I had never seen that. It makes a lasting impression.”

The musical culture in Poland doesn’t compare with ours, she observed. “We sensed an incredible affection from the public in the hall towards the competitors.” She adds, “We haven’t experienced such engagement in Canada. At the end, even the security guard asked the top six to sign his program.”

With so many fans of the piano in the homeland of the composer, which has over forty symphony orchestras, it shouldn’t be a surprise to learn that Richard-Hamelin will soon return to Poland to give five concerts, from 9 to 20 November. He even had to change the date of his return to Québec, as two concerts, on 25 and 26 October, were added for the winners. All tickets had already been sold.

“On site, watching these young pianists were representatives from record companies, festival directors and concert presenters,” says Carrière. “Moreover, Japan Arts organizes a tour of the top six in Asia, with seven concerts in Japan, including two in Tokyo, and another in Seoul, South Korea. Opportunities for Europe in late 2016 are already on the table.”

Soon, we’ll be able to hear Charles Richard-Hamelin in recital at the Salle Pierre-Mercure on November 26.

TRANSLATION: WAH KEUNG CHAN

*Dang Thai Son, gold medalist at the 1980 Chopin Competition, is now a Canadian citizen. However, he represented his native country, Vietnam, when he participated in the contest, according to Chopin Contest archives. At the time, he was studying at the Moscow Conservatory.
Hope! This is the feeling arising from the October 19 federal election resulting in a majority Trudeau Liberal government on an anti-austerity platform. As reported in La Scena’s October issue, the Liberals’ Arts platform calls for doubling the budget of the Canada Council to $360 million, restoring support for the CBC and the NFB. All of this will have a positive ripple effect on artists and the arts community, if only they can hang on until the next federal budget. As Natasha Gauthier reports from Ottawa (p. 14), not every arts organization can wait. La Scena will continue to report on governments of all levels and their engagement for the arts. Incidentally, our Super 9 bilingual Debate on the Arts is still available on YouTube at www.bit.ly/LSM_Debate2015.

The present national issue is dedicated to higher education with our 16th annual Guide to higher education. Twelve schools and summer academies participated in either of our English and French listings and advertising.

On the cover, Caroline Rodgers tells the story of 26-year-old Canadian pianist Charles Richard-Hamelin, whose playing took him through four rounds to win silver in the intense Frederic Chopin competition in October. In the last few years, Richard-Hamelin has been winning awards and competitions across Canada, and this Chopin win puts him on a fast track to international success. His secret was to tell a story with his performance. Story telling was also at the heart of the late opera pioneer Irving Gutman is also remembered by Turp.

**NEXT GREAT ART SONG**

With this issue, we are pleased to launch Phase III of our Next Great Art Song project, the call to all Canadian composers to create the next Great Canadian Art Song, as part of the Canadian Art Song Writing Contest. The song can be up to five minutes long and set to any text; a video will be posted on our website for a period of public vote. The top songs will then be narrowed to ten finalists. These finalists will then be divided among five leading Canadian singers and two pianists who will then perform the songs in La Scena Musicale’s 20th Anniversary Gala in the fall of 2016 (we are hoping to organize two evenings, one in Toronto and one in Montreal, where the audience’s votes will determine the ultimate winner of the first annual Next Great Canadian Art Song). Find details at www.nextgreatartsong.com.

Phase I began in June with the Great Art Song Challenge, a survey of the greatest art songs of all time. We’ve already gotten a lot of submissions. The deadline to submit your vote is December 15.

Phase II is a discussion on the art of the Art Song. Throughout 2015-2017, starting in September, we will publish a series of 20 or more articles on the Art Song, including this issue’s article on Canadian art songs, counting down the top 10 songs; all this will culminate in our 20th Anniversary Gala – The Next Great Art Song contest in fall 2016, when you, the audience, will get to vote for the top new Art Song.

**FUNDRAISING AND SUBSCRIPTION CAMPAIGN**

This November issue also signals the end of our 17-year agreement with the Conseil québécois de la musique (CQM) to produce the Pullout calendar (see French edition), meaning a $5,100 reduction to our 2015-16 budget and $7,300 per year going forward (this amount had already been reduced from $14,600 two years ago). Last June, the CQM was cut $40,000 by the Quebec Arts Council (CALQ), and consequently they passed the austerity along to us.

We must therefore rely more on fundraising activities, rather than advertising, which traditionally accounted for 80% of our budget. Through some of our partners, we have acquired tickets to select concerts (opera, musicals, and world music), which we are selling (LSM subscribers get a 15% discount). Visit www.lascena.org for details or signing up to our e-newsletter at enews@lascena.org.

We are launching our 20th anniversary subscription campaign with a contest: subscribers as of May 1, 2016, will have a chance of winning a handcrafted string bow, a violin case, a set of handmade strings, a chance of winning a handcrafted string bow, a violin case, a set of handmade strings, a violin case, a set of handmade strings, a chance of winning a handcrafted string bow, a violin case, a set of handmade strings, a chance of winning a handcrafted string bow, a violin case, a set of handmade strings.

Finally, thanks to Young Canada Works, Canada Summer Jobs and Emploi-Quebec, since January, our editorial interns, Claudie Provencher, Michèle Duguay, Kiersten van Vliet, and Camilo Lanfranco have been actively updating LSM’s website, e-newsletter, newswire, blog, Facebook, and Twitter. We plan to continue this activity leading up to the launch of our new website later this year, which we hope will use technology to create a closer arts community. Visit www.scena.org to stay tuned.

Have a great musical fall season!
BAD NEWS FROM OTTAWA

On October 14, General Director Jeep Jefferies and the Board of Directors of Opéra Lyra – the only opera company in the nation’s capital – announced that the company will cease operations, effective immediately. The 31-year-old company’s shutdown includes the current performance season and a performance of Fidelio planned for this March. The company stated that revenues from ticket sales, government grants, philanthropic donations, and commercial sponsorships have been consistently below expectations, resulting in cash shortages and an unsustainable deficit.

MORE HONOURS FOR YANNICK

In the latest in the extraordinary series of honours and achievements for Montréal’s most famous homegrown conductor, Yannick Nézet-Séguin has been named Musical America’s Artist of the Year. In announcing the honour, Musical America, a news and resource organization founded in 1898, called Nézet-Séguin “the greatest generator of energy on the international podium,” as was noted in The Financial Times. Nézet-Séguin has extended his tenure with Montréal’s Orchestre Métropolitain through the 2020-21 season. This fall, he led a new production of Verdi’s Otello to open the season at the Metropolitan Opera, and performed for Pope Francis with the Philadelphia Orchestra, where he is also Music Director. Nézet-Séguin will grace the cover of the 2016 Musical America International Directory of the Performing Arts.

BIG PRIZES FOR YOUNG ARTISTS

Jeunesses Musicales Canada has announced two prizes for gifted young musicians. Violinist Elizabeth Skinner is the winner of the 2015 Peter Mendell Award, a $2,500 grant. Skinner, who is from Victoria, BC, is currently pursuing her Master’s degree in violin performance at McGill University’s Schulich School of Music under Axel Strauss. And MAGALI SIMARD-GALDÈS(é) is the winner of the 2016 Maureen Forrester Prize. Awarded every three years, the prize consists of 30 recital concerts as part of the 2016-17 JMC Emerging Artists Tour. A young soprano from Rimouski, Québec, Simard-Galdès is currently studying with Aline Kutan at the Conservatoire de musique de Montréal. She has won the Grand Prize in the Canadian Music Competition, voice category, three times between 2010 and 2013, and was a regional finalist at the Metropolitan Opera National Council Auditions in 2014.

HEINZ UNGER AWARD FOR NICOLAS ELLIS

NICOLAS ELLIS(é), the assistant conductor-in-residence at the Orchestre Symphonique de Québec and the founder and artistic director of the Orchestre Symphonique de l’Agora, won the 2015 Heinz Unger Award given by the Ontario Arts Council and the York Concert Society. The award comes with an $8,000 prize and is given every two years to a young conductor who already has professional experience with an orchestra and who is gaining recognition in his or her field, but is not yet established on the international stage. Past winners include Nathan Brock (2013), Alain Trudel (2007), Stéphane Laforest (2000), Véronique Lacroix (1994), and Marc David (1984).

IN MEMORIUM

Canadian tenor Michael Burgess has died following a long battle with cancer. Burgess was best known for his role in the Toronto production of Les Misérables, which opened in 1989, where he played the character of Jean Valjean 1,000 times. His other major performances throughout Canada and the United States include starring roles in Man of la Mancha and Blood Brothers. Burgess was the first person to sing “O Canada” at a World Series baseball game, in Atlanta in 1992. He attended St. Michael’s Choir School in Toronto.

ABBÉ ANTOINE BOUCHARD(é), a renowned organist and pedagogue who trained numerous Canadian organists, passed away on October 21 at the age of 83. He taught at the Université Laval School of Music from the 1960s until 1998. He was also a founding member of the Amis de l’orgue de Québec (Friends of the Organ, Québec). Abbé Bouchard contributed to the revival in Canadian organ manufacturing as an advisor in the composition of several Casavant organs in eastern Québec, notably the organs in the Église Saint-Pascal and the Cathédrale de Sainte-Anne-de-la-Pocatière. His funeral will take place on October 31 at the Cathédrale de Sainte-Anne-de-la-Pocatière.

NEW POSTS

Canadian composer JORDAN PAL(é) is the Toronto Symphony Orchestra’s new RBC Affiliate Composer. Over the course of his two-year residency, Pal will work closely with Music Director Peter Oundjian and Composer Advisor Gary Kulesha and will compose at least two works for the orchestra. In making the announcement, Oundjian called Jordan Pal an “extremely gifted composer with a tremendous sense of drama and intensity.” Pal was the National Youth Orchestra of Canada’s RBC Composer-in-Residence for 2014. He holds a doctorate in composition from the University of Toronto.

The TSO has also announced the appointment of Adrian Fung to the newly created role of Vice-President, Innovation, spearheading projects focused on artistic, social, and economic innovation. Fung is also a founding member of the Afiara Quartet and is currently Artistic Director of Moorleda Concerts in Toronto.

I Musici de Montréal and its artistic director Jean-Marie Zeitoun have announced the appointment of GHASSAN ALABOUD(é) as its new conductor-in-residence. Alaboud studied orchestral conducting at the Conservatoire de musique de Montréal as well as the Conservatoire Royal de Bruxelles.

The Victoria Symphony Society has announced that Kathryn Laurin will be its next Executive Director and Chief Executive Officer, starting this spring. Laurin was formerly Professor of Music and Dean of the Faculty of Fine Arts at the University of Regina.
IRVING GUTTMAN AND HIS LEGACY

by RICHARD TURP

It is difficult to overestimate the importance of Irving Gutman to the history of opera in Canada. His death in December 2014 brought those accomplishments and his legacy into sharper focus. Today, all of Canada’s major cities have opera companies, and more than a handful of them owe their very existence to Irving Gutman.

Born in Chatham, Ontario, Irving Gutman was raised in Blackville, New Brunswick before settling as a teenager in Montréal, a cosmopolitan city that could give his artistic and musical leanings direction and focus. After studying singing, acting, oboe, piano, conducting, and stage direction at Toronto’s Royal Conservatory of Music, he became an assistant to Herman Geiger-Torel at the Canadian Opera Company’s forerunner, the Opera Festival, and assistant stage director at the New Orleans Opera. His official directorial debut was in 1953 in Cornwall, Ontario, with Menotti’s The Consul, in a cast that included the young Maureen Forrester.

Irving Gutman was in at the beginning of televised opera in Canada. In 1953, he returned to Montréal and upon the recommendation of the legendary soprano, Pauline Donald (who ran the Montréal Opera Guild), he directed a complete Faust, the first of some 65 operatic programs for CBC/SRC TV over the next six years, including many complete operas for “L’Heure du concert/Concert Hour”. It was during one of these programs that he worked with my father, the tenor André Turp, on excerpts from Massenet’s Manon with bass-baritone Denis Harbour.

Montréal remained at the centre of his activities; in 1956 he directed Le Nozze di Figaro for the Festival de Montréal before directing seven productions of six operas between 1961 and 1969 for the Opera Guild of Montréal. He also directed Faust during Expo ’67. His Canadian Opera Company debut, La Traviata, in 1964, led to seven productions for that company by 1975.

One of the defining moments of his life occurred in 1960, when Gutman became founding Artistic Director (1960-74) of Vancouver Opera, which put the city on the map in the international opera scene and put Montréal at the centre of his activities; in 1956 he directed Le Nozze di Figaro for the Festival de Montréal before directing seven productions of six operas between 1961 and 1969 for the Opera Guild of Montréal. He also directed Faust during Expo ’67. His Canadian Opera Company debut, La Traviata, in 1964, led to seven productions for that company by 1975.

Another defining dimension of the man was his work with young singers. His influence and mentoring of more than a generation of Canadian singers was fundamentally important – to him as much as to the artists involved and the opera companies that benefited from Gutman’s innate vocal knowledge. In 1974 he was appointed head of the opera school at the Courtenay Youth Music Centre and worked for l’Atelier lyrique at l’Opéra de Montréal. In his later years, Gutman was heavily involved with the opera program at the University of B.C., and a rehearsal hall was named in his honour at the school’s Old Auditorium.

As his partner of 45 years, Robert Dales put it, “He was a very passionate man, very dedicated to his art form, and he was gifted with a very unique instinct. His great gift to the opera world was his ear for voices. He instinctively would cast an entire production with the right voices for the right roles that would create magic on the stage.” As well as directing international operatic stars, Gutman fostered the careers of such Canadian singing legends as Maureen Forrester, Judith Forst, Richard Margison, Victor Braun, Ermano Mauro, and Claude Corbeil – especially in repertoire that helped them evolve as singing artists. In the social arena, Gutman co-founded the AIDS and cancer charity Friends for Life in 1992. He received a horde of official honours for his work for opera and its artists in Canada.

At a time when the operatic industry in Canada and its infrastructure is under considerable pressure – especially from financial cutbacks and the erosion of its audience base associated with the “opera in the cinema” phenomenon, it is important to recall Gutman’s own words: “Throughout my career, I have believed so deeply in opera and its great power, in the careers of the young singers I mentored over the years, and in that magic which occurs when the curtain goes up, I feel it is always worth the struggle and the work, and will always be worth it. This, more than anything else, gives me the strength to overcome any fears, weaknesses, or uncertainties I may have about my own part in the process.” As his partner Robert Dales explained, “His whole life was opera, he lived and breathed it.”

Such humility is admirable but what is especially important is Gutman’s vision and determination, which helped build an operatic network throughout Canada. His efforts and his life should serve as an example to current and future administrators and politicians. It is the least his accomplishments deserve.
OTTAWA MUSIC GROUPS MUST ADAPT

by NATASHA GAUTHIER

They say bad news always comes in threes. If that’s true, Ottawa’s classical music community has every reason to be jittery, after two tough blows in as many weeks.

The first shocker came on October 14, when Opera Lyra announced it was ceasing operations, just after the start of its 31st season and three days before the scheduled opening of Etiquette and Regina, the contemporary double bill from Toronto’s Essential Opera. The news was so sudden that at least one singer en route from Toronto for rehearsals only found out by text after the story hit the media. In its news release, Opera Lyra blamed low ticket sales and declining donations for its “unsustainable deficit”.

Then, on October 25, the Ottawa Singers – a newcomer on the city’s amateur choral scene – said it was cancelling a performance of Liverpool Oratorio, involving more than 200 musicians and singers, which had been planned for November 9. The organization also cited a poor box office as the reason for its decision (sources say only about 300 tickets had been sold for the 2,000-plus seat Southam Hall.)

Not surprisingly, the cancellations provoked much beating of chests and gnashing of teeth on social media, with people expressing concern for the future of the arts in the National Capital Region. But while there’s no doubt these events constitute a wake-up call, it is arts presenters, not arts supporters, who should heed the alarm.

It’s time to ask tough questions about what kind of music institutions Ottawa – the city and its residents, not the federal government – can and should be supporting.

Ottawa likes to think of itself as being on equal footing with Montréal or Toronto, but it simply doesn’t have the population base to back up that claim. More importantly, as a government town, we don’t have the corporate headquarters and related CEO class that translate into a reliable donor base. This point is especially important, as it’s always been notoriously difficult for local Ottawa organizations to access federal funding.

There are other challenges. The NAC is costly and tricky for scheduling, it’s true. Ottawa desperately needs a more modest but high-quality concert venue that local groups can book without having to compete for dates with the NAC Orchestra, English and French theatre, and dance series.

At the same time, organizations are too easily tempted by Southam Hall’s prestige, even if it’s beyond their means or any achievable ticket sale target. This is likely what happened with the Liverpool Oratorio (which had already been postponed from its original show date last year). A realistic analysis should have nudged the presenters toward a more reasonable venue, even if it meant reducing the size of the ensemble.

In the case of Opera Lyra, questionable decisions by management didn’t help the company, which, it will be remembered, also suspended operations during its 2011-12 season. First, it’s a mystery why the season was doubled from two productions to four without first securing stable, sustainable funding. It seems as though too many eggs were placed in the ticket sales basket; when Barber of Seville’s numbers fell short – something obvious on opening night – panic ensued.

Second, an arts organization that doesn’t reflect its community is doomed. Opera Lyra’s board has been woefully lacking in diversity. Just for starters, there were no singers or musicians represented; in the symphonic world, it’s been demonstrated that orchestras whose boards include musicians function better, are in better shape financially, have happier employees, and fewer conflicts. Furthermore, the face of Ottawa has changed dramatically in the last 15 years, but you’d never know it by looking at the administration, board membership, and volunteers of many arts organizations around town.

Opera Lyra has also been investing heavily in youth: young casts and younger audiences. But that tactic seems to have backfired: twenty-somethings who buy a pair of tickets for an elegant date night aren’t translating into donors. And up-and-comer casts may be cheaper, but unless they have a hometown connection, they aren’t going to fill seats the way more established and better-known singers can.

More details about both Opera Lyra and the Liverpool Oratorio project will undoubtedly surface over the coming weeks. While we need to figure out what happened, we should also be asking, “What’s next?”

Canada is in a recession. In lean times, it’s survival of the fittest, and the sobering news of the past two weeks is providing Ottawa with the opportunity to take a hard, unflinching look at the fitness – internal and external – of our classical music community. Question the tyranny of the traditional opera season format, and whether bigger is always better. Question the status quo in board composition and leadership. Question whether we want to continue to measure success purely by quantity, or by quality and longer-term sustainability as well, and whether we are willing to sacrifice some of the first for more of the second.

A version of this commentary appeared in the Ottawa Citizen, October 26, 2015.
27e saison / 27th Season

I Medici di McGill

Public Concert Public

P.I. Tchaikovsky:
Suite Casse-noisette -
L. Van Beethoven:
Symphonie No 3 (Eroica)

Gilles Auger
chef d’orchestre / conductor

Dimanche / Sunday
15 novembre / November 15
16h00 / 4 PM
L’Église Notre Dame
de Grâce
5333 ave NDG,
Montréal, QC H4A 1L2
Métro: Villa Maria

Billets/Tickets: $10 (étudiants); 20$ (régulier)
En vente à l’entrée et sur le site web d’I Medici:
On sale at the door and on I Medici’s website:
http://www.imedici.mcgill.ca  (514) 398-3603
Faculté de médecine Université McGill / McGill University Faculty of Medicine

La Scena Musicale

DON’T LEAVE SCHOOL WITHOUT IT!
Subscribe now!
Special rate for students.

INFO: 514.948.2520
sub@scena.org • www.scena.org

124th SEASON 2015 2016
POLLACK HALL
555 Sherbrooke Street West
Sundays at 3:30 p.m.

PAVEL HAAS QUARTET
Oct. 25, 2015 (strings)

FAURÉ QUARTET
Nov. 15, 2015 (piano quartet)

JAYSON GILLHAM
Dec. 6, 2015 (piano)

JULIAN RACHLIN
Feb. 7, 2016 (violin, alto)

CALIDORE STRING QUARTET
Feb. 28, 2016

ESCHER STRING QUARTET
March 20, 2016

ANDRÉ LAPLANTE
April 10, 2016 (piano)

SETZER-FINCKEL-WU HAN TRIO
May 1, 2016 (piano trio)

LMMC
1410 Guy Street, Suite 12, Montréal, QC H3H 2L7
514 932-6796 • www.lmmc.ca • lmmc@qc.aibn.com
Someone once told me that when we leave a place that has a special meaning, it is better to only come back at least 10 years later in order to find that particular place pure and unchanged. I have followed this advice very carefully and just returned to Vienna, after living in that city from 2001 to 2005. Ten years later, I found this magnificent town almost intact, with its old tramway cars and its amazing landmarks.

A few weeks ago, I recorded my 25th CD as guest soloist and conductor of the Wiener Symphoniker (Vienna Symphony Orchestra), one of the most prestigious orchestras in the world. The moment I lived in this imperial city a few days ago had nothing to do with the general emotion I felt in this music capital a decade ago. The city I found was full of magic and dreams, and a refreshing feeling was floating in the air, all very different than what I had experienced in the years 2000, when I thought that place was more linked to austerity and conservatism. This time, I was in a place that felt like the last place on earth where music and culture in general inundate the space, and grow inside everybody whose feet touch the same streets and roads as did those of many geniuses like Mozart, Beethoven, and Schubert. It is definitely a magical city for musicians!

The corner stone of the Viennese musical style, one of the pillars of my academic path, is a unique sound philosophy that should belong to every musician’s cultural and musical arsenal. The attack of each note is never aggressive, without being weak. I have always tried to explain this philosophy to my students, and I was truly touched to find it in every single musician of the Vienna Symphony. Spontaneously, I could not refrain from taking a few moments during the recording to thank them for this incredible sound warmth, which will make this album into a true treasure. I can’t believe it took me so long, close to a decade, to find once more this particular sound that soothes the soul: perhaps the absolute summit of musical culture.

Being strongly influenced by the Viennese culture, it is as Stehgeiger (“The Standing-Violinist”) that I decided to do this project. This concept of both a soloist and a conductor combined is very Viennese, and follows the steps and traditions of composers such as Mozart and Johann Strauss. I feel very comfortable in this role for a certain repertoire, and it was a true delight to work in this way with the Vienna Symphony. I was able to get the musical result that I was looking for thanks to the sensitivity of the musicians, who all agreed to treat this recording as a noble chamber music project. None of them “followed” me; we all played together, to the glory of the great music we love.

Their interest in every single musical detail during the sessions was absolutely remarkable. At every moment, each musician was giving his or her maximum, and showed a true desire to serve music in the best possible way. Nobody was there to just “do their job”; they were there to fully live their passion and the lifestyle they chose. On their faces, I could read joy, see sincere smiles, and fiery eyes.

Vienna is a place where music is an integral part of everyday life, and where past, present, and future are full of a culture that is simply vital to us. I will be back there in a few months, for a concert at the Vienna Musikverein with the Vienna Symphony, and will go on tour with that same orchestra in 2016-17 in Europe and Asia. I will not miss this opportunity to get inspired by the powerful fire that lives in most musicians of this city.

My goal with this recording is to share that marvellous Viennese feeling with all types of audiences, from music lovers and amateurs to purists and connoisseurs. I wanted to put together the best of what classical music has to offer: the sound and musicians of this enlightened city of music, a repertoire that presents the most beautiful melodies from amazing operas through fantasies and adaptations from violinists of the past century like Auer, Sarasate, and Wilhelmj, and my most intense passion and ardour. I also played on one of the most beautiful Stradivarius in the world, the “Di Barbaro” of 1727, which was loaned to me by the Canimex company. I think those are the best ingredients to offer the most tasty and musical Viennese “Sacher Torte”: refined, sweet, characteristic, and unique!

On Disc: Un Stradivarius à l’Opéra will be available worldwide in 2016.
or the price of a bouquet of flowers, why not give them a valentine they’ll never forget?

Opera singers on hand to deliver a love song or aria over the telephone!

Available on Feb. 11-14, and by request All proceeds benefit La Scena Musicale

www.lascena.ca
514-948-2520
ANDREW GRAY: FROM SINGER TO CHOIR CONDUCTOR

by CHRISTINE MAN-LING LEE

When Andrew Gray first arrived in Montréal from Switzerland in 2010, Michael Zaug, founder and then artistic director of the Voces Boreales and the Montréal Choral Institute, encouraged him to share his vast experience in choir and singing, and Gray joined the ensemble. Now, only five years later, Gray is living his choral dream as the artistic director of that very same ensemble and organization, and he has also taken the helm of the Chœur des enfants de Montréal and SingMontréalChante.

EARLY BEGINNINGS

Born in England, Gray began his musical training early, singing in his father’s choir. He was surrounded by music: his father was a church musician and a professor at a music college, and his mother was a music teacher. “One of my earliest memories is of my dad playing Scott Joplin on the piano, and my little sister, who was smaller than the dining table, running around, singing, and clapping along,” he recalls. At the age of six, Gray auditioned for the choir at Durham Cathedral and bid farewell to his family to pursue the life of a resident chorister.

“Music became my life without my really knowing or recognizing it,” Gray explains. “It has become something much deeper inside of me than a hobby. It’s a place I am very comfortable in, where I can be myself and where ideas come naturally.”

Before coming to Montréal, Gray was an accomplished singer, touring internationally, from Japan to Singapore, in Europe and in America. It’s been almost 35 years since his musical journey began, encompassing many different genres. As a member of the Swingle Singers, he dipped into all types of repertoire — jazz, pop, classical to contemporary opera — an experience which later prompted him to work with many distinguished musicians in the field, most notably Gregory Charles, Sarah McLachlan, Cœur de Pirate, Les Trois Accords, and Malajube. He has also prepared choirs for Alain Trudel, Kent Nagano, Zubin Mehta, and Stéphane Laforest.

As chorus master and conductor, Gray sees around 250 people during his 60-70-hour work week. Still, his enthusiasm and energy are invigorating, especially when it comes to a new project: SingMontréalChante.

GIVING BACK TO THE COMMUNITY

SingMontréalChante is an independent project linked to the Montréal Chœur des enfants, also conducted by Andrew Gray. Former conductor Iwan Edwards had been passionate about youth and giving them the opportunity to learn music, a sentiment that Gray also shares.

SingMontréalChante channels Gray’s passion to share music with disadvantaged youth. Over the course of four months, more than 150 children will participate in this project aimed at those who would not ordinarily have access to the arts. Music teachers are sent to participating schools to teach the same repertoire, and all the children will gather for a grand concert in December, complete with orchestra, showcasing the power and unity of choral music. “It’s about giving them an experience of live music,” Gray affirms. “For the kids, doing music regularly is wide-reaching and profound; it can be life changing.” For Gray, a childhood without music is unimaginable, “Singing is a fundamental part of being a kid.”

Education and access to the arts are a big part of Gray’s philosophy. By working with impoverished children and youth who would not necessarily be in contact with the arts, he sees the front line impact of music. Recently, he met with a parent whose child had made tremendous progress over the year. The child had previously displayed problematic behaviour in a choir setting. Gray remarks, “This year, it’s like day and night; he puts up his hand to ask questions and sings with the others.” “I see what good singing does to people,” says Gray. “It’s much deeper than just the pleasure of singing.”

VOCES BOREALES & THE MONTREAL CHORAL INSTITUTE

Gray’s new appointment as the artistic director of the Montréal Choral Institute and the 30-singer ensemble Voces Boreales, has him buzzing with excitement at new directions and new opportunities. Even so, he vows to respect the tradition of the contemporary a cappella choir and the repertoire it has been known for: singing pieces by composers from Scandinavia, the Baltics, and North America. “There are certainly ways to expand upon it,” Gray enthuses, citing the Islandic repertoire.

Gray’s wealth of experience from jazz and pop music to contemporary, classical, romantic, baroque, and renaissance could be a turning point for the ensemble. However, he states that he “keeps in mind that Voces Boreales is a classically trained choir.”

The public can expect Andrew Gray to think outside the box, try different things, while, at the same time, stimulating the audience and challenging the singers. A few commissions may also be in the works. As Gray states, “We cannot claim to be championing this type of music when we do not work with composers.”

ANDREW GRAY’S ADVICE FOR UP-AND-COMING CONDUCTORS

> Be prepared:
> to be flexible
> to adapt and look around the room and connect with the singers
> to be a guide (choir conducting is a two-way process; don’t be a dictator – by working as a team and by getting the choir to invest in themselves and giving their 110%)
> Stay humble (There will always be someone in the choir who knows something that you don’t!)

Upcoming concerts:
Lux Autumnna, Voces Boreales, Nov. 10, 7:30 PM, Chapelle Notre-Dame du Bon Secours. www.vocesboreales.org
De l’automne à l’hiver, Chœur des enfants de Montréal, Nov. 28, 2 PM, Église Notre-Dame-de-Grâce (NDG). www.choeurdesenfantsdemontreal.com
Sing Montréal Charle, Dec. 8, 7 PM, Pollock Hall. www.singmontrealchante.com
ARTS-BUSINESS AWARD

TAMPOPO: ART AND FOOD

by CAROLINE RODGERS

Imagine a restaurant that hires young artists to help them make ends meet until their careers take off and that provides flexible hours to accommodate these rising actors, singers and musicians. Well, such an understanding employer actually exists: It’s restaurant Tampopo, recipient of the 2015 Arts-Business Award in the SME category in recognition of its artists’ support program.

“Our aim and mission is to help artists find their feet,” says Francis Larose, general manager and co-owner of the Asian noodle restaurant in the Plateau Mont-Royal. “We help them in different ways. We support SMEs in the arts, and the support is flexible, depending on their needs.”

The help can take the form of a job as part of the Wok ‘n’ Progress initiative.

“They can have flexible hours to work around their performance times, for example. So they get a regular income,” says Larose. “But we can also use our visibility to promote their artistic endeavours by organizing events for them.”

In the restaurant, these young artists can be wait staff, cooks, managers, dishwashers – anything you’d expect there! About 60% of Tampopo staff are artists. Among the well-known names of those that have taken part is Mélanie Boulay, of the Boulay Sisters duo.

The project that won Tampopo the Arts-Business Award was for the theatre troupe Les Productions Quitte ou Double, with its play Le Dragon d’or, by German playwright Roland Schimmelpfennig. Performed at the Théâtre Prospéro in April 2014, it is set in an Asian restaurant called Dragon d’or.

Actors and audience members ate actual food prepared and delivered by Tampopo, creating the very realistic experience intended by the artistic director. In total, thirty meals were prepared over the course of fifteen performances.

“We invested a lot of time and money,” comments Larose. “For the play we had to deliver the food, make a financial outlay, and do promotional work.”

Tampopo has been in existence for seventeen years. “Our mission has always been to help artists,” says Larose, “because four of the former owner’s children are well-known performers in the Québec theatre. Four years ago we made it official, and now we’re working more closely with artists for the financing of their projects. To date, we’ve helped around fifty artists.”

Tampopo also hires a lot of new immigrants, especially Asians, to help them gain a foothold in the Quebec labour market.

For Francis, the motivation stems from a humanist vision of his role as a businessman.

“Quite apart from hiring artists and new immigrants, the whole culture of our restaurant is people-oriented. It’s important that people be happy working with us. The priority is to be part of a team, to be part of a family. Since the restaurant opened, it has valued the social and human aspects of its work,” he explains.

TRANSLATION: CECILIA GRAYSON

FROM THE PLAY LE DRAGON D’OR, the project that won Tampopo the Arts-Business Award

LUX AUTUMNÆ

Chapelle Notre-Dame-de-Bon-Secours
400, rue Saint-Paul Est
Vieux-Montréal

19 h 30 | 7:30 p.m.
10 NOVEMBRE NOVEMBER
2015

Magnifiquement cuivrè ! Magnificently brassy!

Bach, Busto, Chatman, Pinkham, Wilcocks

LE DIMANCHE 29 NOVEMBRE 2015, 15 H
SUNDAY, NOVEMBER 29, 2015, 3 P.M.
Église St. Andrew and St. Paul, coin Sherbrooke/Redpath, Montréal

CHEUR ST-LAURENT • ST. LAWRENCE CHOIR
Philippe Bourque, directeur artistique • Artistic Director
Invités/guests: ENSEMBLE BUZZ (dir. Sylvain Lapointe)
Jonathan Oldengarm, orgue - organ • Ellen Wieser, soprano

BILLETS / TICKETS : 40 $, 30 $, 25 $, 10 $
www.choeur.qc.ca • info@choeur.qc.ca • 514 483-6822

def ChoeurSaintLaurent @ChoeurStLaurent

NOVEMBER 2015 LeScena Musicafe

19
A recent study on classical music audiences in France has received much media attention. The country’s orchestra association, the Association française des orchestres, conducted a national inquiry into orchestras and audiences. The inquiry covered a 10-month period, and focused on 13 orchestras across France. Participants filled out 11,400 questionnaires, and the association conducted 125 individual interviews to better understand the characteristics and motivations behind France’s symphony goers.

Although audiences in France and Québec are different, here’s what I took away from the results: 45% of audience members attend their first concert as adults. Among this group, 33.5% go to concerts because of the influence of family and friends. Although 34% of audience members are music lovers and attend concerts to enjoy the music, 29.3% attend to share pleasant moments with loved ones.

The study categorized music lovers based on what motivated people to attend concerts. “Classical music lovers” make up 18.5% of the audience, “curious music lovers” 15.7%, “socialable audiences” 29.3%, “occasional secular music lovers” 15.3%, and “isolated music lovers” 20.9%. Of these categories, only the first two consist of music connoisseurs. For these individuals, listening to classical music is a regular or daily practice; going to concerts is a habit.

Concerts are rare or occasional outings for 65.8% of surveyed audience members. This is where we need to focus our attention and attract the mythical “new audience.” We are rightly worried about renowned international artists performing in half-empty halls. What can we do? In a city like Montréal, where concerts abound, competing institutions have no idea how to attract illusory “new” spectators and convince them to sit in a hall to listen to century-old works they do not know.

Orchestras need to improve their approach, as well as their concert formats and advertising methods. We should leave that responsibility to artistic programming and marketing specialists. I want to reach out to our readers, for you are part of the minority who believes classical music is important. Forty-five percent of concert-goers are introduced to music with me since the start of this season. As often as possible, I choose people who, for whatever reason, are not dedicated music lovers. These people rarely or never go to concerts. One of them does not attend because he cannot afford a ticket; another has time constraints, but can see a concert upon invitation; and yet another is afraid of being bored – and the list goes on.

Among my list of likely guests, I include people of all ages and occupations, carefully choosing concerts that are likely to interest them. My initiative has had some positive outcomes, including some very special and unforgettable moments. Impressed with Respighi’s Pini di Roma, performed during the OSM’s Classical Spree, a young factory technician still talks enthusiastically about it several months later. He wanted to repeat the experience by taking me to see a chamber music recital at Montréal’s Bourgie Hall.

Even with modest means, anyone can share concert information. You can invite a friend to one of the many free or low-cost concerts presented by music faculties and youth orchestras each week, share the best of free concert videos on YouTube (there are thousands to choose from!), or give someone a CD during the Christmas season. One thing is clear: complaining in a small, tightly knit circle among music lovers is never a solution.

TRANSLATION: DWAIN RICHARDSON
SUBSCRIBE & WIN!

The contest is open to current and future subscribers and also to those attending the events organized by the Makers’ Forum on December 5 in Montreal, April 21 in Edmonton and April 23 in Vancouver.

Get a chance to win numerous prizes when you subscribe to La Scena Musicale!

- A Raposo bow (value between $1,100 & $1,450)
- A Bam violin case (value: $1,060)
- A set of string by Pirastro (value: $500)
- A professional copy of Finale (value: $600)
- A Shostakovitch CD box set (Naxos) (value: $100)

Visit www.scena.org for more details.

SUBSCRIPTIONS

- TWO YEARS: $63 ☐ (reg.); $45 ☐ (student)
- ONE YEAR : $33 ☐ (reg.); $25 ☐ (student)
- DONATION __________ $ Charitable tax no.: 141996579 RR0001

NAME ____________________________

ADDRESS ____________________________

CITY ____________________________

PROV.: ____________________________ POSTAL CODE: ____________________________

TÉLÉPHONE ____________________________

EMAIL: ____________________________

☐ CHEQUE ENCLOSED ☐ VISA ☐ MASTERCARD ☐ AMEX

CREDIT CARD ____________________________ EXPIRATION DATE ____________________________

La Scena Musicale
SEND THIS COUPON TO: LA SCENA MUSICALE, 5409 Waverly, Montreal, QC H2T 2X8

GREAT GIFT IDEA

A Raposo bow
A Bam violin case
A set of string by Pirastro
A professional copy of Finale
A Shostakovitch CD box set (Naxos)

Get a chance to win numerous prizes when you subscribe to La Scena Musicale!
Jazz

THREE OF A KIND

by MARC CHÉNARD

While jazz is very much a man’s world, women are no longer confined to the stereotyped roles of singers or pianists. Nowadays, they play just as proficiently as their male counterparts on all instruments, from saxes to trumpets, even bass and drums. In the current crop of new talent on the Montréal scene, here are three musical personalities telling their own stories in the first person.

RACHEL THERRIEN

THE INSTRUMENT

I’m originally from the Rimouski area, but came to Montréal with my family when I was 12, after having spent three years in Quebec City. After refusing to go a school in my neighbourhood in Pointe-Claire, I was put in one in Dorval. The first class I attended happened to be the instrument’s jazz program. On a whim, I wanted an audition with Ron di Lauro at the University of Montréal, just to be evaluated, but it led me to be admitted to the school’s jazz program.

TRAINING

Up until that time, I had had little contact with music, save for my mother who played a bit of piano. When I picked up the horn, I felt quite comfortable with it. Our music teacher, who treated us like the children he did not have, would go out and let us play arrangements of tunes by King Crimson and Jethro Tull. As I was steadily improving, I’d play with students in higher grades. From there I went to CEGEP in the popular music program but never finished the course. On a whim, I wanted an audition with Ron di Lauro at the University of Montréal, just to be evaluated, but it led me to be admitted to the school’s jazz program.

INFLUENCES

I’m the kind of person who goes through phases of listening to various trumpeters, but I have no personal favourite. Sure, I checked out Freddie Hubbard, Clifford Brown, and Miles, but I love how it worked. I took that one because I kind of had a better idea of how it worked.

PROJECTS

Winning the competition at the Montréal Jazz Fest last summer was the first real recognition I received since starting my quintet six years ago. Right now, I’m less intent on making a third album because there is another project I’m excited about, the Gypsy Kumbia Orchestra. Last Spring I went down to Columbus with 17 musicians and a good dozen more from there joined us for a countrywide tour. A number of us then spent three days in a Bogota studio to cut an album. I hope to bring something out over the winter, maybe on my own, possibly through an American label, that of saxophonist Greg Osby (see below). We first met briefly at a workshop but got better acquainted when he was invited as guest on Rafael’s 2012 album Drawing (Effendi Records). The following summer, they played again at our jazz festival, and I joined them for the second set. For now, I want to concentrate on playing the music off my album and adding new pieces to the band’s repertoire. But that does not prevent me from entertaining other ideas, as sketchy as they may be, perhaps an unusual trio of sorts, with guitar and percussion, but it’s all up in the air as we speak.

* On the Record: Home Inspiration (Self-produced)
* On stage: November 28 (Resto-bar le Désée Onze, 4115, rue Saint-Denis)
* www.racheltherrien.com

LISANNE TREMBLAY

THE INSTRUMENT

I started on violin in grade school, which had a general music program but with a certain emphasis on stringed instruments. In CEGEP, I got interested in jazz, and that really turned me on to improvisation. After that I enrolled in the jazz studies program at McGill University and was its first graduate on violin. I have now been hired to teach jazz violin there.

TRAINING

My parents were music lovers and sang in church. Like most violinists, I’m classically trained, but in CEGEP I discovered jazz, and that really turned me on to improvisation. After that I enrolled in the jazz studies program at McGill University and was its first graduate on violin. I have now been hired to teach jazz violin there.

INFLUENCES

The instrument does have a certain history in jazz, and I’ve checked it out to some degree, but the masters of this music have had more of an impact on me, chiefly Parker and Coltrane, and the latter’s record A Love Supreme was a real eye opener. A guitar teacher then introduced me to the group Shakti of guitarist John McLaughlin with Shankar as violinist, and I listened to that closely, although it’s outside the jazz box. There are far fewer role models in jazz for violin players, and that might seem like an advantage, but it is also a challenge because it’s harder to find yourself when the field is so wide open. Also important on my own development was the discovery of Afro-Cuban music first hand. I went to Cuba in 2003 and spent a year and a half at the conservatory in Havana. What I learned most from this experience was the value of rhythm, which has since become a shaping force in my music. And, not least, I met Rafael Zaldivar, the pianist of my group who is also my life partner.

PROJECTS

I am very lucky to have released my recording debut this year on an American label, that of saxophonist Greg Osby (see below). We first met briefly at a workshop but got better acquainted when he was invited as guest on Rafael’s 2012 album Drawing (Effendi Records). The following summer, they played again at our jazz festival, and I joined them for the second set. For now, I want to concentrate on playing the music off my album and adding new pieces to the band’s repertoire. But that does not prevent me from entertaining other ideas, as sketchy as they may be, perhaps an unusual trio of sorts, with guitar and percussion, but it’s all up in the air as we speak.

* On the Record: Violinization (Inner Circle INCM042CD) (Album review next month.)
* On stage: December 12, 6 PM. (Café Résonance, 5175, avenue du Parc)
* www.lisannetremblay.com
ANNIE DOMINIQUE

INSTRUMENTS

Early in life, I played recorder, and it almost drove my parents nuts as I was spending my time trying to lift tunes off the radio. Mind you, I had no real intention of making music my life. My high school offered arts and music classes, but since I had no talent for drawing, I decided instead to pick up the flute. The following year, I started on alto sax and in CEGEP I got a tenor sax to join the big band and knew immediately it would be my main axe. Then I got interested in Dixie music and started a group in that style, so I got a clarinet. More recently, I’ve added a bass clarinet, and a soprano sax, but the tenor sax is still my main instrument, the one I always take with me when, for example, I go out and jam.

TRAINING

When I entered the music program in CEGEP, I discovered my passion for big band music. I then went to McGill, where I earned my Bachelor’s first then returned to do my Master’s eight years later. In 2014, I completed my studies with a final concert and a recording, which I released last spring (see below). I now give private lessons at a school on the South Shore for about six months of the year, but gig year-round as a performer, with a lot of freelance jobs and subbing, like last summer with the ONJ – Montréal at its concert at the Festival de Lanaudière.

INFLUENCES

Among the classics, I have to say Coltrane and Stan Getz, the latter not as much for his bossa nova period but for his fabulous pairings thereafter with Bill Evans and Chick Corea. Among the contemporaries, I have been following Dave Binney and Donny McCaslin closely, ever since they visited our school as part of a band called Lan Xang. I heard the French pianist Baptiste Trotignon last summer, in town with tenorman Mark Turner, whom I find quite interesting. Basically, I prefer those who play with a greater sense of space than those who spin out long lines. But my interests are wide-ranging, too: I listen to other instruments, Dave Douglas I like very much, and other musical styles, both classical and popular.

PROJECTS

In recent weeks, I’ve played with my band three times, like last month during the Off Festival, but now I’m starting to look into the summer festival circuit. I’m the kind of person who has to set goals, which pushes me to get out there and make things happen. For example, I feel motivated to write new music for my band when I get a gig for it. I love playing, and composing too, but I find it hard to do both at the same time; it’s sort of an either/or for me.

On the Record: Annie Dominique Quintet – Tout Autour (MCM 017 2015) (Album review next month.)
On stage: November 30 (Café Résonance, 5175, avenue du Parc)
www.anniedominique.com

Read a report on the Off Jazz Festival by Annie Landreville (in French) at blog.scena.org
Living at a war-depressed time, he had very few means at his disposal, which is one reason he wrote a lot for the voice. Pared back to simplicity, the music is often devoid of artifice. Making use of an array of fine vocal effects, it appeals to the mind as well as the soul.

It goes to the essential. It's clear that Daniel Taylor adores the human voice. He has meticulously chosen the singers he works with and shepherds these talents with sensitivity and a deep understanding of the music. This vale of tears turns into a river that flows forth, nearly a century later, into Bach's Cantata BWV 165. This baptismal canonic form of the quartet.

Chaconne – Voices of Eternity

Ensemble Caprice, Matthias Maute

Analekta AN 2 9132

In this short album, the Ensemble Caprice explores a repertoire of chaconnes that emerged in the 16th and 17th centuries, by composers including Monteverdi, Stefano Landi and Vivaldi. The pieces alternate with brief, restful vocal polyphonies composed by Matthias Maute, using texts by the poet Angelus Silesius. The music here is treated simply and with few instruments at a time. The recorder is at the forefront, and its fans will be delighted by the virtuosity of both Matthias Maute and Sophie Larivière. On the whole, this is a playful album that has fun with the music in a rather demure way, perhaps suited to the holidays. However, the most substantial work, Bach’s famous Chaconne BWV 1004, transcribed for two flutes and bass, doesn’t seem terribly convincing, despite the lively and touching performance. The instruments exchange the musical parts ingeniously, but the flute’s timbre doesn’t satisfactorily convey the highly spiritual and heartrending nature of the work – certainly not as well as a violin.

R.F.A.

TRANSLATION: CECILIA GRAYSON
Halifax Camerata Singers: A Time For All Things

Artists: Halifax Camerata Singers, artistic director Jeff Joudrey, accompanist Lynette Wahlstrom
HCS1501 (halifaxcamerata.org)

Following the success solace: songs of remembrance (2009), the Halifax Camerata Singers returns with an exciting new disc of contemporary choral works. At Podium 2014, the Camerata Singers and Pro Coro Canada premiered Nova Scotia-born composer Cy Giacomini’s work “There was a time” from the Halifax Camerata Singers, build on the timeless themes of hope, mercy and peace. All 13 pieces on the disc were composed in the last 20 years and 6 are by Canadian composers. Standout tracks include Frank Ticheli’s “Earth Song”, Ola Gjeilo’s “The Ground”, and Mark Sirett’s “Voices of the Earth” (2008), a Canadian work commissioned by the Dartmouth Community Concert Association that was premiered by the Singers. Several guest artists, including bass clarinetist Jeff Reilly, violinist Jennifer Jones, cellist Hilary Brown, and the Halifax-based Blue Envelope. The innovative track is Halifax composer Peter-mille Watts, flute; Frances Marie Uitti, cello; Wallace Ryan Scott, percussion; Rob MacDonald, guitar; Canada-born composer Cy Giacomini’s work “There was a time”.

Andrew Staniland: Talking Down the Tiger
Ryan Scott, percussion; Rob McDonald, guitar; Corinna Scott, flute; Frances Marie Uitti, cello; Wallace Ryan Scott, percussion; Rob MacDonald, guitar; Ca-mille Watts, flute; Vincent Boucher masters St. Joseph Oratory’s wonderful organ timbres and organ playing is a wonderful addition. A CD you’ll enjoy over and over again. E.C.

Mahler 10
Orchestre Métropolitain; Yannick Nézet-Séguin, conductor
ATMA Classique, ACD22711

This is a wonderful ATMA disc featuring two French masses for choir. Louis Vierne’s Messe solennelle is a superb score filled with action and impressive ness. Widor’s Messe pour deux chœurs is full of colour and texture, and magnificently combines organ timbres with light vocal harmonization. Motets by each composer round out the album, much like sweets after a main course. Some musical gems include Vierne’s “Ave Maria” and Vierne’s “Tu es Petrus.” This recording benefits from a balanced and clear sound, and is a testimony to the performers’ musicality and commitment. We tip our hat to Gilbert Patenaude for having built an exceptional choral tradition north of Mount Royal. His choristers sing with grace and conviction, all the while respecting the music’s sacred and solemn mood. In addition, Vincent Boucher masters St. Joseph Oratory’s wonderful organ timbres magnificently, and Jonathan Oldengang’s delicate organ playing is a wonderful addition. A CD you’ll enjoy over and over again. E.C.

Typhoon Sinfonietta highlight the rich textures and harmonies. Nézet-Séguin is in full command of the score, right down to the smallest detail. Through his resolutely modern reading, the conductor brings out the work’s post-romantic chromaticism and timbres. He conducts the OM wonderfully – his sophisticated interpretations are matched only by Mahler’s writing. Lasting over 75 minutes, the recording is consistent and exceptionally clear. The brass instrumentalists, however, seem hesitant in the last movement. The same is true for the woodwinds, who have a hard time in the dialogues with the strings. Although the OM has some limitations, the ensemble generally plays with conviction.

Nézet-Séguin has secured his position among major contemporary conductors with this recording of Mahler’s final symphony. The OM and its conductor present us with a quality disc by renewing a 20th-century masterpiece.
QUICK GUIDE TO ONLINE CLASSICAL MUSIC

by CAMILO LANFRANCO

One hundred and twenty years ago in England, Australian soprano Nellie Melba, a musical icon of the time, made a recording using the period’s newest technology: the phonograph cylinder. Today, classical music collections of stars such as Yo-Yo Ma and Luciano Pavarotti populate the globe with high-definition recordings through worldwide distribution of records, CDs and DVDs.

Technology, however, hasn’t always been well received by classical musicians. Melba, after hearing that first recording, promised to never record again. “Don’t tell me I sing like that, or I shall go away and live on a desert island,” she protested. Classical music’s rich, layered sounds, together with its complexity and dynamics, demands more from technology, and until recently the Internet was not able to properly deliver.

Nowadays, however, online music services are leading the industry – undermining physical products (CDs, DVDs, etc.) – and giving way to a new paradigm: sharing high-quality music instead of owning it.

Here is a quick guide to this new era of music sharing. As Plácido Domingo recently said, “It is only if artists, and those who invest in them, have their rights promoted in the digital environment that they can continue to make the music we all love.”

Musical Selection: For connoisseurs wanting to access their favourite music whenever and wherever they want, paid services are the way to go. For the casual listener, online radio directories, which are mostly free and vast in variety, are more suitable.

Limited Internet Access: If Internet access is not available, you can download podcasts for free to enjoy later when offline. Also, you can purchase online albums to download and enjoy at your convenience.

Quality of Sound: In the digital era everything is measured in bits and bytes (8 bits). The higher number of bits per second, the higher the sample rate, which translates into better sound quality. If you play music on high-quality speakers, while having a low kbps (kilobytes per second) sharing system, the sound may not be satisfactory. Similarly, if you play high-quality sound with poor speakers, the quality won’t be noticeable. Find and assess which is right for your needs. As a reference, high-quality sound (CD quality) is 320 kbps or more, medium (radio) quality is around 128 kbps, and low quality is 32 kbps. Make sure your Internet connection can support the standard you desire.

Budget: Match your yearly budget for buying recordings to the available services and albums. Online paid services systems cost from $4 to $32 per month, or $50 (basic) to $385 (premium) a year. Free services usually include ads and have less quality and selection.

Mobiles Phones/Tablets: The popularity of smart phones and tablets/iPads has also revolutionized the music industry. Besides listening to podcasts and downloaded tracks, one can use the device’s cell data and Wi-Fi connectivity, which allows direct streaming through specific apps. Make sure you are familiar with the app’s interface and, more importantly, their data use. Whenever possible, use Wi-Fi, especially at home. Some mobile internet providers include discounted data use or free packages for selected music streaming services.

FREE SERVICES

The main free services online for classical music are radio stations and radio directories. They come in a worldwide selection of themes and characteristics. Check out these radio directories and free platforms:

Shoutcast Radio Directory, Classical Web Cast, Last FM, ABC ClassicFM, BBC Radio 3 (highly recommended and good sound quality), Classical DJ (no ads nor commentaries; there is a choice of 5 stations), All Classical.

Secondly, “podcasts” are music shows or playlists that you can download and play later. They usually come with commentary and narratives, or at least, with some curating effort: Classical music.com/podcasts, Classic FM Podcast, Classical performance podcast, Classicalpodcasts.com, and the NAC Orchestra podcast.

Don’t forget that YouTube is a great resource archive as well.

PAID SERVICES

Classical Music has been slow to enter the Internet music train, mainly because of its demand for high-quality sound as well as the complexity of most works, which consist of multiple movements. Some options out there are: Spotify Premium ($10 a month, general music, with a classical section), Grammofy.com (Free for now ... check it out!), Classical Archives ($79.90 per year, $7.99 per month), Classics Online HD ($14.99 per month, run by Naxos), Naxos Music Library (from $21 to $32 per month depending on sound quality. It is one of the largest and consolidated collections of Classical Music online), and Apple Music ($9.99 per month; proving not even this giant could stay away from music streaming).

Finally, however, I would like to recommend Qobus, which costs between $10 to $20 per month with a “sublime” pricing category at $210 per year. Qobus has high quality MP5 (320 kbps) for songs, you can download albums with FLAC quality (CD quality) and it works for Windows and Mac, as well as tablets and phones, through their apps. You can access and share playlists as well as download and listen to music offline. Importantly, it is the only one that comes in both French and English, and with a great music selection and design. Visit our website for more links and information. Write us at subscriptions@lascena.org for more tips.
NOVEMBER 2015

MONTREAL REGION

CALENDAR

Unless indicated otherwise, events are in Montreal, and the area code is 514. Main ticket counters:
Admission 790-1234, 866-365-4955.
Artistic Director: David Pearlman. (381-4422, Place des Arts 842-2122. Ticketpro 908-9909.
Café de la danse, 2123 Ste-Foy, Montreal. 842-9951.
CMC - Montreal, 1325 Rue University. 397-2400.
CMC - Laval, 7505 Rue de l'Université. 361-4111.
Prix indicatifs. Les données pourront varier en fonction des conditions de l'organisation et de l'institution. (C) Montreal Region, 2015.


Offered: Liv Le Parisien: ONL | Lyon; Sébastien Roulard, chef; Marc Callahan, Jean-Sébastien Bou, Marie Riccarda Léonard, Laurent Naquin, Jean-Paul Pelletier.
29 nov 12h OFFENBACH: La Vie parisienne
Série: Opéra National de Paris au cinéma, 7141 Sherbrooke Ouest (Loyola ouest (coin University), Aylmer);
18h MTL-Parc; 13h15 MTL-Beaubien...

CALENDAR

except otherwise mentioned, events listed below are concerts. For inquiries regarding listed events (e.g. last minutes changes, cancellations, complete tick- et price ranges), please use the phone numbers listed in the tickets. Ticket prices are rounded to the nearest dollar. Some listings below have been shortened because of space limitation. All listings can be found complete in our online calendar.

ABBRÉVIATIONS
art, performances, and regions differ for all repeats of this event within this calendar.

Prix indicatifs. Les données pourront varier en fonction des conditions de l'organisation et de l'institution. (C) Montreal Region, 2015.

Offered: Liv Le Parisien: ONL | Lyon; Sébastien Roulard, chef; Marc Callahan, Jean-Sébastien Bou, Marie Riccarda Léonard, Laurent Naquin, Jean-Paul Pelletier.
29 nov 12h OFFENBACH: La Vie parisienne
Série: Opéra National de Paris au cinéma, 7141 Sherbrooke Ouest (Loyola ouest (coin University), Aylmer);
18h MTL-Parc; 13h15 MTL-Beaubien...
Saturday 7
12:30pm. CAV. 6-12$. Amicale de la Phonothèque. 
1pm. SJEvCh. 10-36$. I Concertini. 
2:30pm. Église Saint-Jean-Baptiste, St-Louis, 4230 Drolet. $15. Pallade Musica présente.
9pm. CBalat. 10-15$. Renaissance guitar.
4230 Drolet. $15. Pallade Musica présente.
Barbe-Bleue.

Wednesday 11
12:30pm. Vanier A103. FA. Concert Intime. 
14:30pm. Connu 12. 4pm. John Beckwith. 
15:15pm. MBAM SBourgie. 17-31$. FAM; Concerts des arts; Cécile et l’orchestre.
17:00pm. CCC. CV. L’Oasis Musicale. Barbe-Bleue.
Dorothea Röschmann, Felicity Palmer, plusieurs musiciens.
7:30pm. CMNB. 499-9239, 845-3524. Quartet. 
8pm. MA Laval. 20-40$. Offenbach: Les Brigands.

Monday 16
6pm. RB#11. EL. Combos jazz @#11.
7:30pm. Église Saint-Pierre-Apéral. 1202. Visitants.
25-35$. Strainis; Mess; Anna Pater, Credo; Bruckner; Mess #2; Lori site, site, Anna Christina. Fish.
Boreales; Andrew Gray, cond.
3pm. CCC.U. 35-65$. Annual Fundraising Concert. 
3:30pm. CCC. CV. L’Oasis Musicale. Barbe-Bleue.
Dorothea Röschmann, Felicity Palmer, plusieurs musiciens.
7:30pm. CMNB. 499-9239, 845-3524. Quartet. 
8pm. MA Laval. 20-40$. Offenbach: Les Brigands.

Tuesday 17
12:30pm. CAV. 6-12$. Amicale de la Phonothèque. 
14:30pm. Connu 12. 4pm. John Beckwith. 
15:15pm. MBAM SBourgie. 17-31$. FAM; Concerts des arts; Cécile et l’orchestre.
17:00pm. CCC. CV. L’Oasis Musicale. Barbe-Bleue.
Dorothea Röschmann, Felicity Palmer, plusieurs musiciens.
7:30pm. CMNB. 499-9239, 845-3524. Quartet. 
8pm. MA Laval. 20-40$. Offenbach: Les Brigands.
**Picks by René Banville, Kiersten Van Vliet, & Waheh Keung**

**MONTREAL PREVIEWS**

**Chapelle Historique du Bon-Pasteur**

Three pianists are showcased in November at the Chapelle's scene, including:
- Nov. 1, 3 pm: David Jaubert with Soirée parisienne. Pieces by Poulen, Satie, and Stravinsky. Benefit concert for the Chapelle's Foundation; fixed rates of $15/$10.
- Nov. 12, 7:30 pm: Pianist Ilya Poletaev. Born in Moscow, this virtuoso is considered to be one of the important pianists of her generation. Pieces by Bach, Brahms, and Chopin.
- Nov. 20, 7:30 pm: Daniel Lanthier on oboe and oboe d’amore baroque, accompanied by Geneviève Sol on the positive organ and harpsichord. Pieces by Marcello, Bach, Förster, C.P.E. Bach, and Handel.
- Nov. 29, 9:30 pm: The vocal arts with soprano MARIANNE FISET and MariElle Scarfone on piano. Program includes Schumann's Lieder, Mahler, and Strauss. www.ville.montreal.qc.ca/chapellebonpasteur

**Two Quarets at Pro Musica**

The Zemlinsky Quartet, created in 1994, is an example of the great Czech tradition of chamber music. Winner of prestigious awards, the ensemble has a repertoire of over 200 pieces. The program include Dvořák, Gmert, and Beethoven. At Théâtre Maisonneuve, Nov. 2, 8 pm.

The ARCANTO QUARTET, created in 2002, made its debut in Stuttgart and then appeared on several international stages. Jean-Guihen Queyros, a well-known cellist from the Montréal scene, appears for the first time with the Quartet. Includes Bach, Schumann, and Smetana. Maiton symphonique, Nov. 14, 8 pm. http://promusico.qc.ca/en/

---

**Grand Concert**

ENSEMBLE VOCAL JAZZ BÉMOL 9 : Noé!

Église Saint-Joachim, 2 av. Sainte-Anne, Pointe-Claire

Vendredi 18 décembre / Friday, December 18 - 20:00

Billets / Tickets : 18 $ & 10 $, disponibles au / available at: Centre culturel Stewart Hall Cultural Centre 514 630-1220

---

**Saturday 21**

10:30 am - 11:30 am: Céline-Dit-Méliès MTL. Hélène, Regis. Logik, Art. Metropolitan Orchestra & Chorus: Joann Falletta, Conductor. Winner of prestigious awards, the ensemble has a repertoire of over 200 pieces. The program include Dvořák, Gmert, and Beethoven. At Théâtre Maisonneuve, Nov. 2, 8 pm.

---

**Monday 23**

7:30 pm, Grand Séminaire de Montréal, 2065 Sherbrooke Ouest à l’intersection de Guy, 205 RSVP places limitées. Les amis de l'orgue de Montréal : concert-concert. Jean-Marc Rémillard, Conductor. Pieces by Poulenc, Villa-Lobos, Martinu, Hindemith, etc.

---

**Grand Concert**

ENSEMBLE VOCAL JAZZ BÉMOL 9 : Noé!

Église Saint-Joachim, 2 av. Sainte-Anne, Pointe-Claire

Vendredi 18 décembre / Friday, December 18 - 20:00

Billets / Tickets : 18 $ & 10 $, disponibles au / available at: Centre culturel Stewart Hall Cultural Centre 514 630-1220

---
Jean Derome, a leading figure in today’s québécois music, is celebrating 45 years of his career as saxophonist with three concerts in November:

**Le Cri des oiseaux fous.** Derome plays with the saxophone quartet Joker, led by Joane Hétu. Amphithéâtre du Gesù, Nov. 27, 8 pm.

**L’Énigme du retour.** With the clarinetist Lori Freedman, Jean Derome presents his compositions Oiseau-Lyre (flanqué d’une colonnade) and Les Jumeaux. Montpellier, saxophones; Bruce Mather, piano. Thursday 26, 7:30pm. PdA MSM. 42-200$. FBM. Musiques festives.

**Le retour est le mouvement.** Eling Reimer, piano. Friday 27, 8pm. PdA MSM. 966-2729. FBM. Film. Le retour est le mouvement de Montréal; Ode for the Founding Hospital; Ode for the Birthday of Queen Anne. En voix de musique ancienne de membres de l’OSM; Nicolaus Ellis, chef. 120$. 989-9668.

**Saturday 28**

- **12:30pm.** CSP. CAV. CV. L’Oasis Musicale. (Jusqu’à 22h30; Collations, frandises et vin chaud en vente sur place) 989-9668.
- **3pm.** CAV. CV. L’Oasis Musicale. (60 min) 989-9668.
- **8pm.** Église St-Édouard-S-Denis & Beauvoir. Chœur de l’expression musicale de la foi. 

---

**Montreal PREVIEWS**

---

**KALEIDOSCOPE: THE 1920S**

In celebration of the fifth season of the Pavilion of Quebec and Canadian Art, the Fondation Arte Musica has chosen to revive the music played during the 1920s in the halls of the Ritz-Carlton, the Windsor, and the Théâtre Saint-Denis. Conducted by Boris Brott, the Orchestre de chambre McGill will present, among others, Ravel, Claude Champagne, Rodolphe Mathieu, and Auguste Descarries. Soloist: Jonathan Crow, violin. Salle Bourgie, Nov. 6, 7:30 pm.

https://www.mbam.qc.ca/en/concerts/DEROME IN THREE CONCERTS

Jean Derome, with 8 of the Ensemble’s musicians and the noise music choir Joker, led by Joane Hétu. Amphithéâtre du Gesù, Nov. 27, 8 pm.

With the clarinetist Lori Freedman, Jean Derome presents his compositions Oiseau-Lyre (flanqué d’une colonnade) and Les Jumeaux, as well as a composition by Lori Freedman and various improvisations. Chapelle historique du Bon-Pasteur, Nov. 27, 8 pm. www.jeanderome.com

---

**BEETHOVEN AND MARWOOD AT VIOLONS DU ROY**

Violons du Roy’s darling, violinist Anthony Marwood, recognized internationally for his refined style and soloist for the orchestra’s upcoming concert. Their close relationship will be showcased in their interpretations of Beethoven’s Romance No. 1 in G major, op. 40 and Romance No. 2 in F major, op. 50 as well as Symphony No. 1. Salle Bourgie, Nov. 6, 7:30 pm. www.violonsduroy.com/en

---

**CANADIAN GUITAR QUARTET**

The CQG is one of the finest classical guitar ensembles in the world. The original character of their repertory has established a solid international reputation for this quartet. The ensemble produces novel, dynamic and engaging pieces, often with a Latin American tang, and skilful arrangements of the greatest classical masterpieces. St James the Apostle church, Nov. 14, 8 pm. www.occulture.com
DECEMBER

Tuesday 1

12am, McGill TSH, 6 Fl. Cour de maître. Cours de maître de Kristian Bezuidenhout, pianoforte, claviers, 9:45-10:55.

1pm, UdM MUS-B452. Pianiste Clavecin: Cécile Roux, 12:30-1:45.

1pm, UdM MUS-B432. Timbre et Sons: Martin O'Keefe, 12:30-1:45.

5:30pm, Salle Bourgie, 843-6680. Soirée de bienfaisance pour les réfugiés rassemblés au sein de l'Œuvre Sion de Montréal, 8:30-10.

Wednesday 2


7:30pm, Église Immaculée-Conception, 4201 Papineau (coin Rachets) 16-10.5. FBM. Sur tous les sujets de musique d'orgue, on propose des concerts du cycle Bach: Concerto pour orgue, BWV 593, de Bach, et l’orgue de Détail des concerts de l’année: "J.S. Bach, Buxtehude.

Friday 3

1:30pm, UdM MUS-B452. Pianiste Clavecin: Cécile Roux, 12:30-1:45.

1pm, UdM MUS-B432. Timbre et Sons: Martin O'Keefe, 12:30-1:45.

3pm, Église Saint-Laurent; Xavier Brossard-Ménard, pédagogue et ingénieur; François A. Ouimet, chef; Ellen Wieser, soprano; Claron McFadden, chef de choeur; Jean-Philippe Bruneau, violon #1, K.207; Smetana: La mala disjecta; Elgar: Symphony No. 1, 4:30-6.

Friday 4

1:30pm, UdM MUS-B452. Pianiste Clavecin: Cécile Roux, 12:30-1:45.

1pm, UdM MUS-B432. Timbre et Sons: Martin O'Keefe, 12:30-1:45.

3pm, Église Saint-Laurent; Xavier Brossard-Ménard, pédagogue et ingénieur; François A. Ouimet, chef; Ellen Wieser, soprano; Claron McFadden, chef de choeur; Jean-Philippe Bruneau, violon #1, K.207; Smetana: La mala disjecta; Elgar: Symphony No. 1, 4:30-6.

8pm, Conci GPCH. Conci Music Dept. for the Festival's final concert at Montréal’s Notre-Dame Basilica, Alexander Weisshaus and Arion Baroque Orchestra offer a refined program featuring Bach’s Magnificat.
MONTREAL PREVIEWS

ELEKTRA - OPÉRA DE MONTRÉAL

Opéra de Montréal’s presentation of Richard Strauss’s one-set opera Elektra features the return of the Orchestre Métropolitain under the baton of Yannick Nézet-Séguin. American soprano Lise Lindstrom, who recently starred in the Met’s production of Turandot, will also play the title role in this production. The distinguished cast includes Nicola Beller Carbone as Elektra, Jérémy Jover as Orest, Renée Fleming as Klytamnestra, and Alan Held as Orest. The staging is by company regular Alain Gauthier. Nov. 21, 24, 26, and 28, 7:30 pm.

www.operademontreal.com

OFFENBACH AND J. STRAUSS COMIC OPERA OFFERINGS

For some lighter fare, opera fans will have to head to Laval for productions by Opéra Bouffe and Théâtre d’art lyrique. Opéra Bouffe du Québec’s 2015 production is Les Brigands (The Bandits) by Jacques Offenbach. Simon Fournier conducts a local cast including Éric Theriault (Falsacappa), Samira Tou (Fiorella), and Charles Prévost-Linton (Piétro), with staging by Sébastien Dhavernas. Catch one of five performances: Nov. 12, 13, and 14 at 8 pm, with 3 pm matinées on Nov. 14 and 15. www.operabouffe.org

Théâtre d’art lyrique de Laval’s 35th season begins with Johann Strauss’s Die Fledermaus staged by Frédéric-Antoine Guimond. Nov. 14 and 15.

www.theatrell.com

LES MAMELLES DE TIRÉSIAS À LA UNIVERSITY DE MONTRÉAL

Under the direction of Robin Wheeler, Université de Montréal’s Opera Atelier program is presenting a semi-staged concert version of Francis Poulenc’s comic opera Les Mamelles de Tirésias. Wheeler and Francis Perron accompany the 25 singers in the production, playing the orchestra for two pianos by Benjamin Britten. The minimal staging is by François Racine. Nov. 18 and 19 at 7:30 pm. www.omontreal.ca

ADAMO’S LITTLE WOMEN CONDUCTED AT POLLACK HALL

McGill Opera at the Schulich School of Music presents Mark Adamo’s Little Women, conducted by Christopher Larkin. Larkin conducted the world premiere of Little Women with the Houston Grand Opera in 1998. Stage direction by Patrick Hansen. Nov. 6 and 7 at 7:30 pm, Nov. 8 at 2 pm. A pre-concert lecture takes place one hour before each performance. www.mcgill.ca/music

BRITTEN AND MAHLER: LIEDER AND ENGLISH SONGS

The Société d’art vocal de Montréal is hostingzzo-soprano Susan Platt this November in a recital of art song and lieder by Britten and Mahler. The recital features Alan Darling on piano and Neil Kimel on horn. Nov. 29, 3 pm.

www.arvocal.ca

NOVEMBER

Québec Region


3 7:30pm. ULav LJC-HG. EL. Soirées Classiques. Pal: Stephen Hough: Piano Concerto #2; Sibelius: Symphonie #1. Stephen Hough, piano. 643-8131, 877-643-8131

3 8pm. GTQ SLF. 44-87$. Soirées Classiques. Pal: Stephen Hough; Piano Concerto #2; Sibelius: Symphonie #1. Stephen Hough, piano. 643-8131, 877-643-8131


5 7:30pm. PalMon RaoulJ. 23-60$. Série Plaisirs. Paul Halley: Ein Hymnus aus Jerusalem; Martín Rodriguez: Deux poèmes en cavale; Jérôme Hébert, contrebasse; Marino Giordani, piano; Michael Volle, Erwin Schrott; An- demielles (contes); anonymes: chants de Noël de la Nouvelle-France. 24-48$. FBM.


VIVACE: COMPLETE CANTATAS OF BACH SERIES

In collaboration with the Arte Musica Foundation, VivaVoce presents two J.S. Bach: Schwingt Freudig euch empor!, BWV 36 and Aus der Tiefen rufe ich, Herr, zu dir, BWV 131, featuring sopranos Stephanie Manias, alto Charlotte Cumberbatch, tenor François-Olivier Jean, and bass Cieran Ryan. The program is invited to a talk with Gilles Cantongr on Tuesday, November 24 from 5:30 to 7 pm at the Maxwell Cummings Auditorium in the Montreal Museum of Fine Arts (free admission with a concert ticket).

The concert is from November 29 at 2 pm, arrive 45 minutes early for a rehearsal or if you want to sing the final choir!

www.vivace-montreal.com

500 CHORISTERS FOR THE 40TH ANNIVERSARY OF ALLIANCE DES CHORALES

To celebrate its 40th anniversary, the Alliance des chorales du Québec has gathered 500 choristers under the direction of Jean-François Mailloux for a Dufresne. Performing popular works by Vivaldi, Poulenc, Mon- teverdi, Félix Leclerc, Gilles Vigneault, and Clémence Desrochers, this impressive concert, accompanied by Rosalie Asselin, is sure to delight. Nov. 15 at 2 pm. www.cho- rale.qc.ca

JEUNES AMBASSADEURS LYRIQUES GALA

The Théâtre Lyriçoréa presents the 22nd annual gala of the Jeunes Ambassadeurs Lyriques, this year bringing together 32 rising opera stars from 12 countries. They will perform in a selection panel of European and North American opera house managers, with the participation of the Chœur classique de Montréal, led by Louis Lavigne. With both the Opera de Montréal and Opéra de Québec cancelling their annual galas, this is the only way for a few of great arias sung by promising vocalists. The gala, Nov. 15, 2015 to 2 pm. www.jal.ca

MONTREAL PREVIEWS

**DECEMBER**

12pm. CCM @ McGill, Metop HQ. Encore.
Il Trovatore, Netrebko. (+14/11 Montreal)

7:30pm. ULC @ UQAM, EL. Classe de Bizignev
Marie Fortin, contrebasse. (656-7065)

7:30pm. ULC @ UQAM, EL. Classe de Maurice
Lecoq, piano. (656-7065)

8pm. Papon Raoul, 23-718. Série Baroque avant tout, Anges et démons. Offerti: Concerto pour 2 violons, op. 18; Locatelli: Concerto grosso, op. 71 “Il piatto d’Arianna”; Bach: Concerto pour 3 violons d'après BWV1046; Lecain: Concerto pour violon Dauvergne; Concerto de symphonies, op. 46. Les Violons du Roy; Stephan-Cristian Degand, chef. (+14/11 Montreal)

8pm. CCM Met-Quebec Metop HQ. Encore.
Otello. (+5/12 Montreal)

7:30pm. ULC @ UQAM, EL. SS. Grands ensembles sac.:
Jean-François Mailloux, piano, 656-7065.

6:00pm. CCM Met-Quebec Metop HQ. Encore.
Otello. (+5/12 Montreal)

**NOVEMBER**


7:30pm. CMSaG. Conservatoire de musique de Saguenay, 14/11 Montréal. Série Apéro.
Les Jeuds Découvres du Conservatoire


6:30pm. CMSaG. EL. Jeud. Jeane-Sophie Baron, violon; Marie-Pier Simard-Gagnon, violoncelliste; Pierre Tremblay, piano; Émilie Dufoort, percussion. 418-849-3935.


7:30pm. Université de Sherbrooke, Salle Maurice- O’Reilly, Centre culturel, 2500 boul. Université, Sherbrooke. 15-59. Série Grands concerts. Jean Couthard; Introduction and 3 folk songs: Bartók: Concerto pour piano #1; Beethoven: Symphonie #1; O.S. de Trois-Riv- ères; Chœur de TOST; Jacques La-combe, chef; Antoine Rival-Landry, trompette; Stéphanie Lessard, saxophone; Michael Lessard, clarinette; Ameilie Boivin, violon; Guylain Bouche, guitare.

7:30pm. Château Ramezay, 1754 Saint-Jean, Montréal. Série de musique pour orgue, op. 4 #3, op. 4 #5, op. 7 #1, et #13 “Le coucou et le rossignol”; Capel Bond; 6 Conférences sur les concerts de Montréal avec des artistes; 641-6040, 877-641-6040.

Otello. (+5/12 Montreal)

8pm. ULC @ UQAM, EL. Mercédès musica- politiques. Étudiants en musique. 656-7065.

8pm. TCU @ UQAM, EL. Concerts de musique de chambre jazz. Étudiants. 656-7065.

7:30pm. ULC @ UQAM, EL. Classe de jazz, Clé- ment Bobichaud, piano. 656-7065.

7:30pm. ULC @ UQAM, EL. Classe de Michel Ducharme, chant; Anne-Marie Bernard. piano. 656-7065.

7:30pm. ULC @ UQAM, EL. Classe de d’Erick Monin, composition. 656-7065.

7:30pm. ULC @ UQAM, EL. Classe de Patricia Fournier, chant; Marie Fortin, Jean- François Mailloux, piano. 656-7065.

7:30pm. ULC @ UQAM, EL. Classe de Karine Boucher, guitare. 656-7065.

7:30pm. ULC @ UQAM, EL. Classe de Zbigniew- Ziaja, piano. 656-7065.

7:30pm. ULC @ UQAM, EL. Classe de Regis- kindorps, chant; Marie Fortin, Jean- François Mailloux, piano. 656-7065.

7:30pm. ULC @ UQAM, EL. Classe de Robin Payet, clarinette; Ameilie Boivin, violon; Guil- lain Bouche, guitare.

7:30pm. ULC @ UQAM, EL. Classe de Xavi- er Marcel, percussion. 656-7065.

8pm. Université de Sherbrooke, Salle Maurice- O’Reilly, Centre culturel, 2500 boul. Université, Sherbrooke. 15-59. Série Grands concerts. Jean Couthard; Introduction and 3 folk songs: Bartók: Concerto pour piano #1; Beethoven: Symphonie #1; O.S. de Trois-Riv- ères; Chœur de TOST; Jacques La-combe, chef; Antoine Rival-Landry, trompette; Stéphanie Lessard, saxophone; Michael Lessard, clarinette; Ameilie Boivin, violon; Guylain Bouche, guitare.

8pm. Université de Sherbrooke, Salle Maurice- O’Reilly, Centre culturel, 2500 boul. Université, Sherbrooke. 15-59. Série Grands concerts. Jean Couthard; Introduction and 3 folk songs: Bartók: Concerto pour piano #1; Beethoven: Symphonie #1; O.S. de Trois-Riv- ères; Chœur de TOST; Jacques La-combe, chef; Antoine Rival-Landry, trompette; Stéphanie Lessard, saxophone; Michael Lessard, clarinette; Ameilie Boivin, violon; Guylain Bouche, guitare.

8pm. Université de Sherbrooke, Salle Maurice- O’Reilly, Centre culturel, 2500 boul. Université, Sherbrooke. 15-59. Série Grands concerts. Jean Couthard; Introduction and 3 folk songs: Bartók: Concerto pour piano #1; Beethoven: Symphonie #1; O.S. de Trois-Riv- ères; Chœur de TOST; Jacques La-combe, chef; Antoine Rival-Landry, trompette; Stéphanie Lessard, saxophone; Michael Lessard, clarinette; Ameilie Boivin, violon; Guylain Bouche, guitare.

**MONTREAL PREVIEWS**

British pianist Christian Blackshaw’s recording of Mozart piano sonatas was a sensation three years ago. He joins Jean-Marie Zeitouni and I Musici for Mozart’s Piano Concert No. 27 in a program that juxtaposes Stravinsky’s Dum- bourt O kon, Concerto and Schubert’s Symphony No. 5. Nov. 5. Canadian mezzo Mireille Lebel lends her warm voice to excerpts of Purcell’s Dido and Aeneas, and Britten’s Phaedra with Zeitou- ni and I Musici. Nov. 19, 20, 22.

www.imusici.com
THE ORCHESTRE SYMPHONIQUE DE QUÉBEC

Pianist ALAIN LEFÈVRE has been invited to the OSQ for Rachmaninov’s Piano Concerto No. 2; Sibelius’s Symphony No. 9 and On the Double by Canadian composer Jordan Pal round out the program, which will be conducted by guest conductor Adrian Prabava. The concert is presented the evening of November 4 at the Grand Théâtre and repeated the next morning at 10:30 a.m.

The November 11 program, under the direction of Leo Hussain, includes Beethoven’s Piano Concerto No. 1, performed by Russian pianist Pavel Kolesnikov; Dvořák’s renowned “New World” Symphony and Britten’s Canadian Carnival. 8 p.m. at the Grand Théâtre.

Violinist JAMES EHINES is without a doubt one of the most celebrated Canadian artists on the international scene today. He will give his version of Mendelssohn’s famous Violin Concerto in E minor. It will also be an opportunity to discover Philippe Leroux’s m’M. Haydn’s Symphony No. 99 and Stravinsky’s Dunbarton Oaks Concerto complete the evening. Nov 25 at 8 p.m., at the Palais Montcalm.

The OSQ celebrates 100 years of the Maîtrise des Petits Chanteurs de Québec and the restoration of the Metropolitan Chapter with a concert dedicated entirely to the music of Mozart. The Overture from The Marriage of Figaro will be followed by Violin Concerto No. 4 performed by Darren Lowe. The high point will be the Waisenhausmesse with tenor Philippe Gagné and bass Robert Huard. Nov 27, 8 p.m., at the basilique-cathédrale Notre-Dame de Québec. www.osq.org

THE VIOLONIERS DU ROY

Beethoven will be featured with excerpts from String Quartet No. 2 “The Storm”, Romance for Violin No. 2, and Symphony No. 1. Violinist Anthony Marwood conducts the orchestra. Nov 3 at 5 p.m. at the Palais Montcalm.

The Violons du Roy continue with Handel’s complete organ concerts, entwining four of their concerts to two accomplished organists: GENIVIE SOLT and Thomas Annand. The Palais Montcalm’s Casavant organ will resound Nov 19 to 8 p.m., and Nov 22 at 2 p.m.

The Music of the 22nd Royal Regiment

An entirely unique concert will be presented on November 10 at 8 p.m. at the Palais Montcalm, when some 40 musicians unite to pay homage to those who served with bravery during the Great War. Composers on the program include Gustav Holst, Ravel, and William. The profits from ticket sales all go to La Vigile, a nonprofit that offers therapeutic services to those in uniform.

ENGLISH TEA AND BAROQUE MUSIC

A new baroque ensemble has emerged in the old city. La Fresque is composed of five young musicians: Jean-Michel Marois, Melanie Evard, Axelle Trudelle-Caron, Rachel Baillargeon, and Catherine Blouin. They give their first concert on November 14 at 8 p.m. at the Chapelle des Jésuites on rue Dauphine. The concert is dedicated to English composers, and a specialized tea tasting will take place.

TRASLATION: REBECCA ANNE CLARK
Music: Mozart; Eine kleine Nachtmusik; Symphony #39; Ani Skolovitch: Golden slumbers kiss your eyes. MAC Orchestra; Cantata Singers of Ottawa; Capital Chamber Choir; Eswashko Singers; Johannes Thodos, cond. 5:45–6:30


20:30 pm UofO Perez121. CV. Jazz standards.

9:00 pm. Ana Slokolović. The renowned quartet is celebrating its 70th anniversary, and will mark the occasion with a stop in Ottawa on Nov. 17 at 7:30 pm as part of the CBC’s 2015-16 Baroque Festival. The program named one of the 15 best Canadian pianists of all time by the CBC, David Jalbert is the winner of many international competitions. The concert takes place on Sunday, November 8 at 2 pm, at the University of Ottawa’s School of Music. www.davidjalbert.com

AN AFTERNOON IN PARIS
Pianist Daniel Jablert invites you to an evening of charming works covering a full range of the repertoire from J. S. Bach to Satie, with Stravinsky and cabaret atmosphere in between. Recently named one of the 15 best Canadian pianists of all time by the CBC, Daniel Jablert is the winner of many international competitions, including countertenor Daniel Taylor join the choir for this big-scale event. Nov. 15, 7:30 pm at Dominion-Chalmers United Church. www.ottawabachchoir.ca

OTTAWA SYMPHONY ORCHESTRA
Under the baton of Alain Trudel, Principal Guest Conductor, the Ottawa Symphony Orchestra will perform a suite from Prokofiev’s opera Love for Three Oranges. The evening will also present a chance to hear a new tenor saxophone concerto by Canadian composer Andrew MacDonald performed by Jeremy Brown. The evening will end with Mussorgsky’s ever-popular Pictures at an Exhibition (Ravel arrangement). Nov. 16, 8 pm, National Arts Centre. www.ottawasympo.com

JJILLIARD STRING QUARTET
The renowned quartet is celebrating its 70th anniversary, and will mark the occasion with a stop in Ottawa on Nov. 17 at 7:30 pm as part of the celebratory tour. On the evening’s program are Schubert’s Quartettsatz, D 703, an uncomplicated work that heralded the composer’s mature phase; Elliott Carter’s String Quartet No. 1, a groundbreaking work in temporal modulation; and Debussy’s String Quartet in G minor, Op. 10, a sensual impressionist work that will be a turning point in the history of chamber music. Cellist Joel Krosnick, a member of the quartet for some four decades, will retire in 2016; this might be your last chance to hear him for the last time.

www.chamberatelier.com/concerts

CONCERTS

Ottawa Symphony Orchestra

Conductor Pinchas Zuckerman and the NAC’s solo oboist, CHARLES HAMANN, will shine in the concert “A Baroque Treasury”. The program includes Bach’s Concerto for Violin and Oboe, Vivaldi’s Concerto for Violin and Cello (Amanda Forsyth), and Telemann’s Viola Concerto among other beautiful works from the Baroque repertoire. Nov. 5 and 6 at the NAC, 8 pm. Public discussions with Zuckerman precede the concerts.

The NAC also offers Mozart’s A Little Night Music, a very popular work. In between Mozart gems precedes a new work: Golden slumbers kiss your eyes by Ana Skolovitch. The piece is a lullaby for voice and orchestra, in memory of Mario Bernardi, the orchestra’s first musical director. Mozart’s Symphony No. 39 completes the evening on Nov. 19.

Some of the musicians of the NAC invite you to an intimate concert, where you’ll have the chance to hear works by composers rarely visited by the orchestra, including Jolivet, Dresdner, Badings, and Hindemith. Harpist Michelle Gott and flutist Joanna G’froerer are the guest soloists. Nov 22, 2 pm at the National Gallery. www.nac-ncn.ca

PREVIEWS

ON DECEMBER 1


6:50 pm: Centrepointe United Church. Sunday Chime.

5:00 pm: Centrepointe United Church. Sunday Chime.

4:00 pm: St. Joseph’s Roman Catholic Church, 174 Wilbrod (at Cambrian). Office. October: The Bartered Bride: opera; Kodály: Dances of Galánta; Copland: Appalachian Spring; Adams: The Chairman Dies. University of Ottawa orchestra; Rennie Regehr, cond. 3:45–4:30


2:20 pm: UofO Perez121. CV. Jazz standards.

2015-10-29 1:25 PM Page 35

35

NOVEMBER 2015

LeScena Musical

by MICHÈLE-ANDRÉE LANOUE

OTTAWA
This month sees the tail end of the fall season of the Canadian Opera Company, with the last three performances of La traviata (Nov. 1, 4, 6) and three of Pyramus and Thisbe (Nov. 5 and 7) at the Four Seasons Centre. For the first time in memory, the COC is doing two performances of an opera on the same day, Nov. 7. This is possible because in Pyramus and Thisbe, even when combined with the two Monteverdi fragments, lasts just one hour and ten minutes. I attended opening night of La traviata, with husband and wife team of Ekaterina Siurina and Charles Castronovo scoring a triumph as the star-crossed lovers. The authentic Verdi baritone of Quinn Kelsey sounded great as Germont. Alternate, you can catch the superb all-Canadian cast on Nov. 6, with soprano Joyce El-Koury, tenor Andrew Haji, and baritone James Westman. www.coc.ca

The big news on the symphonic front is the return of Kent Nagano and the Montréal Symphony Orchestra to Roy Thomson Hall on Nov. 25. On the program are works by Shostakovich, Stravinsky, and Bach, with pianist Yulianna Avdeeva. On Nov. 12 and 14, the Toronto Symphony Orchestra presents Mahler’s Symphony No. 4 with soprano soloist Simone Osborne. She is also singing two arias, “Depuis le jour” from Louise, and “Song to the Moon” from Rusalka. As part of TSO’s What Makes it Great? Series, where a work is performed and analyzed in detail, conductor/host Rob Kapilow presents Rachmaninoff’s Piano Concerto No. 2, with pianist Peter Jablonski.

Music Toronto is busy this month with three concerts. The Cecilia QUARTET plays on Nov. 5 a program of works by Haydn, Mendelssohn, and Nicole Lizée, this last a new commission. Swedish pianist Peter Jablonski is in town on Nov. 10 to play a wide-ranging program of Szymanowski, Chopin, Grieg, Rachmaninoff, Scriabin, and Copland/Berstein. Finally, the Polish Apollon Musagete Quartett makes its Toronto debut on Nov. 26 playing quartets by Dvořák and Schubert. All concerts take place at the Jane Mallett Theatre, St. Lawrence Centre in downtown Toronto. www.music-toronto.com

The Women’s Musical Club of Toronto is bringing back soprano Isabel Leonard in recital on Nov. 19 at Walter Hall, on the campus of the University of Toronto. Leonard wowed audiences a few seasons ago as Sesto in COC’s La clemenza di Tito. She is singing a program that reflects her dual American and Argentinean heritages — works by Montsalvatge, de Falla, Ives, and Jennifer Higdon. www.wmct.on.ca

The big news on the symphonic front is the return of Kent Nagano and the Montréal Symphony Orchestra to Roy Thomson Hall on Nov. 25. On the program are works by Shostakovich, Stravinsky, and Bach, with pianist Yulianna Avdeeva. On Nov. 12 and 14, the Toronto Symphony Orchestra presents Mahler’s Symphony No. 4 with soprano soloist Simone Osborne.

Music Toronto is busy this month with three concerts. The Cecilia QUARTET plays on Nov. 5 a program of works by Haydn, Mendelssohn, and Nicole Lizée, this last a new commission. Swedish pianist Peter Jablonski is in town on Nov. 10 to play a wide-ranging program of Szymanowski, Chopin, Grieg, Rachmaninoff, Scriabin, and Copland/Berstein. Finally, the Polish Apollon Musagete Quartett makes its Toronto debut on Nov. 26 playing quartets by Dvořák and Schubert. All concerts take place at the Jane Mallett Theatre, St. Lawrence Centre in downtown Toronto.

The Women’s Musical Club of Toronto is bringing back soprano Isabel Leonard in recital on Nov. 19 at Walter Hall, on the campus of the University of Toronto. Leonard wowed audiences a few seasons ago as Sesto in COC’s La clemenza di Tito. She is singing a program that reflects her dual American and Argentinean heritages — works by Montsalvatge, de Falla, Ives, and Jennifer Higdon.
YAMAHA ANNUAL SUPER SALE
AT TWIGG MUSIQUE
NEW, USED AND DEMO YAMAHA INSTRUMENTS

20 $ / 140 characters; 6 $ / 40 additional characters
Tél.: (514) 948-2520 / petitesannonces@scena.org

Yamaha Annual Super Sale

Montreal
November 27th - 28th
1230, St-Hubert, Montreal (Quebec)

Quebec
December 4th - 5th
675, Charest East Blvd., Quebec (Quebec)

Up to 60% off
THE BÖSENDORFER STORY
A TALE FROM VIENNA
by MARC CHÉNARD

"Sometimes pianists try to sound like singers. Me personally, I try to sound like a Bösendorfer."
— Plácido Domingo

Bösendorfer. The name itself stands for something grandiose, majestic, even noble. At times, some have even said that there are pianos and then there are Bösendorfers. Its fame is in no small part due to its imperial model, complete with nine extra keys in the lower register and covering eight complete octaves. Referred to as the most expensive piano in the world, retailing over 200 grand – if you have to ask – this instrument is not only impressive to see, but also to hear. At just under three meters, this Model 290 (the number referring to its year of the passing of Franz Schubert, the composer) is not only impressive to see, but also to hear.

Brian Kemble, the soon-to-retire managing director of the company, whose main administrative quarters and showroom lie in the shadow of the Vienna State Opera, has spent the last five years in the company there, so he can readily vouch for its business-as-usual approach. "Actually, since Yamaha has taken over, the company is more Austrian than ever," he states, citing as an example the making of the cast iron frames: previously, this was done in the neighboring Czech Republic, but it has now been relocated to a specialist foundry in the country. This national pride is built into each instrument, starting with the types of wood. With the exception of some precious woods (used as inlays or veneers), all others are native to the country. Spruce, which comprises 80% of the wood components (unrivalled by any of its competitors) is carefully selected from trees in elevations above 800 meters and cut before spring, when the sap is at its lowest. Of the trees felled, all face northwards, another factor that contributes to their slow growing and close grain which is best for sound. From there the wood is stored with 97 keys is built, at the request of Ferruccio Busoni for Bach organ transcriptions for piano.

Founded in Vienna in 1828, coincidentally the year of the passing of Franz Schubert, the L. Bösendorfer Klavierfabrik has a checkered history behind it (see timeline sidebar). A family enterprise for its first eighty years, it has changed hands four times over the last century. Its current owner (since 2008) is the Japanese music instrument giant Yamaha.

In a city so proud of its glorious musical tradition, elite institutions, and artisan instrument makers, this takeover met a certain considerable hostility (note there was some relief that the company was being purchased by a financially sound company in the music industry) and in its wake, a wave of apprehension. How would this Japanese multinational manage an enterprise so steeped in a tradition of instrument making from a distant era? Bösendorfers, it must be noted, are built at great expense, with obsessive attention to detail, in a most labour-intensive way, and not according to the rules of mass production and quick turnover governing our modern world.

This facility, which was moved out of the city in 1973, employs 120 workers, each and every one highly specialized in his own trade. Ferdinand Brüll, its senior technical manager, notes that this is very much like a family business in that several people have been with the company for decades, he himself being in its employ since the late 1970s. Such experience notwithstanding, the company also provides work for five apprentices on a regular basis, ensuring steady renewal in the workplace.

More on the Bösendorfer story in the HTML version of this issue at http://bit.ly/Bosendorfer-LSM, including a Canadian premiere: the launching of the Oscar Peterson Signature Edition at a concert held at Toronto’s Koerner Hall on December 11.

1828 IGNAZ BÖSENDORFER(–) founds the company by in Vienna.
1859 Son LUDWIG(–) takes over after his father’s death.
1889 The Bösendorfer Piano Competition is created. (Rudolf Buchbinder was the foremost winner of note in recent history – 1967)
1909 The company is sold to Bösendorfer’s trusted associate, Carl Hutterstrasser, who expands the production and models until 1942.
1966 Hutterstrasser’s sons sell the company to Kimball International.
1973 The company’s factory is moved from Vienna’s Fourth District to Wiener Neustadt.
2002 The company is sold to an Austrian Holding company, BAWAG-P.S-Gruppe. Oscar Peterson is the recipient of Bösendorfer’s first Lifetime Achievement Award.
2008 Yamaha purchases the company and ensures continuity with the instrument’s tradition.
I
n 2005, the McGill University music faculty got a new name, a new building, and a new injection of funding. It has followed that invigorating year with a decade of highs.

The school has had many new hires including a new Director of Performance, STÉPHANE LEMELIN, who left his position as Head of Music at the University of Ottawa, and Guillaume Bourgogne in the new position as full-time, tenure-track professor in charge of the Contemporary Music Ensemble. "I don’t know of any other school that has this," says Dean Sean Ferguson. "For me, the strength of the school is the strength of the people who are here. One of my goals when I came in was to really bring about academic renewal in the performance department."

The Schulich School of Music, notes Lemelin, is probably the only place on campus where every student benefits from on-one mentorship from day one. "There are very few music schools in the world with such a breadth of activities and engagement: scholarship, technology, recording, performance," says Lemelin.

Another coup, a $10.9-million research grant for CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology), will allow staff and students to conduct "research in performance" and fund the completion of the multimedia room. In an interview with La Scena Musicale in 2011, when Ferguson began his mandate as dean, he emphasized the importance of interdepartmental exchange. "What better way to illustrate the goal," Ferguson now says, "which was to create links between the different areas of the school, than to have an $11.5-million grant for a research center about performance?"

Success also comes thanks to philanthropy – the kind of support that kicked off the school’s renaming as the Schulich School in the first place. "Schulich’s gift went to a number of sources, but there are two very significant places it went to and one was to scholarships. We have ten years of students now who can call themselves Schulich Scholars," says Ferguson. "We have the basic funds that we need for the basic functioning of the Faculty of Music from the Québec government. But we’re not a basic faculty of music. We are one of the finest faculties of music in the world. Every year since I’ve been there, there has been a budget cut. So, to provide this type of experience to students, we rely on philanthropy."

Recent the school also received a $7.5-million gift from Elizabeth Wirth. Most of that gift will go towards scholarships.

"It’s what allows us to attract such wonderful students," says Ferguson. "And what’s different in music than in other faculties is that the quality of the students has a direct impact on the pedagogical experience of our students. If you are in a physics class, and the guy next to you gets an F, who cares? If you are a flute player, and you’re doubling a line in a Mozart symphony between the flute and the oboe and the oboe is bad, it means that you are not learning how to double an oboe well."

The Schulich School of Music celebrates its anniversary season with a slew of special events, including the inauguration of a new vocal prize, a new chamber music festival in February 2016, and three new public series of performances, and research presentations. The major this fall is the McGill Symphony Orchestra’s upcoming performance at Koerner Hall. It will be "an amazing pedagogical experience for students to go and play in a great concert hall and understand how to adjust their performance based on the acoustics of the space. That is a life-altering experience," says Ferguson.

During the next ten years, Ferguson predicts the school "will continue to be what I believe to be Canada’s finest music school, and one of the finest music schools in the world."

The McGill Symphony Orchestra performs in Montréal at Pollack Hall on November 13, and in Toronto at Koerner Hall on November 7.
MOUNT ALLISON UNIVERSITY DEPARTMENT OF MUSIC

The Department of Music Mount Allison University has appointed Dr. VICKI ST. PIERRE as Assistant Professor of Voice. Dr. St. Pierre brings her wide range of performing and conducting experience, especially recognized in the area of early music, to Mount Allison’s strong program of vocal and operatic studies.

The Department also looks forward to the appointment in 2016-17 of the Bell String Quartet-in-Residence, in celebration of the 100th anniversary of Mount Allison’s first Bachelor of Music degree, and the 50th anniversary of the opening of the Marjorie Young Bell Conservatory of Music on its beautiful Sackville, New Brunswick, campus.

MCGILL UNIVERSITY SCHULICH SCHOOL OF MUSIC

After ELIZABETH WIRTH’s latest and very generous gift to the faculty of music – $7.5 million – McGill University has decided to name the New Music Building on Sherbrooke St. in her honour. McGill alumna Wirth, BA’64, is a self-described “opera groupie” who has pursued a successful career in business. She is the current President and CEO of Wirth-Brand Inc. and Wirth Trading Inc. She is a familiar face at Schulich School of Music concerts and operas. This past month, the new letters were added to the building, finally christening it Elizabeth Wirth Music Building / le Pavillon de musique Elizabeth Wirth.

McGill also added five new faculty members to the Schulich School of Music. New hires are Jean-Sébastien Vallée, Assistant Professor of Choral Conducting, Richard Stoelzel, Associate Professor of Trumpet and Chair of the Brass Area, Jean-Michel Pilc, Associate Professor of Jazz (piano), John Hollenbeck, Associate Professor of Jazz (drums and composition), and Stephen Hargreaves, Opera Coach and Conductor.

UNIVERSITY OF CALGARY SCHOOL OF CREATIVE AND PERFORMING ARTS

The recently formed School of Creative and Performing Arts (SCPA) at the University of Calgary has hired distinguished coloratura soprano LAURA HYNES as Assistant Professor in Voice. Hynes has performed throughout Europe and North America with repertoire ranging from baroque opera to “classical cabaret.” She has earned degrees from the University of Minnesota, the Paris Conservatory, Cincinnati College-Conservatory of Music, and Miami University. Also added to the SCPA faculty this year is Montreal native MARIE FRANCE FORCIER as Assistant Professor in Dance.

NUMUS STUDENT CURATOR COMPETITION

NUMUS is seeking submissions to its first annual Student Curator Competition, open to all undergraduate students currently enrolled at accredited Canadian universities or colleges, up to a maximum age of 25. The winner will curate a concert in NUMUS’ MIX Music Series in the 2015-16 concert season, to be presented on Sunday, April 10, 2016, at The Block 3 Brewery in St. Jacobs, Ontario.

Winners will receive financial support from NUMUS (up to a maximum of $500) to cover programming costs such as artist fees, tech fees and equipment rentals if applicable. Winners will also receive advertising and marketing support from NUMUS and mentorship from NUMUS’s artistic director. Submit your application by or before November 27, 2015.

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

The University of Alberta is delighted to announce that WILLIAM H. STREET has been appointed Chair of the Department of Music. His five-year term began July 1, 2015. Bill is a long-standing member of the Department of Music and a world-renowned saxophonist. He returns to the U of A after a brief sojourn at San Jose State University, where he was Associate Dean of the College of Humanities. The U of A is very pleased to welcome Bill back. He is a dynamic voice of advocacy for Music and for the Arts in general.
NEW FACILITY AT WESTERN

by KIERSTEN VAN VLIET

There’s a new face to music making in Southwestern Ontario. After Orchestra London was forced to close its doors in late 2014 due to financial mismanagement, the Don Wright Faculty of Music at Western University made a significant investment in the London arts community that will assuredly pay dividends for years to come.

Dean Betty Anne Younker has worked with architects and the two previous deans, Robert Wood and Jeffrey Stokes, to construct a music facility to match the caliber of Western’s music programs.

“The building is a silent participant in the learning of music,” stressed John Nicholson of Nicholson Sheffield Architects, in charge of the project. At capacity for a number of years, the old Music Building was simply not enough to sustain the vibrant and expanding faculty.

The first phase of the construction involved renovating one section of the existing Music Building that was built in 1972, and constructing two buildings on either side of the renovation. In addition to numerous practice rooms and studio spaces, the renovations will add a new 50-seat recital hall – a smaller version of their 250-seat von Kuster Hall – as well as space for the Early Music Studio, the Percussion Suite, and the Piano Technology Program.

The new building also preserves the iconic architecture of the Western campus with its characteristic stone façade. These renovations follow the state-of-the-art 2008-9 renovations of the faculty’s 400-seat Paul Davenport Theatre.

With the first phase of construction nearing completion, the faculty moved into the new building this past summer. That doesn’t mean that summer programs were put on hold; in fact, the school seemed busier than ever, hosting PercShop – a percussion workshop for high school and university students and adults – as well as the 2015 Ontario Youth Choir. In addition, this was the inaugural year of Music Theatre on the Thames, a music theatre intensive program, which culminated in a successful production of Little Women.

Community music initiatives such as the Young Winds Program and the New Horizons Adult Band have already benefited from the new space. The first reviews from students, faculty, artists and audience members are overwhelmingly positive. From providing a home for students, faculty and programs, to connecting with and providing a space for amateur musicians and the London community, the new Music Building will form an integral part of the music-making experience in London.

“It is not simply a building. It is the acoustic, aesthetic and physical environment that enhances, encourages and accommodates what we do at Western. It is where we as educators, learners and audiences share the powerful experience of music,” states Dr. Jill Ball, Assistant Professor of Percussion and division co-ordinator of Winds, Brass, and Percussion.

A significant portion of the $25-million project is being raised through the private sector, including from Western alumni and friends of the faculty. Nonetheless, Western is still looking to fund two large rehearsal classrooms (for opera, large orchestral, and wind band ensembles) that will form a critical part of the Music Building’s infrastructure.

The next phase will be the demolition of the unrenovated sections of the old Music Building and completing the ground, lobby, second, and third floors of the bloc. A third phase may include renovating the Music Library, housed in Talbot College.
To help students find information on music education, this month’s La Scena Musicale offers a guide to the major educational institutions in Canada.

HIGHER MUSICAL EDUCATION 2015-2016

ENTREZ EN SCÈNE AU CONSERVATOIRE

CONSERVATOIRE DE MUSIQUE ET D’ART DRAMATIQUE DU QUÉBEC
Tel: 418-380-2327 conservatoire.gouv.qc.ca

• PROGRAMS OFFERED
Higher education courses in instrumental and vocal performance, orchestral conducting, writing, composition, and electroacoustic composition:
  - Bachelor Degree and Advanced Studies I
    Performance: Bachelor in music,
    Diploma of Specialized Study in Music,
    Orchestral Conducting Certificate
  - Master’s Degree and Advanced Studies II
    Performance: Masters in Music, Artist’s
    Diploma in Music, Diploma of Specialized Study in Music
    Composition: Higher Education

- Diploma II in Music, Higher Education Certificate II in Music

- Advanced Training (post-graduate level)

- FACILITIES
  7 premises in music: Gatineau, Montréal, Québec, Rimouski, Saguenay, Trois-Rivières, Val-d’Or / classroom and practice studios, rehearsal and concert halls, listening rooms, libraries, audiovisual and MIDI laboratories

- FACULTY 225

- STUDENTS
  424 preparatory, 136 at the collegiate level, 234 at the university level and Advanced Training

- TUITION FEES
  One full-time year for residents of Québec: around $2,293.50 ($76.45 per unit) for Bachelor’s degree

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

- ACCOMPANIMENT BY PROFESSORS
  Free throughout the length of study

DOMAINE FORGET INTERNATIONAL MUSIC AND DANCE ACADEMY 2016

TRAINING SESSIONS - JUNE 5th TO AUGUST 21st
ENJOY A UNIQUE MUSICAL EXPERIENCE!
domaineforget.com

• PROGRAMS OFFERED
  - Orchestral academy, including chamber music opportunities, contemporary music ensemble, professional development workshops, community engagement, tour and recording.
  - SUMMER TEACHERS
    8
  - SUMMER FELLOWS
    60
  - TUITION FEES
    Free - grants awarded following courses

• DESCRIPTION
  Three objectives are central to the Orchestre: learn, innovate and share.
  - Learn, by offering each outstanding young artist the tools, both musical and extramusical, necessary for an orchestral career at the highest international levels.
  - Innovate, by reinventing the concert format through daring new approaches that present performances in unusual locations and formats with artistic disciplines that naturally combine to form new and exciting performance opportunities.

- Share, by stimulating the Orchestra’s social engagement and implication in the community, by developing mutually beneficial partnerships, by presenting recordings and broadcasts of the highest quality and by encouraging openness, tolerance and the willingness to share.

ORCHESTRE DE LA FRANCOPHONIE
Tel: 514-503-3476 www.orchestrefranco.com info@orchestrefranco.com
The Schulich School of Music of McGill University embodies the highest international standards of excellence in professional training and research. We are known for our programs in orchestra, opera, jazz, early music and contemporary music. Our leadership in sound recording and music technology provides unique possibilities for collaboration with the larger musical community. Our School is home to over 800 students, who are drawn here by our 200+ professors, our ensembles and performance opportunities, and our programs in research and technology.

**FACILITIES**
- Research Labs
- Digital Composition Studio
- Recording studios
- Opera Studio
- Music Multimedia Room
- 113 practice rooms
- 13 classrooms
- 10 ensemble rooms
- Marvin Duchow Music Library
- Gertrude Whitley Performance Library

**SCHOLARSHIPS & FINANCIAL AID**
- Entrance Music Scholarships based on merit and in-course scholarships.
- Academic entrance scholarships.
- Academic entrance scholarships.

**DESCRIPTON**

On the national level, the Faculty of Music distinguishes itself by welcoming close to 270 graduate and postgraduate students (master's, doctorate, graduate and postgraduate diplomas). Linked with international institutions for internships abroad, financial aid available for all levels. Large research department in musicology, popular music, performance, acoustics, and creation, including the Observatoire interdisciplinaire de création et de recherche en musique (Interdisciplinary Observatory for Musical Creation and Research), OICRM.

**FACULTY**
- 62 full-time, 29 part-time professors, 135 instructors
- 862 students (master's, doctorate, graduate and postgraduate diplomas)

**APPLICANTS & FINANCIAL AID**
- Govt. aid and McGill student aid available
- Financial aid available for all levels.
- Financial aid available for all levels.

**UNDERGRADUATE PROGRAMS**
- Bachelor of Fine Arts (BFA)
- Major/Minor in Music
- Major/Minor in Electroacoustic Studies
- Specialization in Jazz Studies
- Specialization in Music Composition
- Specialization in Music Performance Studies

**PROGRAMS OFFERED**
- B.Mus, Licenciate, M.Mus., M.A., D.Mus., Ph.D.
- GPD, Artist Diploma
- Undergraduate and Graduate programs in Performance, Orchestral Training, Opera, Jazz, Early Music, Composition, Musicology
- Music Education, Technology, Theory, Sound Recording.

**SPECIALIZED PROGRAMS**
- Diploma d'études professionnelles avancées (professional advanced diploma) in composition for film and stage productions
- Bachelor's in Digital Music

**TUITION FEES**
- Full-time, per semester (undergrad): $1,717

**LOCATION**
- Schulich School of Music of McGill University
- 555 Sherbrooke W.
- Montreal, Quebec H3A 1E3
- Tel: (514) 398-8061
- Fax: (514) 398-4535

**CONCORDIA UNIVERSITY MUSIC DEPARTMENT**
- 1455 De Maisonneuve Blvd. W.
- West, GM 500-01
- Montreal, QC
- Canada H3G 1M8
- Tel: 514-848-2424 ext. 4559
- music@concordia.ca

**DESCRIPTION**
- Find and develop your musical vocabulary through performance and creation. Music’s three areas offer flexible or concentrated programs in Jazz, contemporary classical and electroacoustics in a multi-disciplinary setting. Hear, breathe, and live your music with a strong technical and creative education.

**SPECIALIZED PROGRAMS**
- Diplôme d’études professionnelles avancées (professional advanced diploma) in composition for film and stage productions
- Bachelor’s in Digital Music

**TUITION FEES**
- Full-time, per semester (undergrad): $1,717

**LOCATION**
- Schulich School of Music of McGill University
- 555 Sherbrooke W.
- Montreal, Quebec H3A 1E3
- Tel: (514) 398-8061
- Fax: (514) 398-4535

**CONCORDIA UNIVERSITY MUSIC DEPARTMENT**
- 1455 De Maisonneuve Blvd. W.
- West, GM 500-01
- Montreal, QC
- Canada H3G 1M8
- Tel: 514-848-2424 ext. 4559
- music@concordia.ca

**DESCRIPTION**
- Find and develop your musical vocabulary through performance and creation. Music’s three areas offer flexible or concentrated programs in Jazz, contemporary classical and electroacoustics in a multi-disciplinary setting. Hear, breathe, and live your music with a strong technical and creative education.

**SPECIALIZED PROGRAMS**
- Diplôme d’études professionnelles avancées (professional advanced diploma) in composition for film and stage productions
- Bachelor’s in Digital Music

**TUITION FEES**
- Full-time, per semester (undergrad): $1,717

**LOCATION**
- Schulich School of Music of McGill University
- 555 Sherbrooke W.
- Montreal, Quebec H3A 1E3
- Tel: (514) 398-8061
- Fax: (514) 398-4535

**CONCORDIA UNIVERSITY MUSIC DEPARTMENT**
- 1455 De Maisonneuve Blvd. W.
- West, GM 500-01
- Montreal, QC
- Canada H3G 1M8
- Tel: 514-848-2424 ext. 4559
- music@concordia.ca

**DESCRIPTION**
- Find and develop your musical vocabulary through performance and creation. Music’s three areas offer flexible or concentrated programs in Jazz, contemporary classical and electroacoustics in a multi-disciplinary setting. Hear, breathe, and live your music with a strong technical and creative education.

**SPECIALIZED PROGRAMS**
- Diplôme d’études professionnelles avancées (professional advanced diploma) in composition for film and stage productions
- Bachelor’s in Digital Music

**TUITION FEES**
- Full-time, per semester (undergrad): $1,717

**LOCATION**
- Schulich School of Music of McGill University
- 555 Sherbrooke W.
- Montreal, Quebec H3A 1E3
- Tel: (514) 398-8061
- Fax: (514) 398-4535

**CONCORDIA UNIVERSITY MUSIC DEPARTMENT**
- 1455 De Maisonneuve Blvd. W.
- West, GM 500-01
- Montreal, QC
- Canada H3G 1M8
- Tel: 514-848-2424 ext. 4559
- music@concordia.ca

**DESCRIPTION**
- Find and develop your musical vocabulary through performance and creation. Music’s three areas offer flexible or concentrated programs in Jazz, contemporary classical and electroacoustics in a multi-disciplinary setting. Hear, breathe, and live your music with a strong technical and creative education.
**TRINITY UNIVERSITY**

Office of Admissions
9500 North 7th Street
Ottawa, ON K1V 6Y9
Tel: (613) 562-5200
Fax: (613) 562-5381

department@trinityu.ca

**PROGRAMS OFFERED**

- Bachelor of Music: Performance, Composition, Music History, BA: Honors in Music
- Master of Music: Performance, Composition, Music History, MA: Honors in Music
- DMA in Performance
- MM in Music Education
- MEd in Music Therapy

**FACILITIES**

- Recital Hall
- Studio
- Classroom
- Computer lab

**INFORMATION SESSION**

January 23, 2016 (Open House)

**DESCRIPTION**

Trinity is one of the most diverse and forward-thinking music schools in the world. Our students are not only taught by renowned faculty but also have access to state-of-the-art facilities and opportunities for collaboration and performance. We are committed to preparing our students for the music industry of tomorrow.
McGill Symphony Orchestra
ALEXIS HAUSER  Artistic Director

November 13 and 14, 2015  7:30 p.m.  $18 / $12  POLLACK HALL
November 17, 2015  8:00 p.m.  $25 / $15  KOERNER HALL
TELUS CENTRE FOR PERFORMANCE AND LEARNING (TORONTO)
Axel Strauss, violin; Matt Haimovitz, cello

JOHN REA  Over Time  SMCQ
JOHANNES BRAHMS  Double concerto for violin, cello and orchestra
in A minor, Op. 102
DMITRI SHOSTAKOVICH  Symphony No. 5 in D minor, Op. 47

McGill 10 ANS-ANNÉES
Schulich School of Music
École de musique Schulich

TICKETS NOW AVAILABLE ONLINE
tickets.rcmusic.ca/
public/hall.asp?event=1635
or at 416-408-0208
by MICHÈLE DUGUAY and KIERSTEN VAN VLIET

As La Scena Musicale continues to celebrate the art song in our 20th anniversary season with the Next Great Art Song Competition, we have decided this month to highlight some of the English-language Canadian art songs that may not make the top-ten list of great art songs due to their relative obscurity in the performance canon. We know and love German lied, French mélodie, and American song, but what about that of our native land? Surely Calixa Lavallée isn’t the only Canadian who has composed art songs!

Plumbing the depths of the Canadian Music Centre’s online archives – which preserve and promote the works of Canadian composers – we discovered a veritable wealth of songs, many by celebrated and distinguished composers. Unlike other national styles of art song, the Canadian sort does not seem to have a unifying style or school of composition. Canada’s art reflects the nature of our diversity. This eclecticism is what makes Canadian music so exciting. With the breakdown of traditional concert forms and tonality in the 20th century, there is an even greater variance in the genre in terms of harmonic language, rhythmic structure, instrumentation, and the structure of the poetry itself.

If Canadian art songs are varied compositionally, we found that compositions in the genre are often thematically united by the desolate Canadian landscape. With winter right around the corner, we thought it would be a good time to celebrate the season by highlighting several songs and song cycles to do with snow. The songs examined in this article are only in English, but we will deal with French art songs and other defining features of Canadian song in upcoming articles.

The first of the three art song cycles we examined is by John Gordon Armstrong. Born in Toronto in 1952, Armstrong is a current professor of composition at the University of Ottawa. His song cycle for soprano and piano, Hail (2003), was commissioned by Doreen Taylor-Claxton for her Canadian Art Song project, an effort to unite Canadian composers and poets. Claxton herself and Valerie Dueck premiered the work in August 2005 at the Ottawa International Chamber Music Festival. A recording was made of their collaboration entitled Hail: Canadian Art Song (CanSona Arts Media, 2006).

The cycle is comprised of a series of 14-word sonnets by SEYMOUR MAYNE (b. 1944), who is also a professor at the University of Ottawa. Word sonnets are a variation of the traditional sonnet form, in which there are 14 verses of one word each. This makes for only 196 words, as well as a steep compositional challenge. Armstrong explains that while some of the songs are miniatures and more direct settings of the text, such as “Hail”, which is only 9 measures long, others like “Wind” are expanded to a more standard length.

“Hail”
Hail peppered the air like seed as you were lowered below the frost line.

“Wind”
From behind the maple
The sun flaps its blinding plumage
Without a waking cry!

In each song, the piano accompaniment plays a crucial role in depicting the character of the different elements. “Hail” features short disjointed staccato notes in the piano, starting from very high and quickly reaching the lower register. This alludes not only to falling hail, but also to the body that is lowered into the ground. The piano drops out halfway through the song, leaving the soprano to sing mournfully and softly by herself.

“Frost”
Cold morning, winter’s reconnaissance scouts out the terrain for a sortie of sudden snow.

The penultimate song, “Frost”, begins with dissonant chords in the upper register of the piano and a rising minor sixth in the soprano. Slow and pianissimo, the opening expresses waking up to a cold morning, when everything is frozen and cold. At the line “a sortie of sudden snow”, the piano texture abruptly changes to a quick, pedalled chromatic descent, illustrating the falling snow.
Five Snow Songs, another song cycle evocative of our long and frosty winters is by DAVID S. FAWCETT (b. 1952). Fawcett, a native of Hamilton, Ontario, is noted for his evocative song cycles. In 2000, he published a song collection for baritone and piano, Five Snow Songs, performed by baritone Reid Spencer. Though “Snow”, the second song in the cycle, evokes the beauty of a winter scene, Fawcett states that for a long time he has been drawn to Lampman’s portraits of Canadian landscape.

“Snow”
White are the far-off plains, and white
The falling forests grow;
The wind dies out along the height,
And denser still the snow,
A gathering weight on roof and tree,
Falls down scarce audibly.
The road before me smoothes and fills
Apace, and all about
The fences dwindle, and the hills
Are blotted slowly out,
The naked trees loom spectrally
Into the dim white sky,
The meadows and far-sheeted streams
Lie still without a sound;
Like some soft minister of dreams
The snow-fall hoods me round;
In wood and water, earth and air,
A silence everywhere.
The evening deepens, and the gray
Folds closer earth and sky;
The world seems shrouded far away;
Its noises sleep, and I,
As secret as yon buried stream,
Plod dumbly on, and dream.

The five poems of the song cycle survey different aspects of the Canadian woodland winter. Soon to be released is a recording of Five Snow Songs performed by baritone Reid Spencer. Though “Snow”, the second song in the cycle from Lampman’s Lyrics of Earth, describes silence, Fawcett employs a light ostinato accompaniment in the piano, where each hand has rhythmic independence. The piano accompaniment progressively moves towards the lower register depicting the snow falling and accumulating on the ground. A central figure in Canadian music, VIOLET ARCHER (1913-2000) wrote several works that were inspired by the Canadian landscape. Commissioned in 1996 by Suzanne Sumerville for the 4th Festival of Women Composers, Songs of North is a cycle of five songs with poetry by Alaskan poet Lisa Harbo. Though the focus of the text is on the harshness and decay of winter, the cycle itself depicts the endless rotation of the seasons.

“Seasons of the North”
Grand and quiet distinctness
Winter of Night
Summer of Day
Focused by the rapid merging between times
Of Change
The shift in sun’s dominion
The blurring
Spring of Dawn
Fall of Shadows
Vast enough.
All Four seasons of one North.

“Seasons of the North”, the opening song, evokes the vastness of the northern landscape. The constant time signature changes coupled with the unusual harmonic progressions with no clear tonal centre give a sense of the borderlessness and endlessness of the North.

“O Kingdom of Summer”
Where did the sun go
When the light ran back
March was brilliant, clear and fresh,
Light glittering, snow sparkling in glints,
A prism of bright white,
To this Northern Place.

This is the center:
South of us
East of us
North of us
West of us
This is where we begin

The last song, “O Kingdom of Summer”, bespeaks of the promise of the warmer seasons. It stands out from the previous songs in the cycle as Archer uses a bright D Major melody in the opening rather than ambiguous chord clusters. As the text describes the directions relative to the centrality of the North, Archer explores different key areas, but the piece ends resolutely on D. The cycle affirms that Canada, this Northern Place, is the center of our identity. The varied ways in which we humbly articulate our identities speak not of an uncertainty of direction, but of quiet possibilities.

The 2015-16 Canadian Art Song Project Recital Series represents the next stage in its artistic vision. In addition to its annual free Celebration of Canadian Art Song recital, the CASP is presenting two intimate recitals of Canadian, American and European song. These are ticketed events presenting distinguished Canadian composers. Its latest, Sewing the Earthworm, released this past April, is a commissioned work by Brian Harman with text by David Brock. Philcox and soprano Carla Hughtan are featured in this recording.

The Canadian Art Song Project (CASP) is a project of the Canadian Music Centre, and works to promote Canadian composers by reviving existing art songs and commissioning new works. More than a vehicle to promote Canadian artists and composers, the project seeks to underscore the enduring relevance of the Canadian art song for performers and audiences alike.


Be sure to have your say by participating in the Great Art Song Challenge. Vote for your favourite three art songs at www.nextgreatartsong.com or by emailing greatartsong@lascena.org.
SHOW ONE PRODUCTIONS PROUDLY PRESENTS:
THE WORLD’S GREATEST OPERA STARS AT KOERNER HALL THIS SEASON!

DMITRI HVOROSTOVSKY
Baritone • Ivari Ilya, piano
Sunday, February 21, 2016, 7 pm

SONDRA RADVANOVSKY
Soprano • Anthony Manoli, piano
Friday, December 4, 2015, 8 pm

“He sang with Verdian lyricism, dramatic subtlety and chilling intensity”
said the New York Times when the greatest baritone of our times - Dmitri Hvorostovsky - made his glorious comeback to the Met Opera this season. He performs a new program for Toronto audiences in a not-to-be-missed recital of Glinka, Tchaikovsky, Rimsky-Korsakov and Richard Strauss.

“She is a true inheritor to (Maria) Callas”
Anthony Tommasini,
New York Times, September 27, 2015

Beloved and praised by audiences and critics around the world, Sondra Radvanovsky makes a rare recital appearance in her hometown. With her rich, expressive voice, she performs sumptuous operatic arias and intimate art songs in five languages.

More Show One Events at Koerner Hall

MATSUÉV
January 30, 2016

LUKAS & LUCAS
April 30, 2016

MAISKY
May 7, 2016

Tickets: www.rcmusic.ca • 416.408.0208
Koerner Hall • 273 Bloor St. W. • Toronto
www.ShowOneProductions.ca