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PHOTO Élisabeth Delage

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### LA SCENA MUSICALE

5409, rue Waverly, Montréal

(Québec) Canada H2T 2X8

Tél. : (514) 948-2520

info@lascena.org, www.scena.org

Production – artwork :

lsm.graf@gmail.com

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# Jon Vickers

by **RICHARD TURP**

**C**anadian 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 characterisation 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's 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.



**LES TROYENS** IN 1973: VICKERS AND LUDWIG LOUIS (PHOTO LOUIS MELANÇON, THE METROPOLITAN OPERA ARCHIVES)

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."



**VICKERS AS AENEAS IN LES TROYENS**

PHOTO THE METROPOLITAN OPERA ARCHIVES/LOUIS MELANÇON

Louis METROPE

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 Radamès 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 inappropriate, 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, were 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 than 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 of-

fered 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, Vickers'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 the public who experienced his art.

LSM

TRANSLATION: REBECCA ANNE CLARK



(PHOTO HARRY PALMER)



JON VICKERS IN *PETER GRIMES* IN 1983

PHOTO METROPOLITAN OPERA



# CHARLES RICHARD-HAMELIN

## CHOPIN ADVENTURE

by **CAROLINE RODGERS**

**W**e 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-Hamelin progressed through the rounds of the 17<sup>th</sup> 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-Hamelin 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,

### CHOPIN COMPETITION 2015 WINNERS

**1<sup>st</sup> prize** (30,000 € and gold medal):

**Seong-Jin Cho, South Korea**

**2<sup>nd</sup> prize** (25,000 € and silver medal):

**Charles Richard-Hamelin, Canada**

**3<sup>rd</sup> prize** (20,000 € and bronze medal):

**Kate Liu, USA**

**4<sup>th</sup> prize** (15,000 €):

**Eric Lu, USA**

**5<sup>th</sup> prize** (10,000 €):

**Yike (Tony) Yang, Canada**

**6<sup>th</sup> prize** (7,000 €):

**Dmitry Shishkin, Russia**

**Honorable Mentions** (4,000 €):

**Aljoša Jurinić (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-Hamelin**

**Best performance of a concerto:**

**not awarded**

**Audience Award:**

**Szymon Nehring**





## 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

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.



## THE COMPETITION

The international jury of the 17<sup>th</sup> 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.

## CHOPIN COMPETITION: FAMOUS WINNERS

**Vladimir Ashkenazy** (Russia) . . . .1955 silver  
**Maurizio Pollini** (Italy) . . . . .1960 gold medal  
**Martha Argerich** (Argentina) . . . .1965 gold medal  
**Garrick Ohlsson** (USA) . . . . .1970 gold medal





# editorial

## FROM *the* EDITOR

**H**ope! 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 Sept. 19 bilingual Debate on the Arts is still available on YouTube at [www.bit.ly/LSM\\_Debate2015](http://www.bit.ly/LSM_Debate2015).

The present national issue is dedicated to higher education with our 16<sup>th</sup> 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 great tenor **JON VICKERS** (→), Richard Turp tells us in a two-page retrospective. Canadian 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 20<sup>th</sup> 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](http://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 20<sup>th</sup> 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](http://www.lascena.org) for details or signing up to our e-newsletter at [enews@lascena.org](mailto:enews@lascena.org).

We are launching our 20<sup>th</sup> 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 professional copy of the Finale software, and a box set of Shostakovich CDs. Did you know that subscribers get a whiter paper version of the magazine, full translations and receive a monthly Discovery CD download? This would make a great holiday gift for a music student, a musician, a parent or grandparent. See ad on page 21.

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](http://www.scena.org) to stay tuned.

Have a great musical fall season!



**WAH KEUNG CHAN,**  
Rédacteur en chef fondateur  
Founding Editor





# INDUSTRY NEWS

by **SHIRA GILBERT**  
and **CAROLINE RODGERS**

## NEW POSTS

Canadian composer **JORDAN PAL**(↑) 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 Mooredale Concerts in Toronto.



I Musici de Montréal and its artistic director Jean-Marie Zeitouni have announced the appointment of **GHAUSSAN ALABOUD**(←) 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.

## BAD NEWS FROM OTTAWA

On October 14, General Director Jeep Jefferies and the Board of Directors of Opera 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**(→) 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**(↘), 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



(PHOTO CHLOÉ FORTIER-DEVIN 2013)

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**(↘), 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.



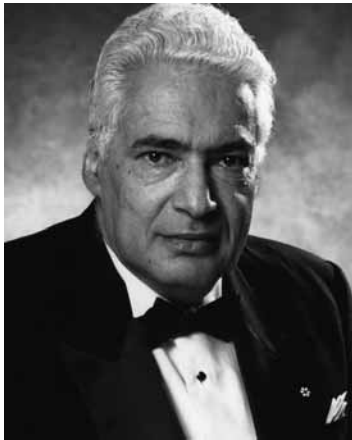
(PHOTO LARISA LOGNAY)

LSM



# IRVING GUTTMAN AND HIS LEGACY

by RICHARD TURP



It is difficult to overestimate the importance of Irving Guttman 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 Guttman.

Born in Chatham, Ontario, Irving Guttman 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 Guttman 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 1963 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 Guttman became founding Artistic Director (1960-74) of Vancouver Opera, which put the city on the map in the international opera community. As he said in an interview, "The more I thought about it, the more I liked the idea of building an opera company from scratch. It seemed like such a great chance to expand Canada's artistic horizons." Guttman quickly demonstrated his vocal instinct and acumen in engaging Dame Joan Sutherland and Marilyn Horne for their first Canadian appearances in Bellini's *Norma*, performances that have attained somewhat of a legendary status in the annals of Canada's operatic history.

Following Vancouver Opera's lead, Edmonton Opera named Guttman

Artistic Director in 1965, a position he retained until 1991, when the Irving Guttman Young Artist Fund was established. He became Artistic Director of the Manitoba Opera Association in 1977, although his association with the company dates from its first production in 1973. In 1991 Guttman became Artistic Director of Saskatchewan Opera, where he remained until 2001 while also working as artistic advisor to Calgary Opera from 1998-2001. Little wonder then that he was widely known as "the father of opera in Western Canada".

All the while Guttman worked throughout Canada, the US and Europe as a stage director.

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 Guttman'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, Guttman 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, Guttman fostered the careers of such Canadian singing legends as Maureen Forrester, Judith Forst, Richard Margison, Victor Braun, Ermanno Mauro, and Claude Corbeil – especially in repertoire that helped them evolve as singing artists. In the social arena, Guttman 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 artisans 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 Guttman'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 Guttman'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.

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GUTTMAN WITH MARILYN HORNE AND JOAN SUTHERLAND IN REHEARSALS FOR *NORMA*, 1963.

PHOTO BARRY GLASS



GUTTMAN WITH RENATA-TEBALDI AT A 1966 CONCERT PHOTO BARRY GLASS

# OTTAWA MUSIC GROUPS MUST ADAPT

by NATASHA GAUTHIER

**T**hey 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 31<sup>st</sup> 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".

tional 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.

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: twentysomethings 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. **LSM**

A version of this commentary appeared in the *Ottawa Citizen*, October 26, 2015



THE BARBER OF SEVILLE WITH JOSHUA HOPKINS AND MARION NEWMAN, OPERA LYRA OTTAWA'S LAST PRODUCTION.

Then, on October 25, the Ottawa Singers – a newcomer on the city's amateur choral scene – said it was cancelling a performance of Paul McCartney's *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 Na-

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

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# THE MAGIC OF VIENNA

by **ALEXANDRE DA COSTA**

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 25<sup>th</sup> 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.



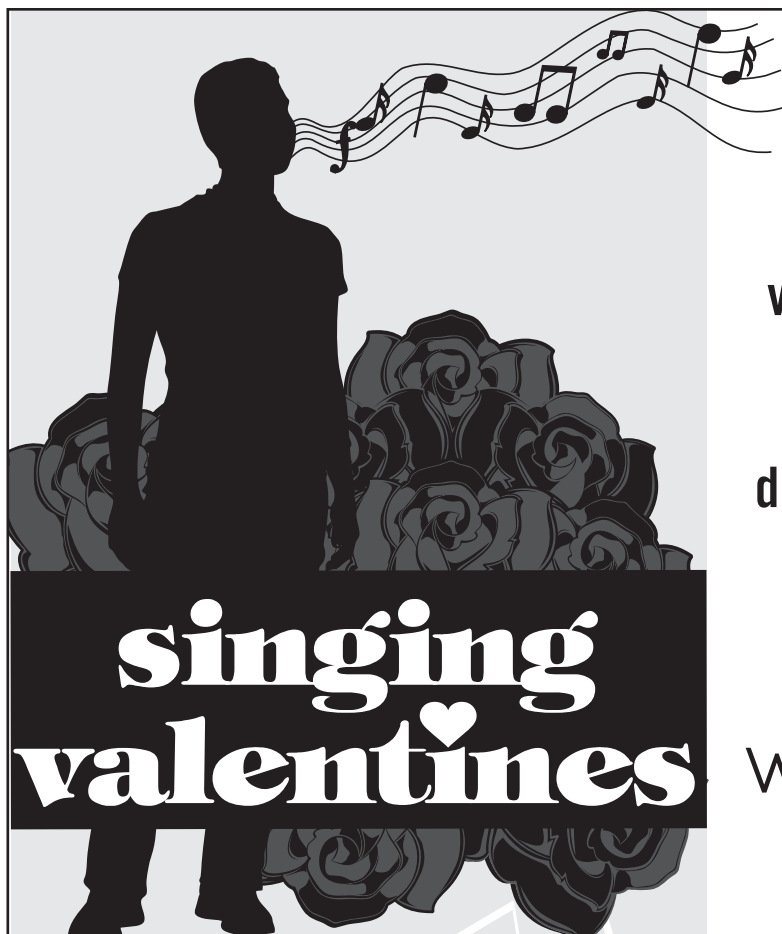
ALEXANDRE DA COSTA (PHOTO BO HUANG)

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! **LSM**

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# ANDREW GRAY: FROM SINGER TO CHOIR CONDUCTOR

by CHRISTINE MAN-LING LEE

**W**hen Andrew Gray first arrived in Montréal from Switzerland in 2010, Michael Zaugg, 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 Icelandic 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!)

LSM

Upcoming concerts:

Lux Autumnna, Voces Boreales, Nov. 10, 7:30 PM, Chapelle Notre-Dame du Bon Secours, [www.vocesboreales.org](http://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](http://www.choeurdesenfantsdemontreal.com)

Sing Montréal Chante, Dec. 8, 7 PM, Pollack Hall, [www.singmontrealchante.com](http://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 Prospero 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. **LSM**

TRANSLATION: CECILIA GRAYSON



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

voces boreales  
www.vocesboreales.org

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# KINDLING FRIENDSHIPS

DISSONANCE

by CAROLINE RODGERS

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

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 per cent 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



AT THE THEATRE. WATERCOLOUR BY JAMES HAYLLAR, 1866.

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%, "sociable 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.

as adults; a significant portion of these adults go to concerts because of the influence of friends – this is where we need to act, even though it may not seem like much. Given my experience and discussions with friends who are musicians, I know our passion for music is often a solitary affair; we are the "aliens" in our circle of friends and family who listen to Mozart and Beethoven. Why should we accept this reality? We must share our passion; it is up to us to sow the seeds and help them grow.

To apply the second half of the saying "think globally, act locally," I have been inviting a different person to go see concerts

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.

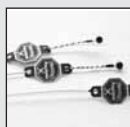
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TRANSLATION: DWAIN RICHARDSON

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## 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 Québec City. After refusing to go to school in my neighbourhood in Pointe-Claire, I was put in one in Dorval. The first class I attended happened to be music, but since I arrived there two weeks late all the instruments had



(PHOTO J.P. DUBÉ)

been assigned, except trombone and trumpet. I didn't even know what they were, so my mother had to show them to me in a dictionary. Since the trumpet had "buttons" on it, I took that one because I kind of had a better idea of how it worked.

## 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 if I'm in need of inspiration, I tend to go back to Art Farmer, Booker Little, or Chet Baker, especially the latter because of his way of fetching you without dazzling you technically. More generally, I listen to plenty of styles, world music from Africa, Latin America, Cuba included. I was really taken by the latter when I heard Steve Coleman's *Sign of the Seal* album, so much so that I went to Cuba for a year and a half to study it first hand.

## 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 Columbia 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, and have been shopping it around. This fall, I'll be spending time in New York, just to absorb as much music as possible.

- » **On the Record:** *Home Inspiration* (Self-produced)
- » **On stage:** November 28 (Resto-bar le Dièse Onze, 4115, rue Saint-Denis)
- » [www.racheltherrien.com](http://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 percussion for a while, without switching over. I basically learned music through the violin.

## 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](http://www.lisannetremblay.com)



(PHOTO P. THÉRIEN)

# 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.



(PHOTO A.-K. LAFLAMME)

## 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](http://www.anniedominique.com)

Read a report on the Off Jazz Festival by Annie Landreville (in French) at [blog.scena.org](http://blog.scena.org)



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# CD REVIEWS

by **ÉRIC CHAMPAGNE,**  
**RENÉ-FRANÇOIS AUCLAIR,**  
**CAROLINE RODGERS,**  
**CHARLES-DAVID TREMBLAY AND**  
**KIERSTEN VAN VLIET**

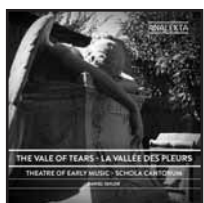
## The Vale of Tears

Theater of Early Music

Schola Cantorum. Daniel Taylor

Analekta AN2 9144 (49 min 43 s)

★★★★★



In preparation for death, a nobleman of the Dresden court wrote and selected sacred texts for his own funeral. He even secretly had his own coffin made, with lines of edifying verse carved

into the wood. Schütz, a close friend, painstakingly composed a fine piece of music now recognised as one of the loveliest requiems before Bach. This resigned preoccupation with death, far from being morbid, is rather a touching tribute to a highly respected man.

Schütz was one of Bach's greatest precursors. 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 cantata ends in a chorale of limpidity and purity. This must be the finest performance of this stand-alone work by the great composer. Soul-uplifting and essential.

R.F.A.

## Felix Mendelssohn. String Quartets Op. 44 Nos. 1-2

Cecilia String Quartet

Analekta 2015 AN2 9844 (52 min 20 s)

★★★★☆



Written in 1837-38, the Opus 44 quartets are mature works by a young composer, and they gave Leipzig's favourite child entry to greatness. The creator of *A Midsummer Night's Dream* and the *Italian Symphony* seems very comfortable with the demanding form of the quartet.

The Toronto group plays this artfully woven music energetically and tightly, giving one of the best readings of Mendelssohn's chamber works. Highly regarded throughout the world, the ensemble really exalts the music, playing at breath-taking speed, animated and febrile. Intensely focussed on the music, they don't spare the listener!

The overall execution is astonishing. The technical and artistic abilities raise Mendelssohn up a notch, though perhaps not as high as his beloved Beethoven.

R.F.A.

## The Cello Suites in Anna Magdalena's copy

Matt Haimovitz

Pentatone/Oxingale Series

PTC 5186 555. 2cds. 134 min 10 s

★★★★★



This is the second recording by Matt Haimovitz of the famous Suites, coming fifteen years after the first, which Haimovitz says he no longer recognises. Times

change and musicians evolve. After long consideration, listening to numerous recordings and styles of playing, he decided

to focus solely on the lovingly copied manuscript of Anna Magdalena Bach, the cantor's second wife. Haimovitz approached the manuscript with such curiosity and open-mindedness that he found musical indications that other copies omit. The cellist claims that this one is closest to the original. Though minor, these indications suggest very precise phrasing and arpeggios, a particular placing of the bow on the strings. Such subtleties may escape the average listener. Ultimately there are no real revelations, but a truly intuitive reading of the music. In effect, we have the Haimovitz versions of the Suites. His flamboyant, almost brutal style threatens to distort the music. The sound is rough and hard, the attack sharp, the accelerations violent. He stops at nothing to wrench these pieces into something new. Perhaps he takes liberties he shouldn't, but it's still captivating. There's little of the ethereal or meditative in this formidable performance. It's bold and provocative and very, very memorable. More, please!

R.F.A.

## 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 16<sup>th</sup> and 17<sup>th</sup> 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.

C.R.

TRANSLATION: CECILIA GRAYSON

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## 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 Giacomin's work "There was a Time." The a capella piece, which draws text from the memorable Ecclesiastes 3:1-8 passage, builds on close chromatic harmonies and shifting time signatures to an indelible homophonic finish. The remaining tracks, selected by Jeff Joudrey, the Artistic Director and founder of 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 Engine String Quartet, round out the lush tones of this choir on select tracks. Perhaps the most innovative track is Halifax composer Peter Anthony Togni's "Antiphon", which gives the impression of an extended clarinet solo over sensuous choral accompaniment. The disc makes a timely release to sustain you through the long winter months. **KVV**

## Andrew Staniland: Talking Down the Tiger

Ryan Scott, percussion; Rob MacDonald, guitar; Camille Watts, flute; Frances Marie Uitti, cello; Wallace Halladay, soprano saxophone; Andrew Staniland, electronics.

Naxos 8.573428 (64 min. 19 s.)

★★★★☆



The Naxos *Canadian Classics* series is adding works dedicated to contemporary music, a noteworthy undertaking, since this repertoire is often overlooked in the recording industry.

That Naxos is widely disseminating this type of music means that it reaches local and international listeners more easily. Alberta composer Andrew Staniland's recording, dedicated to mixed works (acoustic solo instruments and electroacoustic tapes, and live transactions), takes full advantage of this visibility. The album presents a varied mix of repertoire. *Talking Down the Tiger* is the most successful work, as it is an incredible

feat for solo percussion. *Flute vs. Tape* skillfully plays with the dichotomy between electronic and acoustic sounds. It's worth noting how much the musicians invest in performing each piece. The sound recording is well balanced, allowing for an enjoyable listen. Given Naxos's low prices, there is no reason to ignore this album, which presents a wonderful showcase of artistic practices that have broken new ground. **E.C.**

## Widor and Vierne: Messes pour chœurs et orgues

Les Petits Chanteurs du Mont-Royal, Les Chantres musiciens, Gilbert Patenaude, conductor; Vincent Boucher and Jonathan Oldengarm, organ.

ATMA Classique ACD2 2718 (63 min. 61 s.)

★★★★☆



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 impressiveness. 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 Oldengarm's delicate 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

★★★★☆



*Mahler 10* stars the Orchestre Métropolitain (OM) under Yannick Nézet-Séguin's baton. It is the first recording by a Canadian orchestra that features Gustav Mahler's final symphony. The Tenth Symphony is an unfinished work, for Mahler completed only the first movement. Deryck Cooke orchestrated the remaining movements using the composer's musical markings as inspiration.

The exceptional acoustics in the Maison symphonique 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 20<sup>th</sup>-century masterpiece. **C.D.T.**

TRANSLATION: DWAIN RICHARDSON

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# Concerts

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# 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.

LSM

## 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), Grammfy.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 \$219 per year. Qobus has high quality MP3 (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](mailto:subscriptions@lascena.org) for more tips.





# REGIONAL CALENDAR

FROM NOVEMBER 1  
TO DECEMBER 7, 2015

Visit our website for the  
Canadian Classical Music  
Calendar  
[calendar.scena.org](http://calendar.scena.org)

tre; Schmelzer: Lamento; Blavet: Flute Sonata; Legrenzi: Sonata, op.10 #3; Couperin: La Steinkerque; Rebel: Sonata #7. **Pallade Musica, ensemble baroque; Liv Heym, violin.** 605-4703  
► 7:30pm. Église Immaculée-Conception, 4201 Papineau (coin Rachel). EL Bach, Messiaen. **Philippe Bournival, orgue**  
► 8pm. PdA MSM. 42-110\$. OSM POP. **OSM soul.** 842-9951, 888-842-9951. (+3)  
► 8pm. Upstairs. 8\$. Jazz. **Helena Allan Quartet.** 931-6808. (+9:15pm, 8\$, 10:30pm, 0\$)  
► 9pm. Cbalat. International. **Tantie Rebecca (Burkina Faso).** 499-9239

## Thursday 5

- 9am. Udm MUS-B421. EL Conférences de prestige. *Étudier les musiques populaires.* **Christophe Pirenne, conférencier.** 343-6427  
► 6pm. Udm MUS-SCC. EL Tartini, Bruch, Stephen Chatman, Beethoven, Bartók. **Miguel Angel Camargo, violon; Pamela Reimer, piano.** 343-6427  
► 6:30pm. CAV. 6-12\$. PrOp. Donizetti: Le convenienze ed inconvenienze teatrali. **Paolo Bordogna, Donata D'Annunzio Lombardi, Enrico Marabelli; Vito Clemente, chef.** 397-0068  
► 7pm. Udm MUS-B484. EL Mozart, Fauré, Bellini, Puccini, Schubert, Brahms. **Classe d'Adrienne Savoie, chant.** 343-6427  
► 7:15pm. Udm MUS-B421. 9\$. Opéramania. R. Strauss: Elektra. **Christoph von Dohnanyi, chef; Eva Johansson, Melanie Diener, Mariana Lipovsek, Alfred Muff, Rudolf Schasching.** 343-6427  
► 8pm. Église Ste-Famille, 560 boul. Marie-Victorin, Boucherville. 12-36\$. Série Concerts Intimes. *Nuit classique.* Mozart: Une petite musique de nuit; Albrechtsberger: Concerto pour trombone; Mendelssohn: Octuor. **O.S. de Longueuil; Marc David, chef; Patrice Richer, trombone.** 450-466-6661 x224  
► 8pm. MC FR LP. *Le Cri des oiseaux fous.* Jean-Marc Bouchard: compositions. **Quasar, Jean Derome, saxophone.** 872-7882  
► 8pm. MC RPP. LP. CAM en tournée. **Salonika.** Chants séparés de Thessalonique. **ESEM Ensemble Séfaraide Et Méditerranéen.** 872-1730  
► 8pm. MBAM SBourgie. 10-52\$. I Grandi Concerti. *L'idéal classique.* Stravinsky: Concerto pour orchestre de chambre "Dumbarton Oaks"; Mozart: Concerto pour piano et orchestre #27, K.595; Schubert: Symphonie #5, D.485. **I Musici de Montréal; Jean-Marie Zeitouni, chef; Christian Blackshaw, piano.** (19h causerie: Kelly Rice, communicateur, conférencier: oeuvres au programme et présentation des invités) 982-6038  
► 8pm. Upstairs. 9\$. Blues. **Bharath & His Rhythm Four.** 931-6808. (+9:15pm, 9\$, 10:30pm, 0\$)  
► 9pm. Cbalat. 10\$. Rythmes au féminin. *Mo' Betta Thursdays.* **Takeyce-Ti.** 499-9239

## Friday 6

- 1:30pm. Udm Longueuil. 12\$. Mat-Opéramania. Berg: Lulu. **Andrew Davis, chef; Christine Schäfer, Wolfgang Schöne, Kathryn Harries, David Kuebler, Norman Bailey.** 343-6427  
► 4:30pm. Udm MUS-B484. EL. Conférences de prestige. *All Things Must Pass: vies et morts des genres du rock.* **Christophe Pirenne, conférencier.** 343-6427  
► 7:30pm. CCC. \$15-35. Annual fundraising concert. *Splendeurs de la tradition anglaise: A pilgrimage through 5 centuries of English choral music.* Jonathan Dove: Ecce beatam Lucem; Run Shepherds, Run; Perspice Christicola, Tallis, Byrd, Tomkins, Gibbons, Vaughan Williams, Stanford, Howells, Taverner. **Choir of Christ Church Cathedral; Patrick Wedd, cond., organ; Adrian Foster, Robert Hamilton, organ.** (post-concert reception) 843-6577  
► 7:30pm. MBAM SBourgie. 29-55\$. FAM; Les Violons du Roy. Beethoven: Symphonie #1; Romances pour violon #1-2. **Les Violons du Roy; Anthony Marwood, chef, violon.** 285-2000

## SYMBOLS USED FOR REPEAT PERFORMANCES

► indicates dates (and regions if different) for all repeats of this event within this calendar.  
◄ indicates the date (and region if different) of the fully detailed listing (includes title, works, performers, and dates of all repeats within this calendar) corresponding to this repeat.  
**Please note:** Except otherwise mentioned, events listed below are concerts. For inquiries regarding listed events (e.g. last minute changes, cancellations, complete ticket price ranges), please use the phone numbers provided in the listings. Ticket prices are rounded off to the nearest dollar. Soloists mentioned without instrument are singers. Some listings below have been shortened because of space limitation; all listings can be found complete in our online calendar.

## SECTIONS

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If you have a planned season, send us your listings as soon as possible. For all others, deadline for the next issue: **November 10**  
Procedure: [calendar.help.scena.org](mailto:calendar.help.scena.org)

Send photos to [graf@lascena.org](mailto:graf@lascena.org)

## PAGE

## ABBREVIATIONS

arr. arrangements, orchestration  
**Ch&O** chœur et orchestre / chorus and orchestra  
**chef / dir. / cond.** chef d'orchestre / conductor  
(cr) création de l'oeuvre / work premiere  
**CV** contribution volontaire = **FD** freewill donation  
(e) extraits / excerpts  
**EL** entrée libre = **FA** free admission  
**LP** laissez-passer obligatoire / free pass required  
**MC** Maison de la culture  
**MetOp** in HD Metropolitan Opera in High-Definition  
**O.S.** orchestre symphonique  
**RSVP** veuillez réserver votre place à l'avance / please reserve your place in advance  
**S.O.** symphony orchestra  
**x** poste (dans les numéros de téléphone) / extension (in phone numbers)

**PdA** Place des Arts, 175 Ste-Catherine Ouest: **SWP** Salle Wilfrid-Pelletier; **TM** Théâtre Maisonneuve; **MSM** Maison symphonique de Montréal, 1600 St-Urbain  
**RB#11** Resto-Bar Dièse Onze, 4115A St-Denis  
**SASP** Church of St. Andrew & St. Paul, Sherbrooke Ouest & Redpath  
**SJEVCH** St. John the Evangelist Church (Red Roof), 137 Président-Kennedy (angle St-Urbain)  
**Udm** Université de Montréal: **MUS** Pavillon de musique, 200-220 Vincent-d'Indy: **MUS-B421** Salle Jean-Papineau-Couture (B-421); **MUS-B484** Salle Serge-Garant (B-484); **MUS-SCC** Salle Claude-Champagne; **Opéramania** projection d'opéras, commentaires sur chaque scène; Michel Veilleux, animateur  
**Udm Longueuil** campus Longueuil, 101 place Charles-Lemoyne, bureau 209 (face au métro Longueuil), Longueuil: **Mat-Opéramania** Les matinées d'Opéramania, projection commentée d'opéra ou oeuvre d'autre genre; Michel Veilleux, animateur  
**Upstairs** Upstairs Jazz Bar & Grill, 1254 Mackay:  
**Up20th** 20th anniversary celebrations  
**Vanier** Cégep Vanier, 821 boul. Ste-Croix, St-Laurent: **A103** Auditorium A103; **A250** Salle A250

## NOVEMBER

### Sunday 1

- 2pm. MBAM SBourgie. 17-31\$. FAM; Cultures du monde. *L'épopée des Heike.* Poèmes épiques japonais du 14e siècle. **Junko Ueda, chant, satsuma biwa.** 285-2000 x4  
► 3pm. Gesù centre de créativité, Église, 1202 Bleury. 25\$. *150 ans de musique au Gesù: Concert de la Toussaint.* Fauré: Requiem, op.48; Arthur Letondal: Prélude grave; Conrad Letendard: Suite Alme Pater; Raymond Daveluy: Sonata #1; Franck: Choral #3. **Chorale du Gesù; Ensemble Ganymède; Patricia Abbott, chef; François Zeitouni, orgue; Pascale Beaudin, soprano; Pierre-Étienne Bergeron, baryton.** 861-4378  
► 4pm. Église St-Pierre-Apôtre, 1201 Visitation. 0\$. Les Petits Violons. Rossini: Sonata a 4 #6 "La tempête"; Schubert: Quatuor à cordes "La jeune fille et la mort". **Orchestre Jean Cousineau**  
► 7pm. St. Matthias Anglican Church, 131 chemin Côte-St-Antoine (angle Metcalfe), Westmount. CV. *Levee de fonds.* Durufle: Requiem; Mozart: Ave Verum Corpus; Tarik O'Regan: Triptych for Strings and Choir. **Chœur St. Matthias; John Wiens, chef; Ensemble Ariadne; Chad Heltzel, chef.** (Cocktail après le concert) 933-4295  
► 7:30pm. Shaar Hashomayim Synagogue, 450 Kensington, Westmount. 16\$. *Sacred Echoes (multimedia concert).* Louis Lewandowski, Salomon Sulzer, Edward Birnbaum: Jewish liturgical cantatas (includes projections). **McGill Chamber Orchestra; Roi Azoulay, cond.; Gideon Zelmeyer, Netanel Baram, cantors.** 937-7471

► 9pm. Cbalat. 10\$. **Beyond A Crew (Cameroun).** 499-9239

## Monday 2

- 9am. Udm MUS-B421. EL. Conférences de prestige. *La longue traîne du psychédélisme (1969-1976).* **Christophe Pirenne, conférencier.** 343-6427  
► 7:30pm. McGill RedH. \$12-18. Schulich en Concert. *Opus 60.* Tchaikovsky: 12 Romances, op.60; Ippolitov-Ivanov: 5 poèmes japonais, op.60; Arensky: 8 Romances, op.60; Chopin: Barcarolle, op.60; Brahms: Quatuor pour piano et cordes #3, op.60. **Axel Strauss, violon; Catherine Gray, alto; Matt Haimovitz, violoncelle; Kyoko Hashimoto, Martin Karlicek, piano; Anna-maria Popescu, mezzo.** 398-4547  
► 8pm. PdA TM. 35-65\$. Série Pierre-Rolland. Dvorák: Quatuor #1, op.2; J. Gemrot: Quatuor #4; Beethoven: Quatuor, op.127. **Quatuor Zemlinsky.** 842-2112  
► 8pm. Udm MUS-B421. EL. Haydn, Chopin, François Dompierre, Nikolai Kapustin, Liszt, Chostakovitch. **Étienne Lemieux-Després, piano.** 343-6427

## Tuesday 3

- 1:30pm. Udm Longueuil. 12\$. Mat-Opéramania. Tchaikovsky: Concerto pour piano #1, op.23. **Staatskapelle de Berlin; Zubin Mehta, chef; Daniel Barenboim, piano.** 343-6427  
► 6pm. RBH11. EL. Combos jazz @#11. **Dany Roy, maître de cérémonie**  
► 7:30pm. Cabaret Lion d'Or, 1676 Ontario Est. 125\$ (requ d'impôt). *Concert-bénéfice pour la Fondation Vincent-d'Indy.* **Gino Quilico, baryton; Triosphère.** 947-7245  
► 7:30pm. MBAM SBourgie. 22-42\$. FAM; Concerts en lien avec les expositions. *Kalidoscope.* Ravel, Holst, Vaughan Williams, Rodolphe Mathieu, Léo-Pol Morin, Claude Champagne, Auguste Descares, Alexander Brott, John Weinzwieg. **Orchestre de chambre McGill; Boris Brott, chef; Jonathan Crow, violon.** 285-2000 x4  
► 8pm. PdA MSM. 42-110\$. OSM POP. *L'OSM soul.* **O.S. de Montréal; Simon Leclerc, chef, orchestrateur; Elizabeth Blouin-Braithwaite, Gardy Fury, Kim Richardson, Dorian Sherwood, Norman Braithwaite, chanteurs.** 842-9951, 888-842-9951. (+4)  
► 9pm. Cbalat. 15\$. **Africa Djembé, percussions (Afrique de l'Ouest).** 499-9239

## Wednesday 4

- 12:30pm. Vanier A103. FA. Vanier College Music Department Noon Recital Series. *Annual Noël Spinelli Vocal Scholarships Recital.* Classical, Broadway, etc. **Class of Tamara Vickard, voice.** 744-7500 x7322  
► 3pm. Udm MUS-SCC. EL. Cours de maître. **Miroslav Vitous, contrebasse jazz.** 343-6427  
► 5:30pm. CNDBS. 10-25\$. *Vienne & Versailles, ou la rivalité franco-habsbourgeoise.* Bertali: Sonata a



## MONTREAL REGION

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

**CAV** Café d'art vocal, 1223 Amherst: **Prop** projection d'opéra

**Cbalat** Club Balatou, 4372 St-Laurent

**CCC** Christ Church Cathedral, 635 Ste-Catherine ouest (coin University)

**CNDBS** Chapelle Notre-Dame-de-Bon-Secours, 400 St-Paul Est

**Concu** Concordia University: **OPCH** Oscar Peterson Concert Hall, 7141 Sherbrooke Ouest (Loyola campus)

**FBM** Montréal Bach Festival

**MA Laval** Maison des Arts de Laval, 1395 boul. Concorde ouest, Laval

**MBAM** Musée des beaux-arts de Montréal, angle Sherbrooke Ouest & Crescent: **AMC** Auditorium Maxwell-Cummings, 1379 Sherbrooke Ouest; **SBourgie** Salle de concert Bourgie, 1339 Sherbrooke Ouest; **FAM** Fondation Arte Musica

**MC FR** MC Frontenac, 2550 Ontario Est

**MC MN** MC Maisonneuve, 4200 Ontario Est

**MC RPP** MC Rosemont-La-Petite-Patrie, 6707 de Lorimier

**McGill** McGill University main campus: **TSH** Tanna Schulich Hall, 527 Sherbrooke Ouest (coin Aylmer); **PolH** Pollack Hall, 555 Sherbrooke Ouest (coin University); **RedH** Redpath Hall, 3461 MTCavish

**OdM** Opéra de Montréal

- x4  
 ▶ 7:30pm. PdA MSM. 33-129\$. *En souvenir: 20 ans plus tard*. Copland: Fanfare for the Common Man; Haydn: Symphonie #100 "Militaire"; Górecki: Symphonie #3 "Symphonie des chants plaintifs". **Orchestre Métropolitain; Cristian Macelaru, chef; Marianne Fiset, soprano.** 842-2112  
 ▶ 8pm. MA Laval. 30-35\$. Prod. Belle Lurette. Offenbach: Barbe-Bleue. **Jocelyne Cousineau, Soleil Dion, Mélissa Grenier, Anne-Sophie Tougas, etc.** 450-667-2040. (+7 7 8)  
 ▶ 8:30pm. MC MN. 8\$. Compositions des interprètes: dream folk. **LisbonnetTélégramme; Samuele.** 872-2200  
 ▶ 8:30pm. Upstairs. 15\$. Jazz. **Sharanda Bannan.** 931-6808. (→10:15pm, 10\$, 11:30pm, 0\$)

## Saturday 7

- ▶ 12:30pm. CAV. 6-12\$. PrOp. Handel: Rodelinda. **Dorothea Röschmann, Felicity Palmer, Michael Chance, Paul Nilon, Umberto Chiommo; Ivor Bolton, chef.** 397-0068. (+12)  
 ▶ 2pm. MA Laval. 30-35\$. Prod. Belle Lurette. **Barbe-Bleue.** 450-667-2040. (+6)  
 ▶ 4:30pm. CCC. CV. L'Oasis Musicale. *A Concert for Remembrance*. Eleanor Daley; In Remembrance; Ruth Watson Henderson; In Flanders Fields; Debussey: Noël des Enfants; Gounod: Da Pacem; Allan Bevan: Danny Boy; Masha Prager-Khoutorsky (arr.): Eli Eli Helicha Lekesariya; Hakan Olsson: Da Pacem Domine; Robert Applebaum: Ani ma'amir; Ko Matsushita: Dona Nobis Pacem. **Adleisia; Amelia McMahon, Virginie Pacheco, cond.** 843-6577 x236  
 ▶ 8pm. Église unie St-Lambert, 85 Desaulniers, St-Lambert. 25-40\$. *Un triptyque de beauté*. Pergolesi: Stabat Mater; Buxtehude: Alles, was ihr tut, BuxWV4; Bach: Laß, Fürstin, laß noch einen Strahl, BWV 198. **Ensemble Telemann; Rafik Matta, chef; Andréanne Brisson-Paquin, Stéphanie Pothier, Jacques-Olivier Chartier, Philippe Martel.** www.ensembletelemann.ca  
 ▶ 8pm. MC MN. 25\$. Marc Dupré, Jérôme Couture: chansons. **Jérôme Couture, voix; ses musiciens.** 872-2200  
 ▶ 8pm. MA Laval. 30-35\$. Prod. Belle Lurette. **Barbe-Bleue.** 450-667-2040. (+6)  
 ▶ 8pm. Théâtre du Vieux-Terrebonne, Salle Desjardins, 866 St-Pierre, Terrebonne. 30-43\$. Beaux concerts. **Femmes. Marie-Josée Lord, soprano; quelques musiciens.** 450-492-4777, 866-404-4777

## Sunday 8

- ▶ 10am. Udm MUS divers locaux. EL Journée Portes Ouvertes. Visites guidées, programmes, démonstrations. 343-6427  
 ▶ 2:30pm. Église Unitarienne de Montréal, 5035 Maisonneuve Ouest (métro Vendôme). 0-20\$. *Hiver Winter*. David L. McIntyre, Nicholas Fairbank, Peter Tiefenbach, Elmer Olenick, Fauré, Mozart, Denis Bédard. **Kerry-Anne Kutz, soprano; Sandra Hunt, piano.** 484-5559. (+22)  
 ▶ 2:30pm. PdA MSM. 42-200\$. *Splendeurs viennoises*. Haydn: Symphonie #100 "Militaire"; Josef Strauss: La libellule; Johann Strauss II: La Chauve-souris; ouverture; Voix du printemps; R. Strauss: Duett-Consertino; Suite Der Rosenkavalier. **O.S. de Montréal; Alexis Hauser, chef; Todd Cope, clarinette; Stéphane Lévesque, basson.** 842-9951, 888-842-9951  
 ▶ 3pm. Grand Séminaire de Montréal, Chapelle, 2065 Sherbrooke Ouest (à l'ouest de Guy). 0\$. Duphy; oeuvres choisies. **Yves-G. Préfontaine, clavier.** 486-8583, 935-1169  
 ▶ 3pm. MA Laval. 30-35\$. Prod. Belle Lurette. **Barbe-Bleue.** 450-667-2040. (+6)  
 ▶ 7pm. Église St-Jean-Baptiste, Chapelle St-Louis, 4230 Drolet. \$15. Pallade Musica présente. *Carte blanche à Esteban La Rotta.* **Esteban La Rotta, renaissance guitar.** 405-4703  
 ▶ 9pm. Cbalat. 10-15\$. Festival Racine; **Pascal Leblanc; Rara Jazz.** 499-9239

## Monday 9

- ▶ 9am. Udm MUS-B421. EL Conférences de prestige. *La rage et la danse (1976-1981).* **Christophe Pirene, conférencier.** 343-6427

## Tuesday 10

- ▶ 1:30pm. Udm Longueuil. 12\$. Mat-Opéramania. Handel: Rodelinda. **William Christie, chef; Anna Caterina Antonacci, Andreas Scholl, Kurt Streit, Louise Winter, Umberto Chiommo.** 343-6427. (+17)  
 ▶ 6pm. RBH11. EL Combos jazz @#11. **Dany Roy, maître de cérémonie**  
 ▶ 7pm. Udm MUS-B484. EL Bach, Bartók, Walton. **Clarke. Classe de Jutta Puchhammer, alto.** 343-6427  
 ▶ 7:30pm. CNDBS. 12-25\$. *Lux autumna (Autumn*

*Light).* Whitacre, Lauridsen, Jenkins, Tormis, Rautavaara, Sandström, Esenvalds, etc. **Voces Boreales; Andrew Gray, cond.**

- ▶ 9pm. Cbalat. 10\$. **Just Wōan (Cameroun).** 499-9239

## Wednesday 11

- ▶ 12:30pm. Vanier A103. FA. Vanier College Music Department Noon Recital Series; Academic Success Series. *Music of the British Invasion.* The Beatles, The Rolling Stones. **Vanier College music students.** (short information session on Liverpool Institute of Performing Arts, by John Dalziel, LIPA rep) 744-7500 x7322  
 ▶ 3pm. Udm MUS-B484. EL. Poulenc, Handel, Schubert, Mozart, Lionel Dunaïns. **Charles Brochiero, chant; Giancarlo Scalia, piano.** 343-6427  
 ▶ 5pm. Udm MUS-B484. EL. Scarlatti, Mozart, Schubert, Fauré. **Classes de Julie Daoust et John Fanning, chant.** 343-6427  
 ▶ 7:30pm. MBAM SBourgie. 20-37\$. FAM; Pleins feux sur Schubert. Schubert: Trio pour piano et cordes #2; Quatuor à cordes #8; Mouvement de quatuor "Quatuor #12". **Violaine Melançon, Éliane Charest-Beauchamp, violon; Douglas McAbney, alto; Carmen Bruno, violoncelle; Janelle Fung, piano.** 285-2000 x4  
 ▶ 9pm. Cbalat. 10\$. Hip hop. **Richy Jay, DJ.** 499-9239

## Thursday 12

- ▶ 6:30pm. CAV. 6-12\$. PrOp. **Rodelinda.** 397-0068. (+7)  
 ▶ 6:30pm. Upstairs. 25\$. Up20th. Jazz. **Jean-Michel Pilc, piano; Ari Hoening, batterie; Fraser Hollins, contrebasse.** 931-6808. (+8:45pm, 25\$)  
 ▶ 7:15pm. Udm MUS-B421. 9\$. Opéramania. Berg: Lulu. **Karl Böhm, chef; Evelyn Lear, Rudolf Schock, Paul Schöffler, Gisela Litz, Kurt Equiluz.** 343-6427  
 ▶ 7:30pm. MBAM SBourgie. 17-31\$. FAM; Concerts en lien avec les expositions. *Musique de salon et fantaisie.* Berg, Ives, Ravel, Wyschnegradsky, Gena Branscombe, George Mackenzie Brewer, Corinne Dupuis-Maillet, Alfred Laliberté, Sylvio Lazzari, Rodolphe Mathieu, Léo-Pol Morin. **Andréanne Brisson Paquin, soprano; Vincent Ranallo, baryton; Brigitte Poulin, piano.** 285-2000 x4  
 ▶ 8pm. Concu OPCH. FA. Concu Music Dept. Josh Rager: compositions. **Josh Rager, jazz piano.** 848-2424  
 ▶ 8pm. MC MN. 30\$. *Le Québec est mort, vive le Québec.* Compositions des interprètes: rap. **Loco Locass.** 872-2200  
 ▶ 8pm. MC RPP. LP. CAM en tournée. *Bach'n Jazz.* Jazz, Bach, H. Mancini, D. Gillespie, Kosma. **Jüze Alorsi.** 872-1730  
 ▶ 8pm. MA Laval. 20-40\$. Offenbach: Les Brigands. **L'Opéra Bouffe du Québec; Simon Fournier, chef; Eric Thériault, Samira Tou, Charles Prévost-Linton, Isabeau Proulx-Lemire, Richard Fréchette, Stéphane Linton, etc.** 450-667-2040, 903-1980. (+13 14 15)  
 ▶ 8pm. McGill RedH. FA. Allegria Chamber Music. Nino Rota: Trio for clarinet, cello and piano; Schumann: Sonata for violin and piano in A minor, op.105; Piano Quartet in E flat major, op.47. **Simon Aldrich, clarinet; Elvira Misbakhova, violon; Pierre Tourville, viola; Sheila Hannigan, cello; Dorothy Fieldman Fraiberg, piano.** 935-3933  
 ▶ 8:30pm. Théâtre L'Olympia, 1004 Ste-Catherine Est. 48\$. Nuits d'Afrique, 30 ans. Musique du Sénégal, etc. **Yousseu N'Dour; Ensemble Super Étoile de Dakar.** 499-9239, 845-3524  
 ▶ 11pm. Cbalat. 15\$. Nuits d'Afrique Sound System. *After Yousseu N'Dour.* **Stefie Shock, DJ.** 499-9239

## Friday 13

- ▶ 1:30pm. Udm Longueuil. 12\$. Mat-Opéramania. Dvorák: Symphonie #7, op.70. **Orchestre philharmonique Royal de Stockholm; John Eliot Gardiner, chef.** 343-6427  
 ▶ 6pm. Udm MUS-B484. EL. Karg-Elert, Bach, Widor, Mozart. **Classe de Denis Bluteau, flûte.** 343-6427  
 ▶ 7pm. Upstairs. 32\$. Up20th. Jazz. **Edmar Castaneda, harpe.** 931-6808. (+9:45pm, 32\$)  
 ▶ 7:30pm. CCC. \$15-35. Annual Fundraising Concert. *Five centuries of English choral music.* Jonathan Dove: Ecce beatam Lucem; Run Shepherds, Run; Perspice Christicola, Tallis, Byrd, Tomkins, Gibbons, Vaughan Williams, Stanford, Howells, Taverner. **Choir of Christ Church Cathedral; Patrick Wedd, cond., organ.** 843-6577 x236  
 ▶ 7:30pm. Église Union, 24 Maple, Ste-Anne-de-Belleuve. \$15-20. Lakeshore Chamber Music Society. Mozart, Martinu, Arensky. **Trío Lajoie.**

457-5280

- ▶ 8pm. MA Laval. 20-40\$. **Les Brigands.** 450-667-2040, 903-1980. (+12)  
 ▶ 8pm. Udm MUS-SCC. EL. Bellini, Schubert, Handel, Barber, John Beckwith. **Sylvain Wellman-Frenette, chant; Francis Perron, piano.** 343-6427

## Saturday 14

- ▶ 12pm. Ciné-Met MTL. MetOp HD: Encore1. Verdi: Il Trovatore. **Métropolitain Opera orchestre 5 chorus; Marco Armiliato, cond.; Anna Netrebko, Dolora Zajick, Dmitri Hvorostovsky, Yonghoon Lee, Stefan Kocán.** (→16 18 Montréal; 14 16 18 Québec; 14 16 18 Ailleurs au QC; 14 16 18 Ottawa-Gatineau)  
 ▶ 12:30pm. CAV. 6-12\$. PrOp. Mozart: Don Giovanni. **Samuel Ramey, Ferruccio Furlanetto, Anna Tomowa-Sintow, Julia Varady, Herbert von Karajan, chef.** 397-0068. (+19)  
 ▶ 3pm. École Mont-de-La-Salle, Chapelle, 125 boul. des Prairies, Laval. 14-26\$. OSL Les Chambristes. *Sublime alto.* Dvorák, Beethoven, Handel, Smetana. **Ariane Bresse, Valérie Belzile, violon; Jutta Puchhammer-Sédillot, Julie Dupras, alto; Thérèse Ryan, violoncelle.** 450-667-2040  
 ▶ 3pm. MA Laval. 20-40\$. **Les Brigands.** 450-667-2040, 903-1980. (+12)  
 ▶ 4:30pm. CCC. CV. L'Oasis Musicale. *The 3 B's.* Beethoven: Cello sonata #3, op.69; Brahms: Intermezzi, op.117; Bartók: Solo violin sonata, Sz.117, BB 124. **Kainé Newton, violon; Ian Gibbons, cello; Viktor Lazarov, piano.** 843-6577 x236  
 ▶ 6pm. Chapelle historique du Bon-Pasteur, 100 Sherbrooke Est. 25-35\$. Musica Camerata Montréal. *Kalédoscope musical.* Alexandre Artutian: Suite pour clarinette, violon et piano; Gordon Jacobs: Quintette pour clarinette et cordes; Prokofiev: Ouverture sur des thèmes juifs, op.34. **Michael Dumouchel, clarinette; Luis Grinhaus, Van Armenian, violon; Victor Four-nelle-Blain, alto; Alexandre Castonguay, violoncelle; Berta Rosenohl, piano.** 489-8713, 872-5338  
 ▶ 7pm. Upstairs. 32\$. Up20th. Jazz. **Billie Holiday. Raneae Lee, voix.** 931-6808. (+9:45pm, 32\$)  
 ▶ 7:30pm. College Regina Assumpta, Salle Marguerite-Bourgeois, 1750 Sauriol Est. 10-25\$. Extraits des bandes sonores de la série télé "Doctor Who" (R.U., 2005-2015). **Orchestre à vents de musiques de films; Jocelyn Leblanc, chef.** 979-OVMF  
 ▶ 7:30pm. Église St-Joachim, 2 Ste-Anne, Pointe-Claire. 10-20\$. Subscription Series. *Meister & Maîtres.* Wagner: Die Meistersinger: ouverture; Brahms: Symphonie #1; Mahler: Symphonie #5: Adagietto; Debussy: Rhapsodie #1 pour clarinette et orchestre; Berlioz: La Damnation de Faust; Marche hongroise. **West Island Youth Symphony; Stewart Grant, cond.; Noah Century, clarinet.** info@osjwi.qc.ca  
 ▶ 7:30pm. MBAM SBourgie. 19-47\$. FBM. Prélude. Teleman: Suite "La Changeante", TWV 55: g2; Divertimento, TWV 50: 23; Concerto pour 2 violons, TWV 52: C2; Bach: Concerto pour violon et hautbois, BWV 1060R; Concerto, BWV 1041; Geminiani: Concerto grosso "La Follia"; Vivaldi: Concerto pour 2 violons, violoncelle, RV 565. **Europa Galante; Fabio Biondi, chef, violon.** (Vin post-concert) 989-9668  
 ▶ 7:30pm. Salle Jean-Eudes, 3535 boul. Rosemont. EL. Les Jeunes Ambassadeurs Lyriques (3e étape de 4). *Airs d'opéras italiens et français.* **32 chanteurs de 12 pays (avec piano).** 632-2772, 864-7287  
 ▶ 8pm. Centre des arts Juliette-Lassonde, 1705 St-Antoine, St-Hyacinthe. 29-48\$. *Soleil d'Espagne.* Albeniz, Falla, Sanz, Sarasate: musique; Garcia Lorca: poèmes. **Alexandre Da Costa, violon; Alexandre Éthier, guitare; Richard Desjardins, lecteur.** 450-778-3388 (+22)  
 ▶ 8pm. MC MN. 20\$. *Femmes de soul.* Joséphine Baker, Billie Holiday, Mahalia Jackson, Célia Cruz, Gladys Knight, Aretha Franklin, Tina Turner, Patty Labelle, Gloria Gaynor, Donna Summer, Whitney Houston. **Sylvie Desgroseillers, voix; ses musiciens.** 872-2200  
 ▶ 8pm. MA Laval. 20-40\$. **Les Brigands.** 450-667-2040, 903-1980. (+12)  
 ▶ 8pm. PdA MSM. 35-65\$. *Série Pierre-Rolland.* Bach: L'Art de la fugue: Contrapuncti 1, 2, 9; Schumann: Quatuor, op.41 #1; Smetana: Quatuor #1 "De ma vie". **Quatuor Arcanto.** 842-2112

## Sunday 15

- ▶ 2:30pm. Gesù centre de créativité, Amphithéâtre, 1200 Bleury. 30-40\$, VIP 100\$. Les Jeunes Ambassadeurs Lyriques (4e étape de 4). *22e Concert-gala.* **Airs, ensembles et chœurs d'opéras. 32 chanteurs de 12 pays; Choeur Classique de Montréal; Louis Laviguer, chef (avec**

**piano).** (billets VIP donnent accès à une réception post-concert; remise des prix et bourses aux chanteurs; vin et bouchées) 632-2772, 864-7287

- ▶ 3pm. Fondation Guido-Molinari, 3290 Ste-Catherine Est. 10\$. Musique à voir. *Autour de Molinari.* Webern: Quatuor, op.28; Patrick Carrabrè, Nicolas Gilbert, Denis Gougeon, Jean Lesage, Analia Lugdar, Michael Oesterle, John Rea, Ana Sokolovic Sculptures en musique; Ana Sokolovic: Blanc dominant; R. Murray Schafer: Alzheimer's Masterpiece. **Quatuor Molinari.** 527-5515, 524-2870  
 ▶ 3pm. MC RPP. LP. *De l'opéra au cinéma.* Bizet, Rodgers & Hammerstein, Lerner & Loewe, Bernstein, Chaplin, Michel Legrand, Andrew Lloyd Webber, Pfall. **Maxime Dubé-Malenfant, piano; Cécile Muhire, Pascale Spinney, Keven Geddes, Christopher Dunham.** 872-1730  
 ▶ 3pm. MA Laval. 20-40\$. **Les Brigands.** 450-667-2040, 903-1980. (+12)  
 ▶ 3:30pm. McGill PolH. \$20-40. LMMC Concerts. Mozart, Martinu, R. Strauss. **Fauré Quartet.** 932-6796  
 ▶ 6:30pm. Upstairs. 40\$. Up20th. Jazz. **Emilie-Claire Barlow, voix.** 931-6808. (+8:45pm, 40\$)  
 ▶ 7:30pm. Église St-Pierre-Apôtre, 1201 Visitation. 25-35\$. Stravinsky: Messe; Ave Maria, Pater Noster, Credo; Bruckner: Messe #2; Locus iste, Ave Maria, Christus factus est. **Ensemble Musica orbium; Patrick Wedd, chef; ensemble à vent.** 243-1303  
 ▶ 9pm. Cbalat. 10\$. **Couteau Papillon (Québec).** 499-9239

## Monday 16

- ▶ 5pm. Udm MUS-B484. EL. **Classes de cordes.** 343-6427  
 ▶ 6:30pm. Ciné-Met MTL. MetOp HD: Encore2. **Il Trovatore, Netrebko.** (+14)  
 ▶ 7:30pm. Udm MUS-B421. EL. **Classe de Jimmy Brière, piano.** 343-6427  
 ▶ 9pm. Upstairs. 55\$. Up20th. Jazz. **Jim Doxas Trio.** 931-6808

## Tuesday 17

- ▶ 1:30pm. Udm Longueuil. 12\$. Mat-Opéramania. **Rodelinda.** 343-6427. (+10)  
 ▶ 6pm. RBH11. EL. Combos jazz @#11. **Dany Roy, maître de cérémonie**  
 ▶ 6:30pm. CAV. 6-12\$. Amicale de la Phonothèque. **Jonas Kaufmann, prise 2. Micheline Paquette, animation.** 397-0068  
 ▶ 6:30pm. Upstairs. 26\$. Up20th. Jazz. **Jim Black Trio.** 931-6808. (+8:45pm, 26\$)  
 ▶ 7:30pm. Udm MUS-B484. EL. **Classe de Jean-Marc Bouchard, atelier d'improvisation.** 343-6427  
 ▶ 8pm. PdA MSM. 42-200\$. Ives: Sonata pour piano #2 "Concord Sonata"; se movement The Alcotts; Symphonie #4; Tchaikovsky: Concerto pour piano #1, op.23. **O.S. de Montréal; Choeur de FOSM; Kent Nagano, Dina Gilbert, chefs; Yefim Bronfman, piano.** 842-9951, 888-842-9951. (+18 19)  
 ▶ 9pm. Cbalat. 10\$. *Les Nuits Gitanes.* Jazz manouche, flamenco. **Marc Wencelius, etc.** 499-9239

## Wednesday 18

- ▶ 12:55pm. Ciné-Met MTL. MetOp HD: Encore3. **Il Trovatore, Netrebko.** (+14)  
 ▶ 6:30pm. Upstairs. 65\$. Up20th. Jazz. **Oliver Jones Trio.** 931-6808. (+8:45pm, 65\$)  
 ▶ 7:30pm. MBAM SBourgie. 20-37\$. FAM; Série Tiffany. Haydn: Quatuor à cordes, op.33 #2 "La Plaisanterie"; Chostakovitch: Quatuor à cordes #8; Schubert: Quatuor à cordes #14 "La jeune Fille et la Mort". **Quatuor Carducci.** 285-2000 x4  
 ▶ 7:30pm. Udm MUS-SCC. EL. Poulenc: Les Mamelles de Tirésias (arr. Britten pour 2 pianos). **Atelier d'opéra; chœur d'opéra.** 343-6427. (+19)  
 ▶ 8pm. PdA MSM. 42-200\$. **OSM, Bronfman.** 842-9951, 888-842-9951. (+17)

## Thursday 19

- ▶ 11am. SJEvCh. 10-36\$. I Concertini. *Au service du verbe et de l'émotion.* Blow: Venus and Adonis: ouverture; Britten: Phaedra, op.93; Purcell: Dido and Aeneas (c). **I Musici de Montréal; Jean-Marie Zeitouni, chef; Mireille Label, mezzo.** 982-6038. (+20 20 22)  
 ▶ 6pm. MBAM SBourgie. 14-25\$. FAM; Les 5 à 7 en musique. *Beauté nordique.* Jean-François Bélanger: compositions inspirées de la musique scandinave. **Jean-François Bélanger, multi-instrumentiste; Yann Falquet, guitare, guimbarde, chant harmonique; Élisabeth Giroux, violoncelle.** 285-2000 x4  
 ▶ 6pm. Upstairs. 40\$. Jazz. **Uptake, quartet.** 931-



# PICKS

## MONTREAL PREVIEWS

by RENÉE BANVILLE, KIERSTEN VAN VLIET,  
& WAH KEUNG CHAN

### CHAPELLE HISTORIQUE DU BON-PASTEUR

Three pianists are showcased in November at the Chapelle:

- Nov. 1, 3 pm. David Jalbert with *Soirée parisienne*. Pieces by Poulenc, 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, Chopin, and Mozart.
- Nov. 22, 3 pm. Jean Saulnier – soloist, chamber musician and educator. Pieces by Bach, Fauré, and Schumann.
- Nov. 26, 7:30 pm. Daniel Lanthier on oboe and oboe d'amore baroque, accompanied by Geneviève Soloy on the positive organ and harpsichord. Pieces by Marcello, Bach, Försteret, C.P.E. Bach, and Handel.
- Nov. 29, 3 pm. The vocal arts with soprano **MARIANNE FISET** and MariEve Scarfone on piano. Program includes Schumann's Lieder, Mahler, and Strauss. [www.ville.montreal.qc.ca/chapellebonpasteur](http://www.ville.montreal.qc.ca/chapellebonpasteur)



(PHOTO MAXIME TREMBLAY)

### TWO QUARTETS 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 includes Dvořák, Gemrot, 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-Guilhen Queyras, a well-known cellist from the Montréal scene, appears for the first time with the Quartet. The program includes Bach, Schumann, and Smetana. Maison symphonique, Nov. 14, 8 pm.

<http://promusica.qc.ca/en/>



6808. (→20)  
► 6:30pm. CAV. 6-12\$. PrOp. **Don Giovanni, Karajan**. 397-0068. (←14)  
► 6:30pm. Upstairs. 38\$. Up20th. Jazz. **John Abercrombie Trio**. 931-6808. (→8:45pm, 38\$ →20)  
► 7:15pm. Udm MUS-B421. 12\$. Opéramania. *Les grands interprètes d'Elektra*. 343-6427  
► 7:30pm. Udm MUS-SCC. EL. **Les Mamelles de Tirésias**. 343-6427. (←18)  
► 7:45pm. Cbalat. Showcase. *Mundial Montréal*. 499-9239  
► 8pm. MC RPP. LP. Musique gnawa (Maroc). **Trio Nomad's Land**. 872-1730  
► 8pm. PdA MSM. 42-200\$. **OSM, Bronfman**. 842-9951, 888-842-9951. (←17)  
► 8pm. Salle Pauline-Julien, espace cabaret, 15615 boul. Gouin Ouest, Ste-Geneviève. 12-25\$. Blues. **Victor Wainwright, chant, piano; ses musiciens**. 626-1616

#### Friday 20

- 12pm. SJEVCh. 10-36\$. I Concertini. **I Musici, Lebel**. 982-6038. (←19)  
► 1:30pm. Udm Longueuil. 12\$. Mat-Opéramania. Massenet: *Le Cid*. **Jacques Lacombe, chef; Roberto Alagna, Béatrice Uria-Monzon, Kimy McLaren, Francesco Ellero d'Artegna, Alain Verhnes**. 343-6427. (→27)  
► 2pm. Udm MUS-SCC. EL. Cours de maître. **Benedetto Lupo, piano**. 343-6427  
► 5:45pm. SJEVCh. 10-36\$. I Concertini. **I Musici, Lebel**. 982-6038. (←19)  
► 6pm. Upstairs. 40\$. **Uptake** (←19). 931-6808. (→8:45pm, 40\$)  
► 7pm. Upstairs. 38\$. Up20th. **John Abercrombie Trio** (←19). 931-6808. (→9:45pm, 38\$)  
► 8pm. Concu OPCH. FA. Concu Music Dept. Jazz Scholarship Competition. **Concordia jazz students**. 848-2424  
► 8pm. MC RPP. EL. Soirées franco-culturelles. Chanson. **Catherine Valéry, auteure-compositrice-interprète; Ariane Vaillancourt, voix; Étienne Mason, percussions**. 872-1730

#### Saturday 21

- 12:30pm. Ciné-Met MTL. MetOp HD: Live. Berg: *Lulu*. **Metropolitan Opera orchestra & chorus; James Levine, cond.; Marlis Petersen, Susan Graham, Daniel Brenna, Johan Reuter**. (Eastern Time) (→21 Québec; 21 Ailleurs au QC; 21 Ottawa-Gatineau)  
► 12:30pm. CAV. 6-12\$. PrOp. Gounod: *Faust*. **Jonas Kaufmann, Marina Poplavskaya, René Pape, Russel Braun, Michèle Losier, Yannick Nézet-Séguin, chef**. 397-0068. (→26)  
► 2pm. MC FR. LP. Jeune public (7 ans et plus). *Le piano muet*. Denis Gougeon: compositions. **Francis Perron, piano; Jacques Piperni, comédien**. 872-7882  
► 4:30pm. CCC. CV. L'Oasis Musicale. *Un voyage européen*. Fauré: *Préludes*, op.103; Bartók: *Piano Sonata*, Sz.80; Schumann: *Piano Sonata #1*, op.11. **Alison Kilgannon, piano**. 843-6577 x236  
► 7pm. Upstairs. 28\$. Up20th. Jazz. **Oran Etkin Quartet**. 931-6808. (→9:45pm, 28\$)  
► 7:30pm. MBAM SBourgie. 30-100\$. Camp musical Tutti. *Concert-bénéfice*. Schubert: *Sonate*, D.845; Scriabine: 2 poèmes, op.32; Ravel: *Miroirs* #3 *Une barque sur l'océan*; #4 *Alborada del gracioso*; Liszt: *Vallée d'Obermann*. **Luu Hong Quang, piano**. 486-8727  
► 7:30pm. PdA SWP. 20-141\$. Odm. R. Strauss: *Elektra*. **Choeur de l'OdM; Orchestre Métropolitain; Yannick Nézet-Séguin, chef; Lise Lindstrom, Nicola Beller Carbone, Agnes Zwiwko, Alan Held**. 985-2258, 877-385-2222. (→24 26 28)  
► 7:30pm. Udm MUS-SCC. EL. *Concert hommage*. Bach, Brahms. **Annick Roussin, violon; Jutta**

- Puchhammer, alto; Yegor Dyachkov, violoncelle; Jean-François Rivest, chef**. 343-6427  
► 8pm. Basilique Notre-Dame, 110 Notre-Dame Ouest. 20-100\$. Mozart: *Requiem*. **Société philharmonique du Nouveau Monde (4 choeurs); orchestre; Michel Brousseau, chef; Serhiy Salov, piano**. 438-936-1224  
► 8pm. Concu OPCH. 15-25\$. Brahms: *Symphonie #2*; Wagner: *Le Vaisseau Fantôme*: ouverture; Schubert: *Symphonie #8 "Inachevée"*. **O.S. de l'Isle; Cristian Gort, chef**. 358-8847

#### Sunday 22

- 1pm. Église Norvégienne / Lakeshore Unitarian Church, 5065 Sherbrooke Ouest, angle Meadowbrook, Lachine. 0-20\$. **Kutz, Hunt, Hiver Winter**. 624-2307. (←8)  
► 2pm. MBAM SBourgie. 20-37\$. FAM: Musiciens de l'OSM: musique de chambre. *Rencontre percutante*. Chostakovitch: *Quintette pour piano et cordes*, op.57; Rota: *15 Préludes*; Bizet (arr. E. Sammut): *Carmen*: "La fleur que tu m'avais jetée"; Eric Sammut: *Blue Somewhere*; etc. **Andrew Wan, Marie-André Chevette, violon; Natalie Racine, alto; Anna Burden, violoncelle; André Laplante, Benedetto Lupo, piano; Eric Sammut, marimba; lauréat du Concours OSM Manuvie 2015**. 842-9951, 888-842-9951  
► 2pm. SJEVCh. 10-36\$. I Concertini. **I Musici, Lebel**. 982-6038. (←19)  
► 2pm. Vanier A250. 7-10\$. CAMMAC Montréal: Lecture à vue pour chœur SATB et orchestre. Bach: *Christmas Oratorio*. **Philippe Bourque, cond.** (durée 3h; partitions fournies) 695-8610  
► 3pm. PdA MSM. 21\$; gala 300\$; group rates RSVP. FBm. *Opening concert, benefit gala*. Bach: *cantatas* 51, 202; *cantata* 49: *sinfonia*; Concerto for harpsichord; Telemann: *Ouverture*; A. Marcellio: *Concerto for oboe*. **Akademie für Alte Musik Berlin**. (17h Foyer, parterre level: cocktail dinatoire, Julie Payette, marraine d'honneur du FBm; Kent Nagano) 989-9668  
► 3pm. Salle Pauline-Julien, 15615 boul. Gouin Ouest, Ste-Geneviève. 12-40\$. **Soleil d'Espagne Garcia Lorca**. 626-1616 (←14)  
► 3:30pm. Oratoire St-Joseph du Mont-Royal, 3800 chemin Queen-Mary. EL. FBm. Bach: *L'Art de la Fugue*. **James David Christie, orgue; Gilles Cantagrel, animation (en français seulement)**. 989-9668  
► 6:30pm. Upstairs. 25\$. Up20th. Jazz. **Houston Person, sax; Julie Lamontagne, piano; etc**. 931-6808. (→8:45pm, 25\$)  
► 7:30pm. SASP. \$25. *Benefit Concert for La Maison du Parc*. Parry: *I was glad*; Handel: *Zadok the Priest*; Haydn: *Te Deum*; Mozart: *Coronation Mass*. **Choir of SASP; Members of the OSM Players' Association; Jean-Sébastien Vallée, cond.; Jonathan Oldengarm, organ; Dominique Labelle, soprano**. 842-3431

#### Monday 23

- 7pm. Grand Séminaire de Montréal, 2065 Sherbrooke Ouest (à l'ouest de Guy). 20\$ RSVP places limitées. Les Amis de l'Orgue de Montréal: conférence. *Autour de Gilles Cantagrel*. Bach. **Gilles Cantagrel, conférencier**. (suivi d'un goûter amical) 969-5977  
► 7:30pm. Chapelle historique du Bon-Pasteur, 100 Sherbrooke Est. 15-30\$. FBm. *Les 3 grands B*. Beethoven: *Sonate pour piano #28*, op.101; Brahms: *Trio*, op.8; Bach: *Chaconne* (transc. piano main gauche Brahms). **Axel Strauss, violon; Kateryna Bragina, violoncelle; Serhiy Salov, piano**. (Post-concert: Salle d'exposition: "Bach Lounge" avec les artistes et l'équipe du FBm; bar payant) 989-9668  
► 8pm. MC FR. LP. Les lundis d'Edgar (Edgar Fruiter, animateur). *Sauveur du 20e siècle*. Malcolm Arnold: 3 *Shanties*; Ligeti: 6 *Bagatelles*;

## Grand Concert

ENSEMBLE VOCAL JAZZ BÉMOL 9 :

NOËL

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



## 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. 3, 7:30 pm. <https://www.mbam.qc.ca/en/concerts/>

## DEROME IN THREE CONCERTS



**JEAN DEROME**, a leading figure in today's quebecois 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 Quasar in a concert inspired by Dany Laferrière's novels *Le Cri des oiseaux fous* and *L'Énigme du retour* as well as by one of Jean Derome's compositions *Rouge*. Conseil des Arts de Montréal en tournée. Maison de la culture Frontenac. November 5-22. Nov. 5, 8 pm.

SuperMusique offers *Phèdre de Racine, sans paroles*, a musical transposition by

Derome, with 8 of the Ensemble's musicians and the noise music choir Joker, led by Joane Héту. 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](http://www.jeanderome.com)

## BEETHOVEN AND MARWOOD AT VIOLONS DU ROY

Violons du Roy's darling, violinist **ANTHONY MARWOOD**, recognized internationally for his refined playing, is both the guest conductor 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](http://www.violonsduroy.com/en)



## CANADIAN GUITAR QUARTET

The CGQ 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.accesculture.com](http://www.accesculture.com)

Berio: Opus Number Zoo; Hans Abrahamsen: Wind Quintet #2 "Walden"; György Orbán: Quintet for Winds. **Choros**. 872-7882

### Tuesday 24

- 1:30pm. Udm Longueuil. 12\$. Mat-Opéramania. Mahler: Symphonie #2 "Résurrection". **O.S. de la radio de Francfort; Chœur NDR; Chœur de la Radio de Bavière; Paavo Järvi, chef; Camilla Tilling, soprano; Lilli Paasikivi, mezzo**. 343-6427. (→1/12)
- 5pm. Udm MUS-B484. EL. Mozart, Brahms, Schumann, Debussy. **Classe de Julie Daoust, chant**. 343-6427
- 6pm. RB#11. EL. Combos jazz @#11. **Dany Roy, maître de cérémonie**
- 7:30pm. CCC. 13-45\$. FBM. *Un concerto spectaculaire*. Bach: Concerto italien, BWV 971; Concerto pour violon, BWV 1042; Handel: Concerto grosso, op. 6 #2; Telemann: Concerto pour trompette, TWV 51: D7; Sonate, TWV 44: 32; Reichenauer: Concerto pour violoncelle; Vivaldi: Concerto pour hautbois, RV 450; Concerto pour hautbois et trompette, RV 781. **Akademie für Alte Musik Berlin**. 989-9668
- 7:30pm. MBAM SBourgie. 10-47\$. FBM. Vivaldi: Les Quatre Saisons; Piazzolla: Cuatro Estaciones Porteñas; Maxime Goulet: Toute une journée. **Orchestre de Chambre McGill; Boris Brott, chef; Lindsay Deutsch, violon**. (18:30 causerie) 989-9668
- 7:30pm. PdA SWP. 20-141\$. Odm. **Elektra**. 985-2258, 877-385-2222. (→21)
- 7:30pm. Udm MUS-B484. EL. Desenclos, Denis Gougeon, Christian Lauba, Decruck. **Classe de Jean-François Guay, saxophone**. 343-6427
- 8pm. Salle Pauline-Julien, 15615 boul. Gouin Ouest, Ste-Genève. 55\$. Jazz, flamenco, etc. **Jesse Cook, guitare; ses musiciens**. 626-1616
- 9pm. Cbalat. 10\$. Rythmes au féminin. Pop, jazz, soul. **Léonie Gray**. 499-9239

### Wednesday 25

- 4pm. Udm MUS-SCC. EL. Schubert, Scriabine, Ravel, Liszt. **Quang Hong Luu, piano**. 343-6427
- 6pm. Udm MUS-SCC. EL. Haydn, Handel, Debussy, Poulenc. **Edward Enman, piano**. 343-6427
- 7pm. Unité pastorale St-Stanislas-de-Kostka & St-Pierre-Claver, Oratoire du Sacré-Coeur, 4816 Garnier (angle St-Joseph). EL. Vallet, Wernys, Ballard, Roncalli, Sanz, Bartolotti. **Roger Burmester, luth, guitare baroque**. 343-6427
- 7:30pm. MBAM SBourgie. 20-37\$. FAM; Musique vocale. Brahms: Liebeslieder-Walzer, op.52, 65; Valses, op.39. **Kimmy McLaren, Michèle Losier, Pascal Charbonneau, Alexandre Sylvestre, Myriam Farid, Olivier Godin, piano**. 285-2000 x4
- 7:30pm. Udm MUS-B484. EL. *Concert 1*. Cercle des étudiants compositeurs. 343-6427
- 8pm. ConcU OUCH. FA. ConcU Music Dept. **Jazz choir; jazz vocal soloists; Jeri Brown, cond**. 848-2424

### Thursday 26

- 11am. MBAM SBourgie. 10-20\$. FAM: Les Matinées baroques. Handel: Concertos pour orgue, HWV 291 & 295; Sonate pour hautbois et continuo, HWV 363; Sonate pour violon et continuo, HWV 371. **Daniel Lanthier, hautbois; Émilie Brulé, violon; Geneviève Soly, orgue, clavicin (membres de Les Idées Heureuses)**. 285-2000 x4, 800-899-6873
- 5pm. Udm MUS-B484. EL. Hindemith, Reger, Brahms, Bowen. **Classe de Jutta Puchhammer, alto**. 343-6427
- 6:30pm. CAV. 6-12\$. PrOp. **Faust, Kaufmann**. 397-0068. (→21)
- 7pm. Centre de musique canadienne au Québec, Espace Kendergi (suite 200), 1085 Beaver Hill. CV. Bruce Mather: compositions. **Ensemble Kô, chœur; Tiphaine Legrand, chef; Claire Marchand, flûte; Suzu Enns, clarinette; Jean-François Guay, Alfredo Mendoza, saxophones; Bruce Mather, piano**. 866-3477 RSVP
- 7pm. Udm MUS-B421. 9\$. Opéramania. Rossini: La donna del lago. **Michele Mariotti, chef; Joyce DiDonato, Juan Diego Florez, Daniela Barcellona, Colin Lee, Simón Orfila**. 343-6427
- 7:30pm. PdA SWP. 20-141\$. Odm. **Elektra**. 985-2258, 877-385-2222. (→21)
- 7:30pm. Udm MUS-B484. EL. Poulenc, Fauré, Schubert, Strauss. **Classe de Francis Perron, piano d'accompagnement**. 343-6427
- 7:30pm. Udm MUS-SCC. 0-12\$. *Jazz pour le temps présent*. **Big Band de l'Udm; Ron Di Lauro, chef**. 343-6427
- 8pm. MC RPP. LP. CAM en tournée. *Parlures et par-*

*jures*. Folklore québécois, électronique. **Quatuor Pierre Labbé**. 872-1730

- 8pm. PdA MSM. 42-200\$. FBM. Bach/Mahler: Suite pour orchestre d'après Bach; Stravinski: Capriccio; Chostakovitch: Symphonie #10. **O.S. de Montréal; Kent Nagano, chef; Ioulianna Avdeieva, piano**. 989-9668. (→28)
- 9pm. Cbalat. 8-10\$. Rythmes au féminin. Soul, pop. **Audrée-Alexandrine**. 499-9239

### Friday 27

- 1:30pm. Udm Longueuil. 12\$. Mat-Opéramania. **Le Cid**. 343-6427. (→20)
- 2pm. Udm MUS-B484. EL. Conférence. **J.S. Bach: L'expression musicale de la foi. Gilles Cantagrel, musicologue**. 343-6427
- 5pm. Udm MUS-B421. EL. **Classe de Paul Stewart, piano**. 343-6427
- 7:30pm. Udm MUS-B484. EL. Lalo, Prokofiev, Brahms, Mendelssohn, Mozart, Beethoven, Sibelius, Bruch. **Classe d'Annick Roussin, violon**. 343-6427
- 8pm. PdA MSM. 26-43\$. FBM. *Au Sommet: musiques festives*. Bach: Concerto brandebourgeois #4; C.P.E. Bach: Magnificat; Handel: Anthem for the Foundling Hospital; Ode for the Birthday of Queen Anne. **Studio de musique ancienne de Montréal; Ensemble Caprice; Matthias Maute, Andrew McArnerney, chefs; Shannon Mercer, Leandro Marziotte, Rufus Müller, Clayton Kennedy**. 989-9668

### Saturday 28

- 12:30pm. CAV. 6-12\$. PrOp. Rossini: Ermione. **Sonia Ganassi, Marianna Pizzolatto, Gregory Kunde, Antonino Siragusa, Ferdinand von Bothmer, Roberto Abbado, chef**. 397-0068. (→3/12)
- 2pm. SASP. 10\$. FBM. Pour la famille (de 8 et plus). *Bach incognito: à la découverte de la musique classique*. Bach, etc. **Membres de l'O.S. de l'Agora; Nicolas Ellis, chef**. (60 min) 989-9668
- 2pm. Église Notre-Dame-de-Grâce, 5333 Notre-Dame-de-Grâce. \$10-20. *De l'automne à l'hiver*. Offenbach: Les Contes d'Hoffmann; Barcarolle; Ruth Watson Henderson: Orange; Elgar: Song of Autumn; Allan Naplan: Shiru; Nancy Teller: First Snow; Lutoslawski: Windowpanes of Ice; etc. **Chœur des enfants de Montréal; Andrew Gray, Léa Moisan-Perrier, cond.; Pamela Reimer, piano**. 450-458-7129
- 4pm. SASP. EL. FBM. *Nuit des Choeurs #3 (12 chœurs en succession)*. **Ensemble Vocal Sainte-Anne; Chœur du Plateau; Chœur des jeunes de la Faculté de musique Udm; Chœur Polyphonique de Montréal; Seraphim; Chœur Classique de Montréal; Chœur Classique de Vaudreuil-Soulanges; Modulation, ensemble vocal féminin; Chœur Liszt; Chœur de l'Art Neuf; Chœur du Musée d'art de Joliette; Les Muses Chorale; Jonathan Oldengarm, orgue; Mario F. Paquet, maître de cérémonie**. (Jusqu'à 22h30; Collations, franchises et vin chaud en vente sur place) 989-9668
- 4:30pm. CCC. CV. L'Oasis Musicale. *A Diary of the Sea/Un journal de la mer*. Scriabin: Sonata #2, op.19 "Sonate-Fantaisie"; Miyoshi: A Diary of the Sea; Messiaen: L'île de feu 1; Beethoven: Sonata #23, op.57 "Appassionata"; Constantinescu: Tocata. **Tomoko Inui, piano**. 843-6577 x236
- 7pm. Église St-Édouard, St-Denis & Beaubien. Gratuit. Brahms, Fauré, Verdi, Handel. **Chœur de l'UQAM; choristes de l'école secondaire Joseph-François-Perrault; Pascal Côté, chef; Guillaume St-Cyr, orgue; Janie Caron, piano**. 872-1730
- 7:30pm. PdA SWP. 20-141\$. Odm. **Elektra**. 985-2258, 877-385-2222. (→21)
- 8pm. PdA MSM. 42-200\$. FBM. **OSM, Avdeieva**. 989-9668. (→26)

### Sunday 29

- 11am. Goethe-Institut Montréal, 1626 boul. St-Laurent #100. 5\$ à l'entrée seulement. FBM. Film. Le retour est le mouvement du Tao: Zhu Xiao-Mei et les Variations Goldberg (documentaire de Michel Mollard; France, 2014, 52 min. 989-9668. (→29)
- 1pm. Goethe-Institut Montréal, 1626 boul. St-Laurent #100. 5\$ à l'entrée seulement. FBM. Film. **Le retour est le mouvement**. 989-9668. (→29)
- 2pm. MBAM SBourgie. \$22-42. FAM. *Cantatas*. Bach: Schwingt freudig euch empor, BWV 36; Aus der Tiefen rufe ich, Herr, zu dir, BWV 131. **VivaVoce Chamber Choir; Peter Schubert, cond.; Stephanie Manias, Charlotte Cumberbirch, François-Olivier Jean, Cairan Ryan**. 285-2000 x4, 800-899-6873
- 3pm. SASP. 10-40\$. *Magnificently Brassy!*. Bach:

# THE COMPLETE BACH CANTATAS CONTINUED



With Fondation Arte Musica's collaboration, VivaVoce presents two cantatas in the second year of the series "The Complete Bach Cantatas". Soloists: Stephanie Manias, soprano, Charlotte Cumberbirch, alto, François-Olivier Jean, tenor, and CAIRAN RYAN, bass. Salle Bourgie, Nov. 29, 2 pm.

The public is invited to a preceding lecture by Gilles Cantagrel. Auditorium of Montreal Museum of Fine Arts, Nov. 24, 5:30 pm.

[www.vivavoce-montreal.com/en](http://www.vivavoce-montreal.com/en)

TRANSLATION: KARINE POZNANSKI

## NINTH EDITION OF THE MONTREAL BACH FESTIVAL 2015

The much-anticipated Montréal Bach Festival takes place Nov. 22 to Dec. 5, offering music lovers 24 concerts presented in 12 different venues.

Notable among other renowned ensembles returning to Montréal is Europa Galante, the "Ferrari of Italian Baroque music", and Germany's early music ensemble, the Akademie für Alte Musik Berlin (AKAMUS). Founded in East Germany in 1982, AKAMUS, which most often plays without a conductor, opens the festival at the Maison Symphonique on Nov. 22, while Europa Galante, created in 1990 by violinist Fabio Biondi, is presented as a prelude at Bourgie Hall on Nov. 14.

The Ensemble Caprice and the Studio de musique ancienne de Montréal unite to offer two pieces from Handel's occasional works, *Ode for the Birthday of Queen Anne* and the *Anthem for the Foundling Hospital*, as well as Bach's fourth *Brandenburg Concerto* and C.P.E. Bach's *Magnificat*, on Nov. 27 at the Maison Symphonique. The three great Bs (Bach-Beethoven-Brahms) are presented on the 23<sup>rd</sup> in a concert bringing together pianist Serhiy Salov, violinist Axel Strauss, and cellist Kateryna Bragina.

Some of the most celebrated soloists in the world will participate in this edition of the festival. Worth mentioning are pianoforte master Kristian Bezuidenhout, two concerts by Chinese pianist ZHU XIAO-MEI who will perform the *Goldberg Variations*, and the performance of Bach's Cello Suites by young German prodigy Isang Enders.



(PHOTO CAROLE BELLACHÉ)

For the Festival's final concert at Montréal's Notre Dame Basilica, Alexander Weimann and Arion Baroque Orchestra offer a refined program featuring Bach's *Magnificat*. [www.festivalbachmontreal.com](http://www.festivalbachmontreal.com)

### Wednesday 2

- Christmas Oratorio: choral #64 "Nun seid ihr wohl gerochen"; Javier Busto: O Magnum mysterium; Stephen Chatman: Carols of the Nativity; Daniel Pinkham: Gloria; Julian Wachner: Joy to the World; Jonathan Willcocks: Magnificat. **St. Lawrence Choir; Buzz brass ensemble; Philippe Bourque, cond.; Ellen Wieser, soprano.** 483-6922
- 3pm. Collège Regina Assumpta, Salle Marguerite-Bourgeoys, 1750 Sauriol Est. 30\$. *Opus 3*. Rossini: Petite messe solennelle. **Choeur Métropolitain; François A. Ouimet, chef; Jennifer Bourdages, Louise Pelletier, piano; Dany Wiseman, harmonium; Cécile Muhire, Pascale Spinney, Keven Geddes, Josh Whelan.** 842-2112
- 3pm. Conservatoire de musique de Montréal, Salle de concert, 4750 Henri-Julien. 19-40\$. Récital. Britten, Mahler: mélodies. **Susan Platts, mezzo; Alan Darling, piano; Neil Kimel, cor.** 397-0068
- 3pm. Église catholique de St-Lambert, 41 Lorne, St-Lambert. 27-30\$. *Paris et Londres sous la neige / Snow on Paris and London.* **Société chorale de St-Lambert; Xavier Brossard-Ménard, chef.** 450-878-0200
- 3pm. Udm MUS-B421. **EL. Classe de Dang Thai Son, piano.** 343-6427
- 3:30pm. Oratoire St-Joseph du Mont-Royal, 3800 chemin Queen-Mary. 10\$. FBM. *Hommage à Bernard Lagacé, 85e anniversaire, pédagogue et interprète de Bach.* Bach, Buxtehude. **Luc Beauséjour, Vincent Boucher, James David Christie, Dom André Laberge, Réjean Poirier, Geneviève Soly, Peter Sykes, orgue; Gilles Cantagrel, animation (en français).** 989-9668
- 4pm. Centre culturel de Joliette, Salle Rolland-Brunelle, 20 St-Charles-Borromée Sud, Joliette. 16\$. Centre culturel de Joliette: série jeune public. *La grande aventure zoosymphonique.* Saint-Saëns: Carnaval des animaux. **O.S. des jeunes de Joliette; Bernard Ducharme, chef.** 450-759-6202
- 7:30pm. PdA MSM. 15-50\$. Mahler: Symphonie #3. **O.S. des jeunes de Montréal; Ensemble Sinfonia de Montréal; Choeur classique de Montréal; Les Petites Voix du Plateau; Louis Lavigneur, chef; Claudine Ledoux, mezzo.** 645-0311
- 9pm. C.Balat. 7\$. RnB, soul, zouk-love. **United's.** 499-9239

### Monday 30

- 5pm. Udm MUS-B484. EL. Tchaïkovski, Berg. **Classe de Jean-François Rivest, violon.** 343-6427
- 7:30pm. St. George's Anglican Church, La Gauchetière & Peel (métro Bonaventure). 21-45\$. FBM. *Musique pour connaisseurs et enthousiastes.* C.P.E. Bach: Rondo, Wq.59 #4, H.283; Sonata, Wq.59 #1, H.281; Mozart: Suite, KV 399; Menuet, KV 355; Gigue, KV 574; Rondo, KV 475; Fantaisie, KV 475; Sonata, KV 333. **Kristian Bezuidenhout, pianoforte.** (18h30 causerie: Gilles Cantagrel; Post-concert Salle d'exposition: "Bach Lounge" avec les artistes et l'équipe du FBM; bar payant) 989-9668
- 7:30pm. Udm MUS-SCC. EL. Chambistes stupéfiants. **Classe de Jean-Eudes Vaillancourt, musique de chambre, ensembles de claviers, accompagnement.** 343-6427
- 7:30pm. Vanier A103. FA. **Vanier College Big Band; Jocelyn Couture, cond.** 744-7500 x7322

### DECEMBER

### Tuesday 1

- 11am. McGill TSH. EL. FBM. Cours de maître. **Kristian Bezuidenhout, pianoforte, clavecin.** 989-9668
- 1:30pm. Udm Longueuil. 12\$. Mat-Opéramania. **Mahler Sym2.** 343-6427. (€-24/11)
- 7:30pm. Cabaret Lion d'Or, 1676 Ontario Est. 10-23\$. *Twouuitt Opéra, #cabaretcentrique.* Nicolas Gilbert, Maxime McKinley: Sur le fil, micro-opéra (création); Marc Hyland: Bonheurs (création); John Rea: Alma et Oskar. **Chloé Dominguez, violoncelle; Pamela Reimer, piano; Philip Hornsey, percussion; Marie-Annick Béliveau, soprano; Michiel Schrey, ténor; Frédéric Lambert, maître de cérémonie.** 598-0709
- 7:30pm. MBAM SBourgie. 22-43\$. FBM. Bach: Les Variations Goldberg, BWV 988. **Zhu Xiao-Mei, piano.** (18h30 causerie: Gilles Cantagrel; Post-concert Salle d'exposition: "Bach Lounge" avec les artistes et l'équipe du FBM; bar payant) 989-9668. (†-3)

### Friday 4

- 1:30pm. Udm Longueuil. 12\$. Mat-Opéramania. Bach: Oratorio de Noël. **Monteverdi Choir; English Baroque Soloists; John Eliot Gardiner, chef; Claron McFadden, Bernarda Fink, Christoph Genz, Dietrich Henschel.** 343-6427
- 7:30pm. Église St-Laurent, 805 boul. Ste-Croix, St-Laurent. CV. Vivaldi: Magnificat, RV 610; Bach: cantata 64 "Sehet, welch eine Liebe"; Saint-Saëns: Oratorio de Noël; Gruber (arr. Hopson): Silent Night. **Vanier College Choir; Philippe Bourque, cond.** 744-7500 x7322
- 7:30pm. MBAM SBourgie. 29-55\$. FAM; Les Violons du Roy. *Anges et démons.* Bach: Concerto pour 3 violons, BWV 1064R; Vivaldi: Concerto pour 2 violons, op.3 #8; Locatelli: Concerto grosso, op.7 #6 "Il pianto d'Arianna"; Leclair: Concerto pour violon; Dauvergne: Concert en symphonie, op.4 #2. **Les Violons du Roy; Stéphanie-Marie Degand, chef, violon.** 285-2000 x4
- 8pm. Concl OPCH. FA. Concl Music Dept.



## ELEKTRA - OPÉRA DE MONTRÉAL



(PHOTO LISA-MARIE MAZZUCCO)

Opéra de Montréal's presentation of Richard Strauss's one-act 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 Chrysothemis, Agnes Zwierko as Klytemnestra, 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](http://www.operademontreal.com)

## OFFENBACH AND J. STRAUSS COMIC OPERA OFFERINGS

For some lighter fare, operetta 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 Thériault (Falsacappa), Samira Tou (Fiorella), and Charles Prévost-Linton (Piédro), with staging by Sébastien Dhavernas. Catch one of five performances: Nov. 12, 13, and 14 at 8 pm, with 3 pm matinees on Nov. 14 and 15. [www.operabouffe.org](http://www.operabouffe.org)

Théâtre d'art lyrique de Laval's 35<sup>th</sup> season begins with Johann Strauss's *Die Fledermaus* staged by Frédéric-Antoine Guimond. Sylvain Cooke conducts a cast that includes Millie Thivierge, Jean-Claude Bourdeau, and Luc Major. Nov. 27 at 8 pm and Nov. 29 at 2 pm. [www.theatreall.com](http://www.theatreall.com)

## LES MAMELLES DE TIRÉSÍAS AT THE UNIVERSITÉ 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 orchestration for two pianos by Benjamin Britten. The minimal staging is by François Racine. Nov. 18 and 19 at 7:30 pm. [www.umontreal.ca](http://www.umontreal.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](http://www.mcgill.ca/music)



## BRITTEN AND MAHLER: LIEDER AND ENGLISH SONGS

The Société d'art vocal de Montréal is hosting mezzo-soprano **SUSAN PLATTS** 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.artvocal.ca](http://www.artvocal.ca)

### Chamber Ensembles. 848-2424

- 8pm. MC FR. LP. Mamselle Ruiz: compositions; Musique traditionnelle mexicaine. **Mamselle Ruiz, chant, guitar; Réjean Bouchard, guitar; Jérôme Hébert, contrebasse; Marino Vazquez, batterie.** 872-7882
- 8pm. CNDBS. 13-32\$. FBM. *Obbligato Bach*. Bach: Sonate pour violon et clavier, BWV 1014, 1017, 1016, 1019. **Christina Day Martinson, violon; Luc Beauséjour, clavier.** 989-9668
- 8:30pm. MC MN. 8\$. Compositions des interprètes: rock garage. **Deux pouilles en cavale; Ponctuation.** 872-2200

### Saturday 5

- 12pm. Ciné-Met MTL MetOp HD: Encore. Verdi: *Otello*. **Metropolitan Opera orchestre & chorus; Yannick Nézet-Séguin, cond.; Aleksandr Antonenko, Sonya Yoncheva, Zeljko Lucic.** (+7 Montréal; 5 7 Québec; 5 7 Ailleurs au QC; 5 7 Ottawa-Gatineau)
- 12:30pm. CAV. 6-12\$. PrOp. Verdi: Les vèpres siciliennes. **Lianna Haroutounian, Bryan Hymel, Michael Volle, Erwin Schrott; Antonio Pappano, chef.** 397-0068
- 2pm. MBAM AMC. 5-10\$. FBM. *Conférence. From Bacteria to Bach and Back*. **Serhiy Salov, piano; Daniel C. Dennett, philosophe, écrivain, chercheur en science cognitive (en anglais).** 989-9668
- 3pm. Église de la Visitation, 1847 boul. Gouin Est. 5-30\$. Jehan Rictus: Charlotte prie Notre-Dame; H.C. Andersen: La petite fille aux allumettes (contes); anonymes: chants de Noël de la Nouvelle-France. **Choeur Radio Ville-Marie; ensemble instrumental; Simon Fournier, chef; Anick Pelletier, soprano; Geneviève Bastien, comédienne.** [choeur@quebecnet.com](mailto:choeur@quebecnet.com)
- 4:30pm. CCC. CV. L'Oasis Musicale à Noël. *Music for Winter and Christmas*. Bach: Wachet auf; Brahms: A lovely rose is blooming; Gibbons: This is the Record of John; hymns: O come, O come, Emmanuel; 'Twas in the Moon of Wintertime; Vivaldi: The Four Seasons: Winter. **Kate Maloney, violin; etc.; Patrick Wedd, Adrian Foster, Alexander Ross, organ.** 843-6577 x236
- 7pm. MBAM SBourgie. 10-25\$. Concerts SMCQ. John Rec: Reception & Offering Music; Études multiples; Walter Boudreau: Le diable dans le beffroi; Stockhausen: Adieu. **Continuum Contemporary Music Ensemble.** (18h15 table ronde) 843-9305 x301
- 7:30pm. Basilique Notre-Dame, 110 Notre-Dame Ouest. 24-48\$. FBM. *Concert de clôture*. Bach: Magnificat, BWV 243; Kuhnau: Wie schön leuchtet der Morgenstern; Telemann: Overture, TWV55: G5. **Arion Orchestre Baroque; Alexander Weimann, chef; Hannah Morrison, Johanne Zomer, James Laing, Zachary Wilder, Matthew Brook.** 989-9668
- 8pm. Église St-Joachim, 2 Ste-Anne, Pointe-Claire. 20\$. Mozart: Requiem; Christmas carols sing-along. **Stewart Hall Singers; Douglas Knight, cond.; Phillip Crozier, keyboard; chamber orchestra; soloists.** 597-2952, 457-9073
- 8pm. Église Union, 24 Maple, Ste-Anne-de-Belleuve. \$5-20. *Nuits d'hiver*. Bach: Magnificat, BWV 243: "Sicut locutus est"; Morten Lauridsen: O Magnum Mysterium; Jonathan Miller: She-hecheyanu; Paul Halley: What Child Is This; Mark Sirett: D'où viens-tu, bergère; Don Macdonald: Winter Sun; Josu Elberdin: Ubi caritas et amor. **Sainte-Anne Singers; Margo Keenan, cond.** (Post-concert reception) 426-9856. (+6)
- 8pm. L'Étoile Banque Nationale, Salle Edgar-Fruiter, 6000 boul. de Rome (Quartier Dix30), Brossard. 30-150\$. Série Orchestre en tournée. *Concert-bénéfice de la Fondation d'entraide de Brossard: Noël de concert avec Brossard.* **O.S. de Longueuil; Chorale Les Mélodistes; Marc David, chef; Marie Michèle Desrosiers, chanteuse pop.** 450-676-1030, 438-838-2050

### Sunday 6

- 2pm. MBAM SBourgie. 14-25\$. FAM; Concerts du temps des Fêtes. Chants de Noël classiques et populaires. **Quatuor vocal Quartom.** 285-2000 x4
- 3pm. Église St. Andrew & St. Mark, 865 boul. Lakeshore, Dorval. \$5-20. **Ste-Anne Singers.** 426-9856. (+5)
- 3pm. Salle Jean-Eudes, 3535 boul. Rosemont. LP. Noël. *Concert de Noël: Joies d'hiver, joies d'enfance. Chorale du Gesù; Patricia Abbott, chef; Marie Denoncourt, piano.* 872-1730
- 3:30pm. McGill PolH. \$20-40. LMCC Concerts. Handel, Brahms, Schumann, Chopin. **Jayson Gillham, piano.** 932-6796
- 4pm. Église St-Pierre-Apôtre, 1201 Visitation. O\$. Les Petits Violons. *Concert de Noël.* Corelli: Con-

certo grosso, op.6 #4; Telemann: Sonate pour 2 violons et basse #1; Kreisler: Præludium et Allegro dans le style de Pugnani; J. et N. Cousineau: Airs de Noël et folklore. **Orchestre Jean Cousineau; Marie-Claire Cousineau, Isabelle Bélanger-Southey, violon**

7:30pm. Théâtre du Vieux-Terrebonne, Salle Desjardins, 866 St-Pierre, Terrebonne. 30-40\$. Beaux concerts. *Noël en lumière.* **Giorgia Fumanti, soprano; chorale d'enfants.** 450-492-4777, 866-404-4777

### Monday 7

- 6:30pm. Ciné-Met MTL MetOp HD: Encore. **Otello.** (+5)



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

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

**PalMon** Palais Montcalm, 995 place d'Youville: **RaoulJ** Salle Raoul-Jobin; **Youv** Salle d'Youville

**Ulav** Université Laval, Cité universitaire: **LJC-HG** Salle Henri-Gagnon (3155), Pavillon Louis-Jacques-Casault (Faculté de musique); **TCU** Théâtre de la Cité universitaire, Pavillon Palasis-Prince

### NOVEMBER

- 8pm. GTQ. 20-81\$. Club musical de Québec. Liszt: Valses oubliées, S.215 #1-2; Études d'exécution transcendante, S.139 #10-11; Schubert: Sonate, D.784; Franck: Prélude, choral et fugue; Stephen Hough: Piano Sonata III "Trinitas". **Stephen Hough, piano.** 643-8131, 877-643-8131
- 7:30pm. Ulav LJC-HG. EL. Jazz. **Sébastien Champagne, piano; Carl Mayotte, basse électrique.** 656-7061
- 8pm. GTQ SLF. 44-87\$. Soirées Classiques. Pal: On the Double; Rachmaninov: Concerto pour piano #2; Sibelius: Symphonie #1. **O.S. de Québec; Adrian Pravaba, chef; Alain Lefèvre, piano.** (19h, foyer SLF: prélude au concert) 643-8131, 877-643-8131
- 10:30am. GTQ SLF. 35-40\$. Matins en musique. Rachmaninov: Concerto pour piano #2; Sibelius: Symphonie #1. **O.S. de Québec; Adrian Pravaba, chef; Alain Lefèvre, piano.** (9h30, foyer SLF: causerie) 643-8131, 877-643-8131
- 2pm. PalMon RaoulJ. 23-60\$. Série Plaisirs d'après-midi. Beethoven: Symphonie #1; Romance pour violon #1. **Les Violons du Roy; Anthony Marwood, chef, violon.** (suivi d'un goûter léger en compagnie des artistes) 641-6040, 877-641-6040
- 8pm. PalMon RaoulJ. 23-73\$. Série Grands rendez-vous. Beethoven: Symphonie #1; Romances pour violon #1-2. **Les Violons du Roy; Anthony Marwood, chef, violon.** 641-6040, 877-641-6040
- 2:30pm. Musée de l'Amérique francophone, Chapelle, 2 côte de la Fabrique. 15-25\$. Les Concerts Couperin. *Réflexion intime.* John Beckwith: Seven Pieces for Piano Duet: Music for Dancing #5-7; Marie Jaëll: Voix du printemps; Schubert: Rondo, D.951; Schumann: Images de l'Orient, op.66; Scriabine: Préludes, op.11 #14 & 16, op.16 #4, op.37 #1; Rachmaninov: Préludes, op.23 #4, op.32 #12. **Nathalie Tremblay, Hugues Cloutier, piano.** 643-2158
- 9am. Ulav LJC-HG. EL. Conférence. *Le rôle et la place des technologies dans l'apprentissage et l'enseignement de la musique.* **Marc Leman, Susan O'Neill, Valerie Peters, Jocelyne Kiss, Francis Dubé.** 656-7061
- 7:30pm. Ulav LJC-HG. EL. **Classe d'Arturo Nieto-Dorantes, piano.** 656-7061
- 8pm. GTQ SLF. 44-87\$. Grands Classiques. *L'Europe à la découverte du Nouveau Monde.* Britten: Canadian Carnival; Beethoven: Concerto pour piano #1; Dvorák: Symphonie #9. **O.S. de Québec; Leo Hussain, chef; Pavel Kolesnikov, piano.** (19h, foyer SLF: prélude au concert) 643-8131, 877-643-8131
- 7:30pm. Ulav LJC-HG. EL. Invités de la Faculté de musique. Bach, Couperin, Martinu, Bartók, Helmut Lipsky. **Roxane Michaud, Audrey Michaud, Samuelle Michaud, violon; Chantal Masson-Bourque, Karina Laliberté, alto.** 656-7061



- 14 12pm. Ciné-Met Québec. MetOp HD: Encore1. **Il Trovatore, Netrebko.** (←14/11 Montréal)
- 14 7:30pm. Ulav LJC-HG. EL. **Classe de Patricia Fournier, chant; Marie Fortin, Jean-François Mailloux, piano.** 656-7061
- 15 3pm. GTQ SLF. 17\$. Concert famille Industrielle Alliance. **Annabelle Canto. O.S. de Québec; Nicolas Ellis, chef; Dominic Boulianne, piano; Christina Tannous, soprano.** (14h, foyer SLF: zoo musical) 643-8131, 877-643-8131
- 15 7:30pm. Ulav LJC-HG. EL. **Classes de cuivres; Jean-François Mailloux, piano.** 656-7061
- 16 6:30pm. Ciné-Met Québec. MetOp HD: Encore2. **Il Trovatore, Netrebko.** (←14/11 Montréal)
- 18 12:55pm. Ciné-Met Québec. MetOp HD: Encore3. **Il Trovatore, Netrebko.** (←14/11 Montréal)
- 18 4:30pm. Ulav LJC-HG. EL. Mercredis musico-poétiques. **Étudiants en musique.** 656-7061
- 18 7:30pm. Ulav TCU. EL. **Concours de musique de chambre jazz. Étudiants.** 656-7061
- 19 8pm. PalMon Raoul. 23-65\$. Série Rencontres. **Les concertos pour orgue de Handel: 2e volet.** Boyce: Symphonie, op.2 #3; Handel: Concertos pour orgue, op.4 #3, op.4 #5, op.7 #1, et #13 "Le coucou et le rossignol"; Capel Bond: 6 Concertos in 7 Parts: Concerto #5. **Les Violons du Roy; Mathieu Lussier, chef; Geneviève Soly, Thomas Annand, orgue.** (suivi d'une causerie avec les artistes) 641-6040, 877-641-6040
- 21 12:30pm. Ciné-Met Québec. MetOp HD: Live. **Lulu.** (Eastern Time) (←21/11 Montréal)
- 21 3pm. Morrin Centre, 44 chaussée des Écossais. 30\$. Club musical de Québec: Retour dans le temps. **Reconstitution d'un concert du CMQ du 16 mars 1910. Benoît Cormier, violon; Raphaël Dubé, violoncelle; Maxim Bernard, piano; Judith Bédard, soprano.** (Visite guidée) 643-8131, 877-643-8131
- 21 8pm. Ulav LJC-HG. 8-30\$. **Féerie.** Tchaïkovski, Derek Bourgeois. **Ensemble vent et percussion de Québec; René Joly, chef.** 656-7061. (→22)
- 22 2pm. PalMon Raoul. 23-60\$. Série Plaisirs d'après-midi. **Les concertos pour orgue de Handel: 2e volet.** Boyce: Symphonie, op.2 #3; Handel: Concertos pour orgue, op.4 #3, op.4 #5, op.7 #1, et #13 "Le coucou et le rossignol". **Les Violons du Roy; Mathieu Lussier, chef; Geneviève Soly, Thomas Annand, orgue.** (suivi d'un goûter léger en compagnie des artistes) 641-6040, 877-641-6040
- 22 2pm. Ulav LJC-HG. 8-30\$. **EVPO Féérie.** 656-7061. (←21)
- 22 7:30pm. Ulav LJC-HG. EL. **Classe de Michel Ducharme, chant; Anne-Marie Bernard, piano.** 656-7061
- 25 7:30pm. Ulav LJC-HG. EL. **Classe d'Éric Morin, composition.** 656-7061
- 25 8pm. PalMon Raoul. 46-61\$. L'OSQ au Palais. Leroux: m'M; Mendelssohn: Concerto pour violon #1; Stravinski: Dumbarton Oaks Concerto; Haydn: Symphonie #99. **O.S. de Québec; Fabien Gabel, chef; James Ehnes, violon.** 643-8131, 877-643-8131
- 26 5:30pm. PalMon Youv. 23-38\$. Série Apéro. **Musiques sur paroles. Petits ensembles de musiciens des Violons du Roy; Hélène Dorion, narrateur, écrivaine.** (Service de bar à compter de 17h) 641-6040, 877-641-6040
- 26 7:30pm. Ulav TCU. EL. **Classes de jazz; Clément Robichaud, piano.** 656-7061
- 27 7:30pm. Ulav LJC-HG. EL. **Classe d'Arturo Nieto-Dorantes, piano.** 656-7061
- 27 8pm. Basilique-Cathédrale Notre-Dame-de-Québec, 16 Buade / place de l'Hôtel-de-Ville. 45\$. L'OSQ autrement. Mozart: Les noces de Figaro: ouverture; Concerto pour violon #4; Missa solemnis, K.139 "Orphelinat". **O.S. de Québec; Maîtrise des Petits chanteurs de Québec; Fabien Gabel, chef; Darren Lowe, violon; Philippe Gagné, ténor; Robert Huard, basse.** 643-8131, 877-643-8131
- 28 7:30pm. Ulav LJC-HG. EL. **Classe de Patricia Fournier, chant; Marie Fortin, Jean-François Mailloux, piano.** 656-7061
- 29 2pm. Ulav LJC-HG. EL. **Classes de bois; Anne-Marie Bernard, Marie Fortin, Marc Roussel, piano.** 656-7061
- 29 3pm. PalMon. 32\$. Les Amis de l'orgue de Québec. Bach, Dupré, Litaize, Witlock, Langlais, Wammes. **Andrew Dewar, orgue**
- 29 7:30pm. Ulav LJC-HG. EL. **Classes de cordes.** 656-7061
- 30 7:30pm. Ulav TCU. 5-10\$. Grands ensembles fac mus. **FAMUJ jazz; Janis Steprans, chef.** 656-7061

## DECEMBER

- 1 12pm. Ulav LJC-HG. EL. **Classe de Zbigniew Borowicz, contrebasse.** 656-7061
- 1 7:30pm. Ulav TCU. 5-10\$. Grands ensembles fac mus. **Les voix du jazz; Rémy Tremblay, chef.** 656-7061
- 2 7:30pm. Ulav LJC-HG. EL. **Classe de Maurice Laforest, piano.** 656-7061
- 3 8pm. PalMon Raoul. 23-73\$. Série Baroque avant tout. **Anges et démons.** Vivaldi: Concerto pour 2 violons, op.3 #8; Locatelli: Concerto grosso, op.7 #6 "Il pianto d'Arianna"; Bach: Concerto pour 3 violons d'après BWV1064; Leclair: Concerto pour violon; Dauvergne: Concert de symphonies, op.4 #2. **Les Violons du Roy; Stéphanie-Marie Degand, chef, violon.** 641-6040, 877-641-6040
- 5 12pm. Ciné-Met Québec. MetOp HD: Encore. **Otello.** (←5/12 Montréal)
- 5 7:30pm. Ulav LJC-HG. 5\$. Grands ensembles fac mus. **Atelier de musique baroque; Richard Paré, chef, clavecin.** 656-7061
- 6 2pm. Ulav LJC-HG. EL. **Classe de Rémi Boucher, guitare.** 656-7061
- 6 7:30pm. Ulav LJC-HG. EL. **Classes de cuivres; Jean-François Mailloux, piano.** 656-7061
- 7 6:30pm. Ciné-Met Québec. MetOp HD: Encore. **Otello.** (←5/12 Montréal)



## ELSEWHERE in QUEBEC

CMSag Conservatoire de musique de Saguenay, 202 Jacques-Cartier Est, Chicoutimi: **Jeud** Les Jeudis Découvertes du Conservatoire

## NOVEMBER

- 1 2:30pm. Salle J.-Antonio-Thompson, 374 des Forges, Trois-Rivières. 14-60\$. Série Grands concerts. Jean Coulthard: Introduction and 3 folk songs; Bartók: Concerto pour piano #3; Beethoven: Symphonie #9. **O.S. de Trois-Rivières; Chœur de l'OSTR; Jacques Lacombe, chef; Antoine Rivard-Landry, piano; Stéphanie Lessard, Mia Lennox, Michiel Schrey, Gregory Dahl.** (13h30 causerie) 866-416-9797
- 1 8pm. Auditorium Montignac, 3409 Laval, Lac-Mégantic. 15-32\$. Brahms, André Gagnon, Schmittke, Piazzolla, Bartók, Osvaldo Golijov. **collectif, nonette à cordes.** 819-583-3023. (→8)
- 5 7:30pm. CMSag. EL. **Jeud. Jeanne-Sophie Baron, violon; Marie-Pier Simard-Gagnon, violoncelle; Pierre Tremblay, piano; Mélissa Dufour, percussion.** 418-698-3505
- 5 7:30pm. Maison des arts Desjardins Drummondville, 175 Ringue, Drummondville. 29-45\$. **Guitare à l'italienne.** Castelnuovo-Tedesco: Concerto pour guitare #1; Mendelssohn: Symphonie #4 "italienne"; Respighi: Serenata pour piccolo et orchestre; Rossini: La scala di seta: ouverture. **O.S. de Drummondville; Julien Proulx, chef; Thierry Bégin-Lamontagne, guitare.** 819-477-1056
- 8 2pm. Théâtre du Marais, 1201 10e avenue, Val-Morin. 35\$. **collectif.** 819-322-1414. (←1)
- 8 3pm. Université de Sherbrooke, Salle Maurice-O'Bready, Centre culturel, 2500 boul. Université, Sherbrooke. 15-59\$. Série Grands concerts BMO. **Beethoven et l'Empereur Napoléon.** Haydn: Symphonie #85 "La reine de France"; Hummel: Concerto pour trompette; Beethoven: Symphonie #3 "Eroica". **O.S. de Sherbrooke; Raffi Armenian, chef; Paul Merklo, trompette.** 819-820-1000
- 12 7:30pm. CMSag. EL. **Jeud. Marie-Pier Tardif, clarinette; Amélie Boivin, violon; Guillaume Boulianne, alto; Élisabeth Vassilios Bacon, piano.** 418-698-3505
- 14 12pm. Ciné-Met ailleursQC. MetOp HD: Encore1. **Il Trovatore, Netrebko.** (←14/11 Montréal)
- 16 6:30pm. Ciné-Met ailleursQC. MetOp HD: Encore2. **Il Trovatore, Netrebko.** (←14/11 Montréal)
- 18 12:55pm. Ciné-Met ailleursQC. MetOp HD: Encore3. **Il Trovatore, Netrebko.** (←14/11 Montréal)
- 19 7:30pm. CMSag. EL. **Jeud. Ensemble Schumann; Étienne Coulombe, cor; Karina Gaudreault, flûte; Aline Gilbert-Théard, violoncelle.** 418-698-3505

## VIVAVOCE: COMPLETE CANTATAS OF BACH SERIES

In collaboration with the Arte Musica Foundation, VivaVoce presents two cantatas by J.S. Bach: *Schwingt freudig euch empor!*, BWV 36 and *Aus der Tiefen rufe ich, Herr, zu dir*, BWV 131, featuring soprano Stephanie Manias, alto Charlotte Cumberbirch, tenor François-Olivier Jean, and bass Cairan Ryan. The public is invited to a talk with Gilles Cantagrel 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). Nov. 29 at 2 pm, arrive 45 minutes early for a rehearsal if you want to sing the final chorale! [www.vivavoce-montreal.com](http://www.vivavoce-montreal.com)

## 500 CHORISTERS FOR THE 40TH ANNIVERSARY OF ALLIANCE DES CHORALES

To celebrate its 40<sup>th</sup> anniversary, the Alliance des chorales du Québec has gathered 500 choristers under the direction of **JULIE DUFRESNE**. Performing popular works by Vivaldi, Poulenc, Monteverdi, Félix Leclerc, Gilles Vigneault, and Clémence Desrochers, this impressive concert, accompanied by Rosalie Asselin, is sure to delight. Nov. 15 at 2 pm. [www.chorale.qc.ca](http://www.chorale.qc.ca)



## JEUNES AMBASSADEURS LYRIQUES GALA

The Théâtre Lyricorégra 20 presents the 22<sup>nd</sup> annual Gala of the Jeunes Ambassadeurs Lyriques, this year bringing together 32 rising opera stars from 12 countries. They will perform before 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 to hear lots of great arias sung by promising vocalists. The Gesù, Nov 15, 2:30 pm. [www.120.ca](http://www.120.ca)



## I MUSICI, CHRISTIAN BLACKSHAW & MIREILLE LEBEL

British pianist **CHRISTIAN BLACKSHAW'S** recording of Mozart piano sonatas were 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 *Dumbarton Oaks 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 Zeitouni and I Musici. Nov. 19, 20, 22. [www.imusici.com](http://www.imusici.com)

by MICHÈLE-ANDRÉE LANOUE

# THE ORCHESTRE SYMPHONIQUE DE QUÉBEC



(PHOTO ULRICH VON LOEFER)

Pianist **ALAIN LEFÈVRE** has been invited to the OSQ for Rachmaninov's *Piano Concerto No. 2*. Sibelius's *Symphony No. 1* 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 EHNES** 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 *Dumbarton 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](http://www.osq.org)



(PHOTO B. BALOVEGA)

# THE VIOLONS DU ROY

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



The Violons du Roy continue with Handel's complete organ concertos, entrusting four of their concerts to two accomplished organists: **GENVIÈVE SOLY** and Thomas Annand. The Palais Montcalm's Casavant organ will resound Nov 19 at 8 p.m., and Nov 22 at 2 p.m.

The Music of the 22<sup>nd</sup> 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, Couperin, Ravel and Williams. 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, Mélanie Evrard, Alexanne 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.

TRANSLATION: REBECCA ANNE CLARK

- 21 12:30pm. Ciné-Met ailleursQC. MetOp HD: Live. **Lulu**. (Eastern Time) (+21/11 Montréal)
- 22 2pm. Polyvalente Charles-Gravel, Auditorium, 350 St-Gérard, Saguenay (Chicoutimi). 13\$. Bach, Bizet, Debussy, Haydn, Schubert, Schumann. **Orchestre des jeunes; Karina Gaudreault, flûte**. 418-545-3409
- 22 3pm. Université de Sherbrooke, Salle Maurice-O'Bready, Centre culturel, 2500 boul. Université, Sherbrooke. 10-15\$. École de musique UdeS. **Olé! Rodrigo: Fantasia para un gentilhombre; Chabrier: España; Bizet: Carmen (e); Falla: Orchestre de l'Université de Sherbrooke; François Bernier, chef; Vincent Lavoie, guitare**. 819-820-1000
- 24 7:30pm. Cégep de Chicoutimi, Théâtre Banque Nationale, 534 Jacques-Cartier Est, Saguenay. 20-28\$. Les Mardis-concerts. Tchaïkovski: Souvenirs de Florence; Ravel, Godard. **Quatuor Alcan; Isaac Chalk, alto; Benoît Loiseau, violoncelle**. 418-545-3409, 418-698-4080
- 26 7:30pm. CMSG. EL. Jeu D. **Ismaël Rahem, hautbois; Richard Garneau, Joëlle Vaillancourt, violon; Anne Gilbert-Thévard, alto; Theodora Bajkin, piano**. 418-698-3505
- 28 4pm. Église Sacré-Coeur, Rouyn-Noranda. 0-20\$. **Concert de Noël Saint-Saëns: Concerto pour violoncelle #1; musique et chants traditionnels de Noël. O.S. régional Abitibi-Témiscamingue; Jacques Marchand, chef; Josianne Larivière, violoncelle**. (avec la chorale En col mineur) 819-762-0043. (+29/11 5/6/12)
- 29 11am. Salle J.-Antonio-Thompson, Foyer Gilles-Beaudoin, 374 des Forges, Trois-Rivières. 0-21\$. Série Matinées en musique. **Paganini. Natalia Kononova, violon; Sébastien Deshaies, guitare**. 866-416-9797
- 29 3pm. Séminaire St-Joseph, Chapelle, 858 Lavolette, Trois-Rivières. 10-20\$. **Pellegrin: Cantiques de Noël; Livre d'Orgue de Montréal; Noël huron "Jesous ahatonnia". Ensemble Scholastica; Les Idées heureuses; Élie Boucher de Gonzague, chef**. 819-380-9797, 866-416-9797
- 29 4pm. Église St-André, La Sarre. 0-20\$. **OSR Abi-Tém, Noël**. (avec l'Ensemble vocal Adagio) 819-762-0043. (+28)

## DECEMBER

- 3 5pm. CMSG. EL. Les Grands Ensembles. **Projets parascolaires. Harmonie du conservatoire**. 418-698-3505
  - 4 7:30pm. CMSG. EL. **Élèves de niveau préparatoire**. 418-698-3505
  - 5 12pm. Ciné-Met ailleursQC. MetOp HD: Encore. **Otello**. (+5/12 Montréal)
  - 5 4pm. Église Christ-Roi, Amos. 0-20\$. **OSR Abi-Tém, Noël**. (Avec chorale et ensemble vocal St-Viateur, chorale Les Piccolos) 819-762-0043. (+28/11)
  - 6 3pm. Université de Sherbrooke, Salle Maurice-O'Bready, Centre culturel, 2500 boul. Université, Sherbrooke. 20-64\$. **Grand concert de Noël Simons. John Rutter, etc. O.S. de Sherbrooke; Stéphane Laforte, chef; Les Chanteurs de l'Université Bishop's**. 819-820-1000
  - 6 4pm. Église St-Sauveur, Val-d'Or. 0-20\$. **OSR Abi-Tém, Noël**. (avec la chorale du Conservatoire de musique) 819-762-0043. (+28/11)
  - 7 6:30pm. Ciné-Met ailleursQC. MetOp HD: Encore. **Otello**. (+5/12 Montréal)
- Unless indicated otherwise, events are in Ottawa, and the area code is 613. Main ticket counters: **NAC** 976-5051; **Ticketmaster** 755-1111
- NAC** National Arts Centre, 53 Elgin St. **PANOR** Panorama Room; **SH** Southam Hall; **Stag4** Fourth Stage
- QueensU** Queen's University, Kingston: **IBCPA-PH** Performance Hall, 390 King St W. (Isabel Bader Centre for the Performing Arts)
- UofO** University of Ottawa: **Perez121** Room 121 (Freiman Hall), 610 Cumberland (Pérez Building); **Tab112** Room 112 (Huguette Labelle Hall), 550 Cumberland (Tabaret Building)
- 1 2:30pm. QueensU IBCPA-PH. 15-49\$. Piano Series. Beethoven: Sonata, op.13 "Pathétique"; Sonata, op.2 #2; Dussek: Sonata "Élégie harmonique"; Chopin: 4 Scherzi. **Emanuel Ax, piano**. 533-2424
  - 5 8pm. NAC SH. \$14-25. Air Canada Ovarations Series. A *Baroque Treasury*. Bach: Concerto for Violin and Oboe; Orchestral Suite #3; Telemann: Viola Concerto; Vivaldi: Concerto for Violin and Cello; Gluck: Iphigénie en Aulide: overture; Tartini/Respighi: Pastoral for Violin and Strings. **NAC Orchestra; Pinchas Zukerman, cond.; violin, viola; Amanda Forsyth, cello; Charles Hamann, oboe**. (7pm pre-concert chat) 947-7000. (+6)
  - 6 7:30pm. QueensU IBCPA-PH. 14-49\$. Jazz Series. Jazz, Balkan, klezmer, gypsy, party, punk. **Lemon Bucket Orchestra**. 533-2424
  - 6 8pm. NAC SH. \$14-25. Air Canada Ovarations Series. **NACO, Baroque**. (7pm pre-concert chat) 947-7000. (+5)
  - 7 9am. UofO Perez121. FA. Clarinet Day: masterclasses, performances. **Masterclass. Shauna McDonald, Sean Rice, Kimball Sykes, clarinet**. (until 17:00) 562-5733
  - 8 2pm. UofO Tab112. 6-20\$. Music at Tabaret. *An Afternoon in Paris*. Poulenc: Soirées de Nazelles; Nocturnes; Satie: Gymnopédies; Trois valse distinguées de Précieux dégoûté; Stravinsky: Three movements from Petrushka. **David Jalbert, piano**. 562-5733
  - 9 12pm. NAC Stag4. CV. uOttawa on the NAC Fourth Stage. Reinecke: Sonata for Flute and Piano, op.167 "Undine"; Douglas: Yong; Hué: Fantasia for flute and piano. **Phoebe Robertson, flute; Frédéric Lacroix, piano**. 562-5733
  - 12 8pm. NAC SH. \$15-97. Pops Fidelity Investments Series. *Hollywood: The Epics*. **NAC Orchestra; Ottawa Choral Society; Ottawa Festival Chorus; Jack Everly, cond.** 947-7000. (+13 14)
  - 13 1pm. UofO Perez121. FA. Visiting Artist Series. **Masterclass. Maneli Pirzadeh, piano, piano**. (until 16:00) 562-5733
  - 13 8pm. NAC SH. \$15-97. Pops Fidelity Investments Series. **NACO, Hollywood**. 947-7000. (+12)
  - 13 8pm. Église catholique St-Thomas-d'Aquin, 1244 Kilbourn Ave. \$10-20. *Fall Concert: Glazunov and Nielsen @ 150*. Glazunov: Mazurka; Gounod: Faust: ballet music; Nielsen: Symphony #1. **Divertimento Orchestra; Gordon Slater, cond.** divertimento.ca. (+14)
  - 14 12pm. Ciné-Met Ott-Gat. MetOp HD: Encore! **Il Trovatore, Netrebko**. (+14/11 Montréal)
  - 14 7:30pm. Parkdale United Church, 429 Parkdale Ave. 0-15\$. *Fiddle con Fuoco*. Copland: Rodeo; Gagnon: Petit Concerto pour Jean Carignan; Bottine Souriante Suite (arr. Angus Armstrong); Anderson: Fiddle-Fiddle; Hardiman: Lord of the Dance; Skinner: Skinner Suite; O'Connor: Strings and Threads Suite; Hayman: "Pops" Hoe-Down. **Parkdale United Church Orchestra; Angus Armstrong, cond.; Louis Schryer, fiddle**. 402-8675
  - 14 7:30pm. QueensU IBCPA-PH. 15-49\$. Ensemble Series. Dvorák: Quartet, op.96 "American"; Berg: String Quartet, op.3; Beethoven: Quartet, op.59 #1. **The Dover Quartet**. 533-2424
  - 14 8pm. NAC SH. \$15-97. Pops Fidelity Investments Series. **NACO, Hollywood**. 947-7000. (+12)
  - 14 8pm. Église catholique St-Thomas-d'Aquin, 1244 Kilbourn Ave. \$10-20. **Divertimento 2x150**. divertimento.ca. (+13)
  - 15 9:30am. NAC PanOr. \$13-19. KinderConcerts. *Giggle and Stomp*. **Bruno Roy, Marton Maderspach, percussion**. (in English) 947-7000. (+15 15 15)
  - 15 11am. NAC PanOr. \$13-19. KinderConcerts. *Giggle and Stomp*. (in English) 947-7000. (+15)
  - 15 1:30pm. NAC PanOr. \$13-19. KinderConcerts. *Giggle and Stomp*. (in English) 947-7000. (+15)
  - 15 3pm. NAC PanOr. \$13-19. KinderConcerts. *Giggle and Stomp*. (en français) 947-7000. (+15)
  - 15 7:30pm. Dominion-Chalmers United Church, 355 Cooper (G O'Connor). 15-50\$. Bach: Mass in B minor, BWV 232. **Ottawa Bach Choir; Ensemble Caprice; Lisette Canton, cond.; Agnes Zsigovics, Daniel Taylor, Benjamin Butterfield, Daniel Lichti**. 270-1015
  - 16 6:30pm. Ciné-Met Ott-Gat. MetOp HD: Encore2. **Il Trovatore, Netrebko**. (+14/11 Montréal)
  - 17 7:30pm. National Gallery of Canada, 380 Sussex Drive. 29-47\$. Chamberfest. Fall/winter concert series. Schubert: String Quartet in C minor, D.703 "Quartettssatz"; Carter: String Quartet #1; Debussy: String Quartet in G minor, op.10. **Juilliard String Quartet**. 234-8008
  - 18 12:55pm. Ciné-Met Ott-Gat. MetOp HD: Encore3. **Il Trovatore, Netrebko**. (+14/11 Montréal)
  - 19 8pm. NAC SH. \$15-97. Bravo Series. *A Little Night*

## NOVEMBER



by MICHÈLE-ANDRÉE LANOUE

NATIONAL ARTS  
CENTRE ORCHESTRA

Conductor Pinchas Zuckerman and the NACO'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 two Mozart gems premieres a new work: *Golden slumbers kiss your eyes* by Ana Sokolović. 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 NACO invite you to an intimate concert, where you'll have the chance to hear works by composers rarely visited by the orchestra, including Jolivet, Dresden, 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-can.ca](http://www.nac-can.ca)



## AN AFTERNOON IN PARIS

Pianist David Jalbert invites you to an evening of charming works by composers from Satie to Poulenc, with Stravinsky and cabaret music in between. Recently 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](http://www.davidjalbert.com)

## THE OTTAWA BACH CHOIR

To inaugurate the season, the choir performs Bach's spectacular Mass in B minor. Baroque Ensemble Caprice and renowned soloists 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](http://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.ottawasymphony.com](http://www.ottawasymphony.com)

## JUILLIARD STRING QUARTET

The renowned quartet is celebrating its 70<sup>th</sup> 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 uncompleted work that heralded the composer's mature phase; Elliot 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 considered to 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 chance to hear him for the last time. [www.chamberfest.com/concerts](http://www.chamberfest.com/concerts)

TRANSLATION: REBECCA ANNE CLARK

Music. Mozart: Eine kleine Nachtmusik; Symphony #39; Ana Sokolovic: Golden slumbers kiss your eyes. **NAC Orchestra; Cantata Singers of Ottawa; Capital Chamber Choir; Ewashko Singers; Johannes Debus, cond.** 947-7000

20 7pm. NAC SH. \$15-97. Casual Fridays Series. *A Little Night Music*. Ana Sokolovic: Golden slumbers kiss your eyes; Mozart: Symphony #39. **NAC Orchestra; Cantata Singers of Ottawa; Capital Chamber Choir; Ewashko Singers; Johannes Debus, cond.** 947-7000

20 7:30pm. UofO Perez121. CV. **Nexus Ensemble; Graduate Performance students of the School of Music.** 562-5733

21 9am. UofO Perez121. FA. Oboe Weekend Day1: masterclasses, demonstrations, reed-making, instrument displays. **Masterclass. Richard Kilmer, Charles Hamann, oboe.** (until 17:00) 562-5733. (+22)

21 12:30pm. Ciné-Met Ott-Gat. MetOp HD: Live. **Lulu.** (Eastern Time) (+21/11 Montréal)

22 9am. UofO Perez121. FA. Oboe Weekend Day2: masterclasses, demonstrations, reed-making, instrument displays. **Oboe masterclass.** (until 17:00) 562-5733. (+21)

22 2pm. National Gallery of Canada, Auditorium, 380 Sussex Drive. \$15-39. Music for a Sunday Afternoon. Schubert: String Trio; Sem Dresden: Sonata for Flute and Harp; Henk Badings: Capriccio for Flute and Piano; Hindemith: Harp Sonata; André Jolivet: Chant de Linos for Flute and Piano. **Members of the NAC Orchestra; Joanna G'froerer flute; Michelle Gott, harp.** 947-7000

23 9am. UofO Tab112. FA. Ottawa Chamber Music Society. **Masterclass.** Chamber music. **Scharoun Ensemble Berlin.** (until 12:00) 562-5733

25 12pm. UofO Perez121. CV. Jazz standards. **University of Ottawa Jazz Ensemble; Yves Laroche, director.** 562-5733

26 8pm. UofO Tab112. CV. Gregson: Tuba Concerto. **University of Ottawa Wind Ensemble; Daniel Gress, cond.; Martin Labrosse, tuba.** 562-5733

29 2pm. UofO Tab112. 6-20\$. Music at Tabaret. *Angels and Demons*. Kodály: Intermezzo for String Trio; Brahms: String Quintet #1, op.88; Mendelssohn: String Octet, op.20. **Yehonatan Berick, Yuval Herz, Yosuke Kawasaki, Jessica Linnebach, violin; Jethro Marks, Rennie Regehr, viola; Roland Gjernes, Paul Marleyn, cello.** 562-5733

30 12pm. NAC Stag4. CV. uOttawa on the NAC Fourth Stage. **Jessie Ramsay, violin; Frédéric Lacroix, piano.** 562-5733

30 8pm. UofO Perez121. CV. **New Composers.** Classes of John Armstrong and Frédéric Lacroix, composition: new works. **Students of the School of Music, performers.** 562-5733

## DECEMBER

1 7:30pm. QueensU IBCPA-PH. 15-49\$. Ensemble Series. Beethoven: Trio for Violin, Cello & Piano, op.1; Dinuk Wijeratne: Love Triangle; Schubert: Trio for Violin, Cello & Piano. **Gryphon Trio.** 533-2424

2 12pm. UofO Tab112. CV. *A Musical Offering for Christmas.* Carols and holiday music. **Calixa Lavallée Choir; UofO Choral Ensemble; other ensembles of the School of Music; Laurence Ewashko, cond.** 562-5733

4 8pm. St. Joseph's Roman Catholic Church, 174 Wilbrod (at Cumberland). CV. Orchestra Series. Smetana: The Bartered Bride: overture; Kodály: Dances of Galánta; Copland: Appalachian Spring; Adams: The Chairman Dances. **University of Ottawa Orchestra; Rennie Regehr, cond.** 562-5733

5 12pm. Ciné-Met Ott-Gat. MetOp HD: Encore. **Otello.** (+5/12 Montréal)

5 7:30pm. Dominion-Chalmers United Church, 355 Cooper (O'Connor). 30-40\$. Poulenc: Gloria; Karl Jenkins: Gloria. **Société philharmonique du Nouveau Monde (4 choeurs); Michel Brousseau, chef.** 819-661-2587

5 8pm. Centretown United Church, 507 Bank Street (just north of the Queensway). 20-25\$. *Upon a Midnight Queer: traditional carols and non-traditional holiday music.* **Tone Cluster Quite a Queer Choir; Kurt Ala-Kantti, cond.; Vincent Mar, piano; Alvaro Yanez, percussion.** 725-3063

5 8pm. Shenkman Arts Centre, 245 Centre Blvd., Orleans. 25\$. Handel: Messiah, HWV 56. **Coro Vivo Ottawa choir and soloists; professional orchestra; Antonio Llaca, cond.** 841-3902

6 8pm. UofO Tab112. CV. **Contemporary Music Ensemble; Sean Rice, director.** 562-5733

7 9am. UofO Perez121. CV. **Chamber Music Ensembles; Rennie Regehr, director.** 562-5733

7 6:30pm. Ciné-Met Ott-Gat. MetOp HD: Encore. **Otello.** (+5/12 Montréal)

7 7:30pm. Basilique-cathédrale Notre-Dame, 385 Sussex Drive (6 St-Patrick). 35\$. Chamberfest. Fall/winter concert series. Sheppard: Gaude, gaude, gaude; Sacris solemnii; Tallis: Missa Puer natus: Agnus dei, Gloria, Sanctus; Arvo Pärt: I am the true vine; Magnificat; Seven Antiphons. **The Tallis Scholars; Peter Phillips, cond.** 234-8008

7 8pm. UofO Perez121. CV. **Guitar Class solos, duets and ensembles.** 562-5733



**CBC** Canadian Broadcasting Corporation. [cbc.ca](http://cbc.ca). 514-597-6000, 613-724-1200, 866-306-4636. **R2** Radio Two. Ottawa 103.3FM, Montréal 93.5FM. **SATO** Saturday Afternoon at the Opera **CIBL Radio-Montréal** 101.5FM. [cibl1015.com](http://cibl1015.com). Dim 20h-21h, *Classique Actuel*, les nouveautés du disque classique, avec Christophe Huss

**CIRA Radio Ville-Marie.** [radiovm.com](http://radiovm.com). 514-382-3913. Montréal 91.3FM, Sherbrooke 100.3FM, Trois-Rivières 89.9FM, Victoriaville 89.3FM. Lun-ven 6h-7h *Musique sacrée*, 10h-11h *Couleurs et mélodies*, 14h30-16h30 *Offrande musicale*, 20h30-21h *Sur deux notes*, 22h-23h *Musique et voix*; sam. 6h-7h30 *Chant grégorien*; 8h30-9h *Présence de l'orgue*, 9h-10h *Diapason*; 12h-12h30 *Sur deux notes*, 13h-13h30 *Dans mon temps*, 15h30-16h *Musique traditionnelle*, 20h30-21h *Sur deux notes* (reprise de 12h); 21h-22h *à pleine voix*, 22h-23h *Jazz*; dim. 6h-7h30 *Chant grégorien*; 13h30-14h30 *Avenue Vincent d'Indy*, 17h-18h *Petites musiques pour...*; 22h-23h *Chant choral*; 23h-24h *Sans frontière*, et pendant la nuit, reprises des émissions du jour

**CJFO** station communautaire francophone, Ottawa-Gatineau. [cjfofm.com](http://cjfofm.com). Dim 9h-12h *La Mélomanie*, musique classique, avec François Gauthier, [melomanie@cjfofm.com](mailto:melomanie@cjfofm.com)

**CJPM Radio Classique.** [cjp.ca](http://cjp.ca). 514-871-0995. Montréal 99.5FM. *Musique classique* 24h/jour, 7 jours/semaine

**CKAJ** Saguenay 92.5FM. [www.ckaj.org](http://www.ckaj.org). 418-546-2525. Lun 19h *Musique autour du monde*, folklore international, avec Claire Chainey, Andrée Duchesne; 21h *Radiants*, magazine artistique, avec David Falardeau, Alexandra Quesnel, Alain Plante; 22h *Franco-Vedettes*, chanson québécoise et française, avec Audrey Tremblay, Nicolas McMahon, Gabrielle Leblanc; mar 19h *Prête-moi tes oreilles*, musique classique, avec Pauline Morier-Gauthier, Lily Martel; 20h *Bel Canto*, chant classique d'hier à aujourd'hui, avec Claude Poulin, Jean Brassard; 21h *Mélomanie*, orchestres et solistes, avec Claire Chainey; mer 21h *Jazzmen*, avec Claude Poulin, éric Delisle

**CKCU** Ottawa's Community Radio Station, 93.1FM. [www.ckcufm.com](http://www.ckcufm.com). Wed 9-11pm *In A Mellow Tone*, host Ron Sweetman

**CKIA** Québec 88.3FM. [www.meduse.org/ckiafm](http://www.meduse.org/ckiafm). 418-529-9026

**MetOp** Metropolitan Opera international radio broadcasts, all with the MetOp orchestra & chorus; live from New York on CBC R2 / diffusés sur SRC ICIImu

**Radio Shalom** Montréal 1650AM. [www.radio-shalom.ca](http://www.radio-shalom.ca). Tue 11pm, Sun 4pm *Art & Fine Living with Jona*, art and culture in Montréal; interviews with artists of the theatre, cinema, opera, jazz, etc., host Jona Rapoport

**SR** Société Radio-Canada. [radio-canada.ca](http://radio-canada.ca). 514-597-6000. **ICI** ICI Musique: Montréal 100.7FM; Ottawa 102.5FM; Québec 95.3FM; Mauricie 104.3FM; Chicoutimi 100.9FM; Rimouski 101.5FM. Lun-ven 6h-7h30 *La mélodie de bonne heure* (portion classique), avec Marie-Christine Trotter, lun-mer 20h-22h *Soirée Soirées classiques*, avec Mario F. Paquet; jeu 20h-22h *Le printemps des musiciens*, avec Françoise Davoine; sam 7h-10h, dim 7h-9h *À ciel ouvert*, avec Michel Keable; dim 10h-12h *CarnetsAL* *Dans les carnets d'Alain Lefèvre*, avec Alain Lefèvre; dim 12h-15h *Les détours de Dompierre*, avec François Dompierre; dim 19h-23h *Plopp Place à l'opéra*, avec Sylvia L'Écuyer (webdiffusion sam 13h-17h (en direct pendant la saison du MetOp); rediffusion à la radio dim 19h)

**WVPR** Vermont Public Radio. [www.vpr.net](http://www.vpr.net). 800-



by JOSEPH K. SO

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



(PHOTO KRISTIN HOEBERMAN)

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. Alternately, 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](http://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 Alexander Serendenko on Nov. 13. [www.tso.ca](http://www.tso.ca)

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 Dvorak and Schubert. All concerts take place at the Jane Mallett Theatre, St. Lawrence Centre in downtown Toronto. [www.music-toronto.com](http://www.music-toronto.com)



(PHOTO LISA-MARIE MAZZUCCO)

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](http://www.wmct.on.ca)



(PHOTO DARIO ACOSTA)

LSM

639-6391. Burlington 107.9FM; can be heard in the Montréal area

## NOVEMBER

- 1 7pm. SRC ICImu. PLOp. *Opéra de Bavière, Munich*. Boito: Mefistofele. **Chéo de l'Opéra de Bavière**; Omer Meir Wellber, chef; René Pape, Joseph Calleja, Kristine Opolais, Heike Grötzinger, Andrea Borghini, Karine Babajanyan, Rachel Wilson, Joshua Owen Mills
- 8 7pm. SRC ICImu. PLOp. *Festival de Bayreuth*. Wagner: Tristan und Isolde. **Chéo du festival de Bayreuth**; Christian Thielemann, chef; Stefan Gould, Georg Zeppenfeld, Evelyn Herltz, Iain Paterson, Raimund Nolte, Christa Mayer, Tansel Akzeybek, Kay Stieffermann
- 15 7pm. SRC ICImu. PLOp. *Festival de Bucarest*. Vinci: Catone in Utica. **Il Pomo d'Oro**; Riccardo Minasi, chef; Franco Fagioli, Martin Mitternutzner, Juan Sancho, Vince Yi, Valer Sabadus, Max Emmanuel Cencic
- 22 7pm. SRC ICImu. PLOp. *Opéra de Paris*. Schoenberg: Moses und Aron. **Chéo de l'Opéra de Paris**; Philippe Jordan, chef; Thomas Johannes Mayer, Jon Graham-Hall, Julie Davies, Catherine

Wyn-Rogers, Nicky Spence, Michael Plumm, Chae Wook Lim, Christopher Purves, Ralf Lukas

29 7pm. SRC ICImu. PLOp. *Festival de Wexford*. Hérold: Le Pré aux Clercs. **Chéo du Festival de Wexford**; Jean-Luc Tingaud, chef; Marie Lenormand, Marie-Ève Munger, Magali Simard Galdès, Nico Darmanin, Dominique Côté, Eric Huchet, Tomislav Lavoie

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# 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

**B**ösendorfer. 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 length in centimetres) remains the grandest of all pianos. But it is only the tip of the iceberg for a company that produces a whole range of models in different sizes (including uprights), assorted finishes, custom-made designs, and limited editions.



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 passed from father Ignaz Bösendorfer to his son Ludwig and 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.

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 neighbouring 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 of 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 for three to five years in the yard of the company's plant (and headquarters) in Wiener Neustadt, just under an hour south of the capital). Following an initial cut, the pieces are stored for about three more months in a temperature- and humidity-controlled environment so as to reach the desired level. But this is just one of many examples of the exceptional standards this company maintains.

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 Bräu, 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. **LSM**

» 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. His sons Alexander and Wolfgang take over at their father's death.

The first Imperial Grand piano with 97 keys is built, at the request of Ferruccio Busoni for Bach organ transcriptions for piano. **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-PS-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.

# SCHULICH SCHOOL OF MUSIC TURNS 10

by **CRYSTAL CHAN**

In 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 one-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 event 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.” **LSM**

[www.mcgill.ca/music](http://www.mcgill.ca/music)

The **McGill Symphony Orchestra** performs in Montréal at Pollack Hall on November 13, and in Toronto at Koerner Hall on November 17.

## MCGILL TO PLAY KOERNER HALL

The McGill Symphony Orchestra makes its tour performance come-back this November at Toronto’s Koerner Hall. The last time the eighty-student ensemble toured was in 1989, when they became the first Canadian student orchestra to play Carnegie Hall. That resulted in a Juno-nominated recording.

The concert is one highlight of the Schulich School of Music’s special 2015-2016 season, which marks the tenth anniversary of the school’s renaming. The orchestra will perform *Over Time* by SMCQ 2015-16 Homage series composer John Rea, who is a professor at McGill. Rea’s mathematical piece features complex counterpoint, with multiple scale sequences and shifting speeds. The orchestra will also perform Brahms’s last large orchestral work, his Double Concerto for Violin, Cello and Orchestra. Two star faculty members, Axel Strauss (violin) and Matt Haimovitz (cello), will solo. The program is rounded out by Shostakovich’s Symphony No. 5, with its multiple solos that will allow students to show off their skills. The same program will be performed in Montréal first, and webcast. “The McGill Symphony Orchestra is amazing because it is a large orchestra,” says Director Alexis Hauser. “We can perform practically anything.”

“Every year 20% or 30% are new performers,” Hauser continues. “Even though I have been conducting the McGill Symphony Orchestra for the last fifteen years, in reality I have conducted over a hundred orchestras. There’s not the slightest idea boredom or burn-out. The result is absolutely professional. When I go to see a concert at the MSO I look in any direction and I see alumni.”





# HIGHER EDUCATION NEWS

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## 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 100<sup>th</sup> anniversary of Mount Allison's first Bachelor of Music degree, and the 50<sup>th</sup> 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. **LSM**



(PHOTO COURTESY MCGILL)

(PHOTO COURTESY WORLD SAXOPHONE CONGRESS)

# 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 benefitted 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.

LSM



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To help students find information on music education, this month's *La Scena Musicale* offers a guide to the major educational institutions in Canada.



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# CANADIAN ART SONG:

## REFLECTING THE NATURE OF OUR DIVERSITY

by **MICHÈLE DUGUAY** and **KIERSTEN VAN VLIET**

**A**s *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 20<sup>th</sup> 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  
From behind the maple  
The sun flaps its blinding plumage  
The sun flaps its blinding plumage  
Without a waking cry!*



PHOTO SHARON KATZ

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, used poetry by Confederation Poet **ARCHIBALD LAMPMAN** (♣) (1861-1899), who worked in the Ottawa region and often wrote about the seasons. 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 fading 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 moving towards the lower register depicts 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 Summerville 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  
Framed 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 quiescent possibilities. **LSM**

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](http://www.nextgreatartsong.com) or by emailing [greatartsong@lascena.org](mailto:greatartsong@lascena.org).

## CANADIAN ART SONG PROJECT

Formed in 2011 by Lawrence Wiliford and Steven Philcox, the objective of the Canadian Art Song Project (CASP) is 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.

Wiliford and Philcox are both celebrated Canadian musicians, active in the performance of art song. Philcox, on faculty of the University of Toronto, is known for his collaborative work, while Wiliford is an acclaimed tenor, specializing in J.S. Bach and other composers of the Baroque period. Through the CASP, they have commissioned new works by Brian Current, Marjan Mozetich, Norbert Palej, James Rolfe, Ana Sokolović, and Peter Tiefenbach.

The CASP, with the assistance of the Canadian Music Centre, also creates commercial recordings of Canadian songs and is currently working on new editions of art song scores by significant 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 Huhtanen are featured in this recording.

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 musicians. The first recital, *The Living Spectacle*, features a new song cycle of the same name by Erik Ross, along with works by Harman, Richard Strauss, and Libby Larsen. The recital is presented by sopranos Ambur Braid and Carla Huhtanen, pianist Steven Philcox, and dancer Jennifer Nichols.

In Concert: **The Living Spectacle**, Saturday, November 7, 2015, 7:30pm, The Extension Room, 30 Eastern Ave, Toronto. [www.canadianartsongproject.ca](http://www.canadianartsongproject.ca).

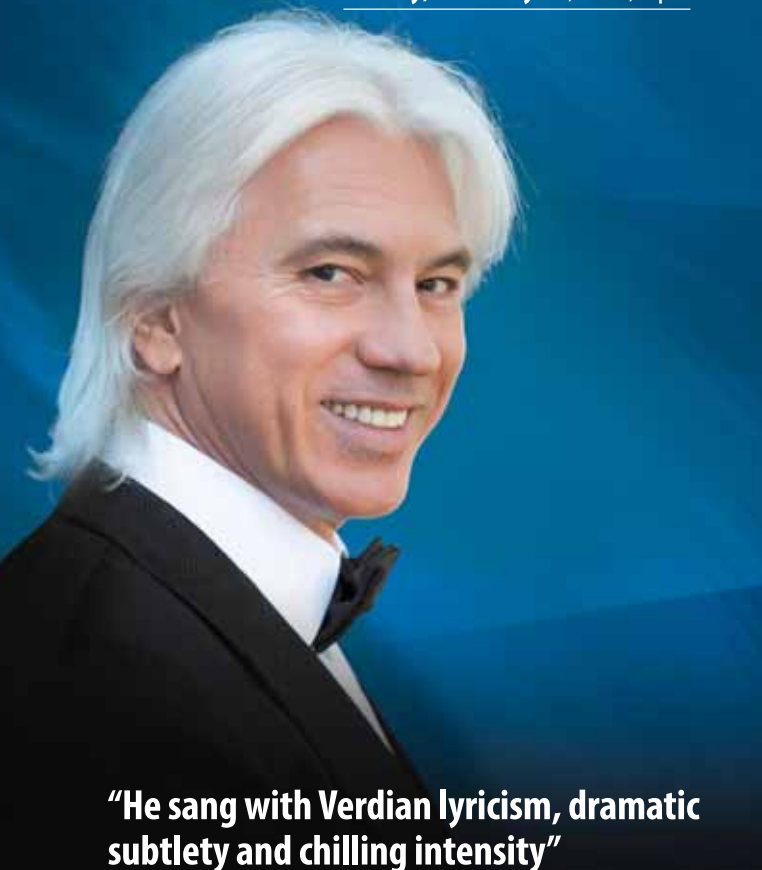


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