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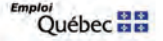
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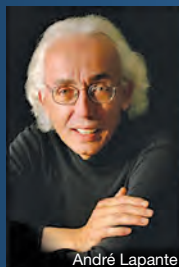
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editorial DE LA RÉDACTION

Welcome to the new *La Scena Musicale* in full evolution! You hold in your hands your magazine in a new all-colour, all-glossy format. It's a key step in elevating our magazine to the rank of a high-end publication, worthy of the prestige and reputation that *La Scena* has garnered over its 21-year history.

Stéphane Pilon of the University of Montreal provoked the idea in the summer of 2016. He admitted that he found the newsprint of *La Scena's* first 21 years to be rather dingy, making the magazine appear cheap rather than matching its prestige. We looked at the different options for switching to glossy. If we went all-glossy with the same number of copies, we would face significant added costs. This is a big risk for any non-profit.

Ultimately, it was a risk that our Board accepted. We felt the change would offer multiple benefits: for the music community, pages of greater worth; for readers, more colour, contrast and ease of reading; for advertisers, gleaming adverts; and for publishers, more advertising and subscriptions. We believe that the new format will finance itself through advertising, donations and subscriptions. We give a special thanks to our many advertisers and partners for supporting this transformation.

SPARE THAT DIME!

With this issue, we launch a fundraising and subscription campaign. We hope that at least five donors will join our Signature Club with a minimum \$1000 donation, and we hope that at least 100 of you will become new subscribers.

MORE HIGH-QUALITY ARTICLES

We decided to launch the new *La Scena* in our first national issue of the season, with 50,000 copies divided equally between separate English and French editions (double that of our usual bilingual edition of 25,000 copies). It also contains our 18th Guide to Higher Education. The subject of the French cover story, violinist Alexandre Da Costa, shares his thoughts on music education, while our English cover artist, mezzo-soprano Susan Platts, recounts her surprising path to success.

The new *La Scena* is part of our 2017–18 editorial plan to publish more high-quality content; our aim is to grow the number of pages by 15% to 20%. This November issue is right on course, offering a wide variety of themes. To celebrate Canada 150, we continue our series on great Canadian singers with a look at mezzo-sopranos. In addition to Platts, Pierre Chénier gives us his view of four of Canada's top mezzos, while new contributor Charles Geyer makes Cinderella magical with Julie Boulianne. We meet Eva Gauthier in part I of Nadia Turbide's historical essay. Choral music is represented by a fresh look at Handel's *Messiah* and performances of Bach's Christmas music.

Music is also about sound and listening. This issue contains our first annual special on Audio, with no fewer than nine articles, discussing the technology and the industry.



The *La SCENA Arts Magazine* returns in the French edition with a 7-page special on Dance. We celebrate the 20th anniversary of Danse Danse and offer interviews with Ivan Cavallari — incoming artistic director of Les Grands Ballets — and Frédéric Gravel. We also look at dance education and visit the new Espace Danse in the Wilder building. A double-page spread on photographer Pierre Dury rounds out our Arts coverage.

Our regular features — music coverage, CD reviews, Jazz column, Regional Calendar, concerts picks, along with our recently introduced Concert Reviews — are now in sparkling colour.

More content means more new contributors and collaborations, and this issue begins a partnership with Jenna Simeonov of the *Schm-opera* blog. As well, our French edition includes the 2017 edition of *Entracte*, the revue of the Guilde des musiciens et musiciennes du Québec.

Our magazine is your magazine

From the very beginning the *La Scena* team was driven by insatiable curiosity, and this is still true today. In an era of instant information from the Internet, we still feel the need for curated content, which you will find in abundance in our print magazine. Further, all of our content is available on our website, translated into both official languages for our paid subscribers, making *La Scena* unique among the independent publications that serve Canadians from coast to coast.

Our website mySCENA.org continues our 21-year tradition of offering news and an event calendar in both languages, and our Facebook page is regularly updated with the latest news and video picks. In January next year we will introduce further tools to enhance mySCENA.org.

Above all, our magazine, *La Scena*, is your magazine. It was created to serve you, our readers, to inform and to educate and to promote music and the arts. Let us know how you like the new format and content; give us your suggestions and requests for future features. As always we welcome new collaborators and volunteers: writers, translators, editors, subscribers, donors and advertisers. Our doors are open.

WAH KEUNG CHAN,
Founding Editor

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PRIZES AND AWARDS

New York's Concert Artists Guild has just announced the winners of its annual Victor Elmaleh Competition. The Argus String Quartet shared top honours at this year's 67th edition, sharing first prize with pianist Dominic Chieli, with violinist Yoojin Jang finishing second. All awardees earn a right to join the CAG's artist roster, including an exclusive two-year management contract. These performers will make their Carnegie Hall debuts during the 2018–19 concert season on the CAG Presents concert series. The Argus Quartet has been offered tenure as the string quartet in residence at the Juilliard School of Music for the fall semester. A Naxos recording artist, pianist Chieli is based in Los Angeles where he studies at the Colburn Conservatory.



PHOTO: DANIEL DENINO

Canadian mezzo Emily D'Angelo picked up second prize recently at the 30th edition of the Neue Stimmen voice competition in Gütersloh, Germany. Top honours went to the 24-year-old Bulgarian mezzo-soprano Svetlina Stoyanova earned, while bass Cho ChanHee

from South Korea finished first among male vocalists. Cash prizes of €15,000 were awarded to each winner, with second and third prizes receiving €10,000 and €5,000 respectively. Presided over by the prestigious Bertelsmann Foundation, this competition is now recognized worldwide as one of the prime talent search competitions in the field of opera singing.



ALCÉE CHRISS

Dallas native Alcée Chriss III was a double winner at the 2017 Canadian International Organ Competition, held last month in Montreal. A third-year doctoral student at McGill University, this 25-year-old American won first place in a field of six finalists as well as the

Gérard-Coulombe Bach prize, which earns him a performance opportunity at the forthcoming Montreal Bach Festival in the spring

of 2018. Beyond the monetary awards of \$25,000 and \$5,000 respectively, the musician will also benefit from a three-year artist management contract and another for the production and distribution of a CD. A keyboard virtuoso, adept at both the harpsichord and jazz piano, Chriss previously earned top honours at two similar competitions in his home country. Now with three wins in his pocket, he claims to be finished for good with competitions.

The iconic jazz pianist Chick Corea, 75, and the versatile drummer Steve Gadd, 72, have been granted honorary doctorates by the Eastman School of Music. On October 13, both musicians were bestowed this honour during a ceremony which also included a performance by these long-time associates, now in the midst of a year-long world tour. Corea's career spans more than five decades, including his legendary association with Miles Davis. He has fronted a host of other groups, of which his mid-1970's band Return to Forever was one of the most celebrated of the jazz fusion groups. Celebrated worldwide, he has been nominated 63 times for Grammy Awards and has netted 22 of them, a remarkable accomplishment to say the least. Known for his work in both acoustic and electric jazz, he has also crossed over into funk music and even classical, in which he has composed both a piano concerto and a string quartet. Steve Gadd is both a native of Rochester, home to the Eastman School, and an alumnus of this institution. He has lent his talent to a host of headliners in the popular music field, including Paul Simon, the Bee Gees and James Taylor. According to the pianist: "Every drummer wants to play like Gadd because he plays perfectly ...

He has brought orchestral and compositional thinking to the drum kit while at the same time having a great imagination and an ability to swing."

A DEMOTION, A PROMOTION

On the heels of the recent Weinstein scandal in Hollywood, yet another case of sexual harassment now rocks the entertainment world, this one in Montreal. Gilbert Rozon, founder and director of the city's Just for Laughs Festival, a.k.a. Juste pour rire, has nothing to laugh about anymore. Two Quebec actresses have accused him publicly of grabbing them several years ago, adding more fuel to the current #MeToo campaign on social media. The ensuing outcry has forced Rozon to resign as

director of the event he founded, including the selling of his shares. Moreover, he has stepped down from the city's 375th anniversary celebration committee, over which he had presided. These revelations have brought condemnation from all quarters of the community and embarrassment to current mayor Denis Coderre, endorsed by Rozon for re-election on November 5. News has travelled quickly since, with reports appearing both south of the border and in Europe. In France, Rozon had been a long standing jury member of a talent search show, and his actions have forced him to quit. Rozon, 63, has expressed his deep regret while offering apologies to all concerned parties. But as one says, the higher they rise, the harder they fall.

On an upbeat note, the Canadian Opera Company in Toronto has extended the contract of its current General Director Alexander Neef until the 2026–2027 season. First hired in this position ten years ago, Mr. Neef has achieved,



CHICK COREA

according to Mrs. Colleen Sexsmith, chair of the COC's board, "visionary artistic leadership [that] has significantly advanced our company's international profile and reputation, attracting the world's best artists for significant role debuts and performances as well as creating new productions of critically important works and collaborating with industry-leading organizations." By

the same token, the COC also reports a surplus for its previous season, slightly exceeding its budget of \$43 million. Of that amount, no less than thirteen million dollars were raised by fundraising campaigns.

ERRATA

Due to a production error in the October issue, Denis Robert was not clearly identified as the author of the Magda Olivero article. We apologize.

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SUSAN PLATTS

MAHLER, MENTORS AND MUSIC EDUCATION

by GREGORY FINNEY

British-born Canadian mezzo Susan Platts has been delighting audiences around the world with her expertise in art song; her first solo album of songs by Robert Schumann, Clara Schumann and Johannes Brahms earned her critical acclaim. Known for her Mahler interpretations, she's been featured on recordings singing

both the full and concert versions of *Das Lied von der Erde* and *Lieder eines fahrenden Gesellen*. She's sung Mahler with symphonies from San Diego to Baltimore, Toronto to Santa Barbara, and Philharmonics from Boston to New Mexico, to Calgary and Krakow as well as Orchestre Métropolitain, Canadian Opera Company Orchestra, and Germany's Staatskapelle Halle. And that's just the tip of the iceberg; Platts is also becoming more active in the opera world, having performed everything from *Dido and Aeneas* to *Nixon in China* while hitting Wagner, Britten, Bellini, Bernstein and Gluck along the way. The National Post called her "the next Maureen Forrester" and she's received rave reviews from publications like *The New York Times*, *Washington Post*, and *Toronto Star*.

It took a few tries to get the best connection for our interview. I was calling Susan from Montreal and she was at her home in Chicago after singing two performances with the Toronto Symphony Orchestra under Peter Oundjian the previous Thursday and Friday. Truth be known, I hadn't ever met Platts in person. I had just heard her premiere Howard Shore's new song cycle, *L'Aube*; it was a great night of music making. Platts sang with her distinctively rich, dark, soulful tone. She performed with a poise and reverence that drew you in from the moment she stepped to her music. Her expertise in art song was evident as she communicated every nuance of the text, all while seeming to relish the actual production and pronunciation of the words. The Shore piece was a big sing and it gave

Platts a perfect vehicle to show off her wide array of dynamics and colours. Her chest voice rang effortlessly through Roy Thomson Hall, and her high register was just as warm and dazzling as her low register. Her connection to the audience was palpable. During the Mahler, we were treated to a warm, inviting performance. The finale, *Der Abschied*, was a definite highlight. This was an evening of music presented by an artist who knows her craft.

"A Tribute to Maureen Forrester" had two performances at Toronto's Roy Thomson Hall, hosted by Canadian superstar tenor Ben Heppner, and was a touching celebration of the life and career of one of Canada's true musical legends. The evening featured two things that were dear to Forrester's heart — original Canadian compositions and Mahler's *Das Lied von der Erde*. Forrester was chair of the Canada Council for the Arts from 1983 to 1988 and during her tenure was a champion for the creation of new Canadian works. The show featured clips of Maureen giving interviews while on tour and heart-warming accounts of her humour, grace, intelligence, and talent. It was humbling to see how much Forrester accomplished in her lifetime. From her beginnings in Montreal through a career that spanned decades and fostered a great growth in Canadian music, it was no wonder she had been inducted into the Canadian Music Hall of Fame — a rare feat for a classical musician, as Heppner noted.

"How were you connected to Maureen?" I asked, curious to hear as many anecdotes I could about the legend. "I think I met her first through Neil Crory," Platts began, "We had a few sessions together and we've had tea a few times." Platts reminisced about Maureen's generosity and kindness. They worked together on Mahler, one of Forrester's specialties. The contralto had become a friend and dear colleague of conductor Bruno Walter, Mahler's own protégé. Platts recalls having tea with Maureen and hearing a recording of Forrester singing the *Rückert-*



MICHAEL SCHÄDE, SUSAN PLATTS, PETER OUNJIAN, TORONTO SYMPHONY, OCT. 19, 2017. PHOTO: JAG GUNDU

Lieder. “I remember sitting with her. She couldn’t remember the names of all the people she worked with [on the recording] but she remembered every word. I watched her sing along with so much emotion. It was special.”

How did *L’Aube* come about? “I’m not sure if it was the Maureen Forrester tribute that came first or the commission, but it was a perfect fit.” The TSO had discussed Platts’ return to their stage and performing a program of Mahler and perhaps premiering a new work. The piece was commissioned by the TSO to be composed by the award-winning composer, Canada’s own Howard Shore. “I think there were a few other singers in the running,” Platts said. “I was told that Mr. Shore wanted to chat, so we had a phone call ... at the end he said, ‘I look forward to collaborating with you’ so I thought, Well, I guess I’m doing this then!”

Platts met with Shore several times to sing through the piece. She got to know him and his wife quite well over a working trip to New York. “We were out to dinner and he was telling all these great stories from SNL.” (Shore had been the music director for Saturday Night Live, 1975–1980). “He was a delight,” she said in a way that you could hear her smile. Working with him was “a perfect fit,” Platts gushed, “My input was welcomed and I felt he really understood my voice.”

L’Aube (“Dawn”) draws its libretto from poet Elizabeth Cotten, a frequent collaborator with Shore. “I just find the piece so accessible,” Platts says. “It’s such a gentle, touching reflection on the earth and our relationship with it, without mentioning exact, specific things.” The subject matter of the poems marries perfectly with the texts from Mahler’s *Das Lied von der Erde*. “He was just so happy to hear his music performed,” Platts says of her first sing-through for Shore. “He’s

receiving the Order of Canada ... He’s going to try to stick around for the Ottawa performance.” The program is due to be repeated with the Ottawa Symphony Orchestra on Monday, November 20 at the National Arts Centre. “It’s a big sing, but if I can speak this soon after doing it twice, I’m excited to perform it again in Ottawa,” she chuckled.

The night was a tour-de-force that covered a huge expanse both dynamically and melodically. “You just have to let go and sing the music, you have to trust your technique. Especially with a piece like *Der Abschied* — the final movement of the Mahler — “you can’t let worrying about your technique get in the way. That’s why we study.”

Speaking of studying, I asked her about her musical education and background. “Well, that’s interesting. Here’s the thing, after High School, I didn’t have any official training or certification.”

Platts got her start in her grade eleven year in Victoria, BC, singing in the choir. She could not read music and there weren’t any musicians in the family, so as a kid musical education wasn’t a priority. However, she was told that she should consider private lessons because she did have a beautiful voice. “I never thought, at any point, that this is what I was going to do,” Platts confessed. As a teen she

loved drawing and painting and planned on going into graphic design. However, something clicked during her singing lessons, and the idea of attending the Victoria Conservatory popped up.

“I could do a two-year program,” she said, “with the option of continuing on at the University of Victoria and obtaining a degree.” However, prior to starting, her voice teacher, Alexandra Browning-Moore, resigned her position at the Conservatory. “I had two options: I could continue and go on to the Conservatory and get a new voice teacher, or I could stay with her and study privately. Since I was so new to this and since I was making such good progress, I decided to stay with her.” She talks about how great and supportive her parents were every step along the way. “They trusted me and knew I was a good worker. They said ‘If this is what you want to put your energy into, we’re behind you.’” The comfort of knowing she had such support allowed Platts to pursue a training regimen outside the norm.

She continued taking private lessons, studying music theory, piano, and history, all while focusing on her singing. “I was very disciplined and a good worker, so



my modified path really worked for me.” She did agree that self-discipline was the major factor in her success with such an approach. Eventually, after singing in a concert about a year later, one of the audience members with connections to Jessye Norman told Platts about the new Mentor and Protégé Arts Initiative. Platts submitted and before she knew it, out of 26 international competitors she had been selected as one of four singers chosen to sing for Norman. Afterwards, each had a one-on-one with the legend, and finally, Norman chose Platts. “I was chosen in 2004,” Platts remembers, “and we still have a great relationship today. We still get together for coachings or just go to lunch or dinner and catch up.” Subsequently, through lots of hard work and dedication, Platts went on to forge a career that spans the globe and boasts an impressive repertoire.

The Rolex Mentor and Protégé Arts Initiative support provided Platts with the opportunity to commission a new work for mezzo-soprano and orchestra. The piece was titled “Under the Watchful Sky” with libretto taken from the ancient Chinese texts of the *Shi Jing* (Book of Songs). The piece was composed by Canadian Marjan Mozetich and premiered in 2010 by the Quebec Symphony under Yoav Talmi. Naturally, along with this and her expertise in Mahler, she was a perfect fit for a tribute to a singer who championed both during her illustrious career. “It just made sense, you know?” Platts added as we continued talking about Maureen’s passion for new music. “I think she would have really liked the program.”

Platts has continued private studies with Norman and her coach Alan Darling in Chicago while maintaining her career, noting how singers are always studying something. “You never stop, you know? You’re always reading or studying.”

“I must be doing something right,” she laughed, “if I’m still doing it 24 years later [at forty-four].” That’s putting it mildly. Looking at her upcoming schedule, she shows no sign of slowing down. **LSM**

Upcoming: Platts will sing Elgar’s *Dream of Gerontius* with the Vancouver Symphony Orchestra (November 4 & 6); she will repeat *A Tribute to Maureen Forrester* with the Ottawa Symphony Orchestra (November 20); *Messiah* at the National Arts Centre (December 22); and with the Colorado Springs Philharmonic, Bernstein’s *Jeremiah* and Mahler’s *Lieder eines fahrenden Gesellen* (January 27 & 28).

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THE JOURNEY TO ONESELF

By ALEXANDRE DA COSTA

Throughout my childhood, I was only aware of two areas of interest: art and education. I saw my mother teaching the piano and painting, while my father worked in theatre. So I never really wondered what I wanted to do as a grown-up! At age five, I said I wanted to become an “international soloist”, rather complex terms for a young child, but which led to my meeting with Yehudi Menuhin. Indeed, I well remember meeting this extraordinary man during his 1983 visit to Montreal. My mother and I wanted to attend his concert at Salle Claude-Champagne and, upon arrival at the venue, we came across none other than Maestro Menuhin himself, getting ready to go on stage. In all youthful innocence I told him that he was my idol and that I listened religiously to all his documentary children’s tapes. I remember that he smiled, told me a few words that I cannot remember, and ruffled my hair in a paternal way. Today I can say that this moment marked the beginning of my musical and artistic quest.

Teaching is at the heart of musical learning from the very beginning of the process. To nurture serious ambitions in classical music, one must start learning and working with an instrument very early, but it is difficult to find a good teacher who adapts well to children. It is an art to be able to inspire children of five or six and convince them that they must practise seriously every day. Of course parents have to help, but if the child doesn’t want to practise and shows no enthusiasm, it is a waste of time. I was lucky to have very good teachers during my childhood. These teachers gave me the willpower I needed to improve quickly and the rigour to fulfil my ambitions.

Even before going to university, most young musicians have already had more than a decade of individual instruction from top-level teachers who shared their expertise. (It is a very special learning system that differs completely from the traditional and general system, where one imagines classes of more than thirty students receiving information and making requests of a single teacher). In music, the privileged relationship with a great teacher

is almost parental, since the teacher becomes more than just a tool for transmitting information: they are confidant, mentor, idol, a great source of inspiration, and sometimes even a rival or opponent. Music students are therefore quite mature when they come to graduate school.

My career was a little different from that of my colleagues, since I had already obtained a bachelor’s degree in piano and a master’s degree in violin before the age of 18. I had the chance to burn through a few steps of my education, thanks to several of my teachers who helped me save a few years in elementary school. I finished high school at the age of fifteen and used my three years in the university system to attend two different institutions in two different but complementary programs (piano and violin) and thus obtain my degrees almost simultaneously. This background was accompanied by some less positive repercussions, since I felt the tension at university created by my young age. I was not able to get as close to my teachers as I would have liked, which had an impact on my academic career.

Indeed, one should never underestimate the value of student-faculty contacts and what these relationships can bring later in life. For example, a good student who has forged relationships with their professors will have a better chance of associating with this institution in the future, and similarly of benefiting from the recommendations of these same teachers once in the professional environment outside the university. If I have any essential advice to give to new students, it would be to choose the right institution and to view each course, each relationship with the faculty, and each performance as a professional opportunity that may have an impact on one’s future career.

For a student, the location of the university is of paramount importance, since the links that are formed during these few years of higher education are often more valuable than one may expect. If, for example, a student from France comes to live in Quebec for their bachelor’s degree, they are more likely to settle there after graduating. For me, that’s what happened. I left for Europe after graduation, intending to study for a few years with Zakhar

Bron, whom I considered the best teacher in the world for aspiring soloists. (The list of his students includes Maxim Vengerov, Vadim Repin, and countless concertmasters of the most prestigious orchestras, including those of Berlin, London and Vienna). After my studies with Bron, I stayed in Europe for more than a decade. It was just too difficult to leave a place where I felt free and accomplished, surrounded by beauty and history.

Teaching has always been at the centre of my professional and personal life. At twelve, I already had young students. In my early twenties I had many commitments as a guest soloist and was often invited to give masterclasses in the same cities as my concerts. I gave a great many public lessons in dozens of countries and it was an excellent training. Because when you teach privately, there is no tension other than the one you want to keep between the student and yourself. When teaching a student in front of hundreds of people, it is necessary to get an idea quickly of the psychology of the student. I do this not only to offer the audience an interesting lesson but also to inspire more deeply the pupil who is playing, whether they are at an advanced level or not.

This series of public lessons taught me to react at lightning speed, to draw on my knowledge, and to transmit it in a serious and positive way. I would like to emphasize the word “positive”, because to teach music, we must all understand that students have to overcome challenges that are not necessarily related to instrumental technique or musicality. Often there are psychological challenges, connected with all sorts of complexities and fears, including that of playing in front of an audience.

To motivate students, various techniques have been applied by great masters for nearly a hundred years. For the violin, the most effective — but also the most brutal — was that of the Soviet school. Indeed, the USSR bloc housed an army of great and fantastic musicians, all motivated by the artificial desire to stand out in the communist system in order to access the benefits reserved for the best of their respective circles. Like Olympic athletes, instrumentalists began to see the art of playing at a very high level as a way to a better life. For the teacher, everything seemed permissible,



PHOTO : LAURENCE LABAT

since teachers and students who were successful in representing their country by winning awards and medals in international competitions were rewarded upon their return. Teaching techniques that had more to do with psychological control, brainwashing, and military training were applied to countless musicians, many of whom nonetheless went on to make history.

My master Bron told us many horror stories, including the disturbing methods of preparation for international competitions. Apparently teachers' committees woke up gifted students in the middle of the night and demanded that they play long and difficult programs on the spot, so that they would become reflex machines and performance beasts who would not be affected by stress and the unexpected. It can be said that this regimen was effective after a number of years, since from this system were born wonderful artists. What we cannot fully measure is the harm that these techniques of pseudo-teaching left behind. A true musician must be inspired, not forced. Art and beauty are born out of necessity, yes, but also out of wonder, a sincere desire to share, and hard work and ambition. It is a clever mix that the teacher must provide in order for the student to aspire to take the right path.

My student experience was born of a mélange of different scenarios and techniques. I started at the Conservatoire du Québec, where I was able to train at a high level as a complete musician. Thanks to this system, which included the preparatory years, I was able very early to become a musical "scholar". I remember, for example, passing sight-reading exams at age twelve by singing in five different keys, G, F, C, etc. (In comparison, I think the violin students I meet today would probably not be able to read notes except in the G clef — used for violin scores — since few of these students receive any pre-university musical training apart from playing their instrument).

In Europe I studied under the Soviet system with my master Zakhar Bron. I was near to him for four years and literally became one of his close apostles. We were a small group of

ambitious violinists who followed him everywhere. We did not mind hitchhiking, sleeping in train stations, or waiting all day for the master to give us a few minutes of attention and lessons, all in the hope of becoming "great" violinists. And our master knew how to play with our minds! I will always remember how he summoned us to his studio early in the morning to give us an approximate lesson schedule, often offering us late-night time slots. He presumed that we would lock ourselves up all day in a rehearsal room. If he found us out of our studio at certain times of the day, he would simply cancel the lesson altogether and say that if we had time to sunbathe or chitchat, then we did not need his valuable teaching! In short, total and excessive psychological control. I must say, however, that it worked well for me. At the end of my studies with Bron I was trained, "drilled" as they say in the army. I could handle stress without any problem, stay cool in extreme situations, and cope with the intimidating techniques of certain conductors.

After Bron, I left for Vienna where I obtained a graduate degree. That's when my real life as a musician began. In this city no control technique is required, since the city itself gives musicians a unique perspective. In Vienna we find all levels of music, from the best to the worst. Depending on our preparation and seriousness, we reach one level or another and we integrate into the music community or we don't. It's simply the law of the jungle: only the strongest survive. When I arrived in Vienna, I thought I knew everything I needed to know in music and that I could play anything at the highest level — but I had never been so wrong! I knew how to play the violin and could move my fingers faster than lightning, but was I a true, intelligent, educated musician? No. I needed now to become a real scholar, to be thirsty, to find the deep meanings of music.

In Vienna I met amazing teachers, violinists, conductors and other musicians. I learned so much by rubbing shoulders, exchanging ideas, and playing for them. Later I became aware of the incredible value of their respectful and inspiring teaching. I will always

remember my lessons with Rainer Honeck, Concertmaster of the Vienna Philharmonic Orchestra, Gerhard Schulz, member of the Alban Berg Quartet, and Johannes Wildner, renowned conductor and former member of the Vienna Philharmonic Orchestra. These artists never imposed a musical choice on me, never pointed out to me my ignorance, but instead raised crucial questions that made me want to learn and perfect my musical education. I must also mention that, incredibly, none of these musicians ever demanded financial compensation for the countless hours of lessons they gave me in private, as I was not attached to any institution. In short, these musicians gave their precious time simply to help a young musician who seemed motivated. These are gifts that shaped my youth, and today as an educator I try to give back and donate my time as often as possible, to help passionate students who demonstrate a healthy and enlightened ambition.

It is this background, and more, that today dictates my behaviour as a teacher and mentor. I want — like all my colleagues, I'm sure — to combine the best of all my former teachers, even being the ultimate version of what I would have liked to find in the ultimate master. I have worked as an educator in the higher education system for over a decade and have learned much, especially from those experiences that have changed me and made me realize the real needs of today's students. Indeed, today's reality is not that of the Cold War years, or the golden age of record labels and large agencies, or orchestras regularly subsidized by governments. Today, young graduates face a more diverse, complex and competitive world where money is scarce. In short, it is a world very different from that of my teachers and surely different from mine. We must keep in mind the reality of the modern music industry.

The world of music has also changed partly because of globalization. Thirty years ago, taking the Vienna Philharmonic as an example, it was normal to think that a certain Viennese professor could open a major door into this

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ALEXANDRE DA COSTA

VIOLINIST ON A MISSION

By WAH KEUNG CHAN

PHOTO : CARLOS GUERRA

Canadian violinist Alexandre Da Costa is a man on a mission. Soloist, educator and artistic director, Da Costa is shouldering his new Strad to reach the general public with his “Stradivarius at the Opera” project, the first of several new initiatives. He’s already added to his résumé a prestigious TED Talk in Australia, where he teaches six months of the year.

LSM: What do you value the most?

My family is now the absolute center of my life. Of course, becoming a father changes life and my three-and-a-half-year old makes me realize the essence of it. I also believe that my music playing has completely changed since his birth and that I finally understand what music should mean.

LSM: How do you adapt the logistics of family with your concert and teaching ?

Definitely, the structure of my life right now is rather complicated. Indeed, I spend three months in Canada followed by three months in Australia and so on. I spend the summer in Quebec mainly for my festival (Festival International Hautes-Laurentides) and the end of autumn and early winter on tour both in Quebec and abroad, and the rest of the time in Asia and in Australia. I try to be with my wife and son as much as possible, especially during teaching periods in Australia, but I still have to spend a few weeks alone on the road. We manage to find some stability.

LSM: What is particular about Australia from a personal point of view?

Australia is a big country, and by big, I mean very serious and well organized. The system is generally very similar to Canada, but there is also the British side that can be found in everything. Indeed, Perth is a city extremely

influenced by the United Kingdom and there are innumerable common points between the two countries, both in terms of customs and morals and in everyday life. I am personally very much relaxed in Australia since it is quite the opposite of Spain, my previous adoptive country. In Australia, politeness, calm and rectitude are the most appreciated qualities, and they open doors. My son attends pre-kindergarten and he is learning all of this already. In fact, he speaks English with an Australian accent and French with a Québécois accent. It is very funny!

LSM: What surprised you in Australia?

Actually, when I came the first time, I was expecting to arrive in a part of the world where everything was adventure and safari. I was expecting to see Crocodile Dundee with his hat and boots! But on the contrary, I found a very civilized and urban place, very modern and very advanced at the same time.

LSM: What are the projects that are driving you in the next months?

From December 2017, my tour “Stradivarius at the Opera” officially begins. It will be more than a regular tour of concerts. It’s actually a tour of shows. We will travel with an orchestra, a big technical team, stage equipment, costumes, in short, a “show” rarely done in classical, worthy of major productions of Pop and Rock!

In the coming weeks I will also be a guest of European and American orchestras, including the Vienna Symphony Orchestra and the Staatskapelle Halle, as well as the orchestras of Südwestfalen, Edmonton, Winnipeg, Colorado Springs and West Australia.

I cannot wait to go back to Vienna to work with the Wiener Symphoniker and Maestro Philippe Jordan. It will be a very special week, as I will play as a guest soloist for the launch of the

European version of the Stradivarius at the Opera album on the Sony Classical label, and as the Guest First Concertmaster for three concerts of the new year at the Wiener Konzerthaus.

A few days later in Germany I will record a CD dedicated to the Wagner family, including the concerto for violin and orchestra by Siegfried Wagner, son of the great Richard Wagner. I love this work and I hope to make a final version that can eventually become a reference in the field.

LSM: Your image seems to have changed in the last year: we see you more often playing classical music in non-traditional media. Tell us about this new direction.

Indeed, for more than a year I’ve worked with great people to develop my projects. I became an artist of Productions Jacques K. Primeau and L’Équipe Spectra. These two entities have incredible resources to help realize my artistic dreams. I have always wanted to share classical music with a wider audience and convince as many people as possible to be interested in -classical music, even if it is not part of their past or their immediate traditions. With “Stradivarius at the Opera” we are doing a whole hat trick. The show is multimedia, it’s really impressive to see what’s happening around the musicians on stage. The lighting, projections, staging, everything is thought of in a quarter turn and was designed by the firm Silent Partners, known for its design of shows for Justin Timberlake, Taylor Swift and other mega-stars.

LSM: Should we expect new albums in 2018 and 2019?

Absolutely. My relationship with the Sony Classical and Spectra Musique labels has just started, there are many future projects. Some will be recorded in a few months, and others will take a few more seasons, but there will be something

prestigious ensemble. There was a time when the members of an orchestral section were mostly from the same studio class and used the same style of musical playing. But today, young performers come from all over the world, are of widely different ages, and have diverse cultural backgrounds. An audition has become an extremely sharp competition of skill, for which some educational cultures prepare young people better than others. It is therefore to be hoped that the system in which we operate will become flexible enough to adapt to the current realities of the industry.

By good fortune I did my studies under two completely different systems, namely the European conservatory system focused mainly on mastery of the instrument and the Anglo-Saxon university system emphasizing general and specific knowledge and research. The best of both worlds probably lies between these two philosophical systems, and many institutions now offer different ways of amalgamating the two visions.

My experience as a student and educator prompted me to want to develop my own string program, and in collaboration with a university that wished to build a serious and solid department. I remember wanting to make the jump ten years ago, from a career totally focused on solo concerts to a professional life shared between teaching and solo activities. Having lived in Europe for fourteen years, I knew I was in love with that continent, but I also knew that my ambitions as an educator could not necessarily be fulfilled under the European system of administration, in countries such as France, Spain and even Germany. I needed to be able to access a freer Anglo-Saxon university environment, but one that would also encourage the uncompromising mastery of an instrument.

I searched for a relatively long time before realizing that one of the only places, and probably the best place, to develop my career as an educator — in a decision-making position where I could be a leader from the start — would be Australia. This country, although very distant from a geographical point of view, is extremely close to Canada in its philosophy and politics, and even close to Quebec in having two contrasting cultures, that of the “new world” and that of Europe. Indeed, Australia is a hybrid of the British and American models just as Quebecers are torn between emulating France and the US.

These are the main reasons why I chose to accept an offer in Perth, Australia, and take the position of Head of Strings at the Western Australian Academy for Performing Arts at Edith Cowan University. Here I found the place where I could develop a strong string department based on the high-level teaching that I had received, and this time in a modern and creative context. At WAAPA my students rub shoulders with ballet dancers, actors, musicians specializing in jazz, classical and electronic music, and sculptors and painters. In short, the campus is an island of creation where students all share and exchange their various visions. A



mini-Paris of our modern time, in a place where life is good and where geographical isolation rouses people to surpass themselves.

It is an ideal “terroir” on which to develop my project, achieve the right mix of teaching systems, and perfect the tools to achieve my ambitions. My relationship with WAAPA is also bidirectional: every day within this system pushes me to reinvent myself as a university faculty member. I’m not just a violin teacher; I’m also a colleague, a researcher, and one of the university masons. I am even a student myself, since I am pursuing doctoral studies (PhD), an endeavour that brings me to write about my vision.

It is somehow a complex intellectual process. Let it be known that I have always been reluctant about obtaining a doctoral degree while being an active musician. Being a performer and an academic somehow did not feel compatible. Indeed, I have met hundreds of highly educated conductors who speak half a dozen languages, easily discuss all facets of conducting, writing and music history: musicians whose careers and publications should have been widely recognized as the equivalent to a doctorate of some sort, but

whose focus was to attain true academia through performance alone.

The modern world, however, seems to want to measure everything for administrative purposes, which means placing art and artists in a matrix closer to science and engineering. I must admit that the encouragement to present ideas at conferences and talks, like the one I gave last year at TEDx, has allowed me to realize the usefulness of writing a thesis, be it for a master’s or a doctorate. This process could serve as an additional tool to sharpen my sense of communication and clarify my vision. We will see where this effort leads me, but for the moment I see only positive outcomes and the possibility of raising my level of expertise.

I will always try to offer to my students the most complete range of musical knowledge and information, and I will always continue to believe that the greatest form of music education goes beyond rules, guidance and parameters. Educators must share an artistic vision and passion as applied in real professional situations. True inspiration can change the lives of many young people who want to make music; it will be one of the main wellsprings of their achievement during their journey. Studying with an active teacher and performer, who leads a professional career as a high-level artist, is probably what most motivates the musicians of tomorrow.

Unlike other professions, music is not based only on the study of concrete formulas and ideas. We must also open our minds, understand the emotional states of the composers whose music we play, understand ourselves and reinvent ourselves constantly, and plunge into our deepest emotions in order to convey the essence within the music. Let us transcend our instruments, let us embrace music as an impulse for approaching more closely the meaning of life itself. **LSM**

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Juno Award winner Alexandre Da Costa is Head of Strings and Associate Professor at the Edith Cowan University (Western Australian Academy Of Performing Arts), Artistic Director of the Festival International Hautes-Laurentides and Artistic Director of Acacia Classics Productions. An acclaimed violin soloist, he records for both Sony Classical and Spectra Musique. He plays the “Deveault” Stradivarius of 1701, on loan from his friends Guy and Maryse Deveault.

for everyone. From “super purist” to atypical musical collaborations, everything will be there!

LSM: Does your marketing plan include appearance in non-traditional media?

Yes, we just recorded an amazing music video with a REMSTAR grant and I was able to choose my own director. I had heard an interview with Catherine Perrin and the director Carlos Guerra, and I found his career really interesting. I contacted him, he liked what I had to offer artistically, and we made the clip. Carlos is

considered an expert on Rap and R’n’B video clips, and he never thought of doing anything with classical music. He rose to the challenge in a great way, and the result is really refreshing. This is the kind of clip that we like to see and see again and that makes us smile!

LSM: You are now playing on a Stradivarius 1701, tell us about this loan.

I was lucky to receive a great gift a few months ago: friends have graciously agreed to buy one of the most beautiful violins on the planet and to

lend it to me over a 10-year period. It’s really wonderful to know that I have a decade to evolve with the same instrument and that it will mark a part of my life as an artist, probably the most important part. To know that this loan is a gesture coming from friends is also very special. My wife and I have a very close friendship relationship with the owners, Guy and Maryse [Deveault], and we feel a strong enthusiasm around our projects and ambitions. **LSM**

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www.alexandredacosta.com

FAMOUS CANADIAN MEZZOS & CONTRALTOS

by PIERRE CHÉNIER

We cannot speak of our mezzo-sopranos and contraltos without starting with **Maureen Forrester**, considered to be one of the 20th century's greatest contraltos. Born in 1930 in Montreal and deceased in 2010 in Toronto, she starred on the world's most famous stages. She was well known to the Canadian public, since there was once a time when our national radio and television paid attention to our classical



PHOTO: AP

artists. As the story goes, she first met Bruno Walter in 1956, launching between the lyrical artist and the conductor one of the century's most famous relationships. Maureen Forrester's voice was a rare phenomenon, a contralto with a rich tone, a powerfully rich middle register, and a vibrato that always demanded control to keep the voice harmonious and expressive throughout its range. An outstanding example of her voice and sensitivity is her 1970 live performance of Mahler's *Das Lied von der Erde* with tenor Jon Vickers, conducted by William Steinberg. (It's available on YouTube). She sings with an unmatched power and majesty while paying great attention to the text.

Forrester had the deep voice and grandeur of the contralto, a voice that seems to come from the earth, yet can give itself over to humour and high dramatics, as in her rendition of the countess in Tchaikovsky's *Queen of Spades*. She was a celebrated performer of Bach, Handel, Brahms, Mahler and several others, and she sang the works of such contemporary Canadian composers as Oskar Morawetz and Srul Irving Glick.

The career of **Marie-Nicole Lemieux**, born 1975 in Dolbeau-Mistassini in the Lac-Saint-Jean region, has continued to evolve. The catalyst for her international career was her first prize at the 2000 Queen Elisabeth Competition for international music in Belgium, doubled by the Special Lied Prize. Since then, she has appeared on many of the world's great opera stages and famous concert halls. From a contralto voice, especially in baroque music, her voice has evolved, becoming almost mezzo. It is notably quite comfortable in French music, both melodies and operas.



PHOTO: DENIS-ROUVE

created by phrasing and attention to dynamic nuances. Her "letter scene" from Massenet's *Werther* is noble and dramatic; everything is nuanced with no sharpness.

Lemieux's career is rising as she is offered more and more roles, particularly the great Verdi roles such as Azucena in *Il Trovatore* and Ulrica in *A Masked Ball*, both of which draw on her deep notes and require a strong dramatic presence.

Judith Forst, born 1943 in New Westminster, British Columbia, is of a special type of opera singer — the Italian lyrical bel canto mezzo-soprano who prefers to sing coloratura from the first half of the 19th century. Of



PHOTO: D'ARISIE

course she has sung many other types of music, from Bizet and Verdi to Poulenc and Janáček. She even sang Elvira in Mozart's *Don Giovanni*, a soprano role, which showed her ease in the high range and in high dramatic passages.

Forst's most memorable performance was at the Metropolitan Opera. It was enhanced by her relationship with the great soprano Joan Sutherland, of which we have a memory on film of Donizetti's *Anna Bolena*. Indeed, it was her success at the Metropolitan Opera's National Council Auditions in 1968 that launched her career in that opera house.

She has specialized in the type of Italian bel canto, from Rossini to Donizetti, that demands a very wide range from a mezzo. She has had to manage both its long melodic and melancholic phrases, in which the voice is stark, and the coloratura vocalizations that are

quick and clipped and require full expression. It is customary in bel canto to reveal the tension in a dramatic situation by vocal acrobatics. Forst mastered this technique of dramatic expression early on, not an easy feat in the mezzo-soprano range.

My fourth choice is **Catherine Robbin**, born 1950 in Toronto, a mezzo-soprano whose name and art are linked to performances of baroque music on period instruments, which



reached a peak during the 1970s. It was not only a matter of being able to handle the instruments, but also one of aesthetics and personalities. Performers had to be capable of giving over their musicality to performances that encouraged rhythmic liveliness, short

tones with little vibrato in strings, and controlled vibrato voices.

Robbin gave her voice to this genre. She is famous for her collaboration with such eminent orchestra conductors as John Eliot Gardiner, Christopher Hogwood and Trevor Pinnock. She sang the deep female voice in Gardiner's recording of Handel's *Messiah*, considered to be the epitome of early music performance of this great work. Her voice has such resonance that she has also sung 19th and 20th century music with success, notably in her remarkable performances of Berlioz, as well as recordings of Brahms and Elgar.

As critics have long appreciated, Robbin's voice conveys intimacy and delicacy of style. She sings with a warm tone and a lovely evenness across her wide range. She does not emphasize chest voice in low passages nor does she prolong the melodic line. Thus it is the elegance of her phrasing which brings about emotion, rendered in complete partnership with the orchestra. There is less the sense of a great soloist with an orchestral background than a symbiosis of voice and instrument.

TRANSLATED BY KARINE POZNANSKI

JULIE BOULIANNE

A HOMECOMING FOR CINDERELLA

by CHARLES GEYER



Born at Lac-Saint-Jean in northern Quebec, mezzo-soprano Julie Boulianne has forged an acclaimed international opera career. This month she returns to her operatic “home”, Opéra de Montréal, for her first Quebec performances of a favourite role — the lead in Rossini’s Cinderella opera, *La Cenerentola*. Interviewed on the eve of the production’s first rehearsal, Boulianne is palpably buoyed by anticipation.

“It’s very exciting,” she says. “It’s a role I’ve loved, and finally I get to do it at home. I think of it as a big gift.”

The excitement also carries certain responsibilities. In February, Boulianne received an Opus Prize, making her an official “ambassador” of Quebec musical culture — an obligation she takes seriously. “Quebec has extraordinary people doing extraordinary things in music,” she says. “It’s important to let that be known, and encourage these artists to shine everywhere.”

Much as Boulianne has shone, receiving worldwide plaudits in repertory by Mozart and Rossini, as well as contemporary work. “I just finished a production of *Pinocchio* by Philippe Boesmans,” she says. “A world premiere, and a big success. I was a drunk cabaret singer in the first part, and a little boy — the ‘Bad Student’ — in the second part.” It may seem a stretch for an artist known for discipline, hard work and erudition.

“It was fun!” Boulianne says. “I love doing ‘mean’ characters. I think they’re more interesting, with more complicated minds.”

Which brings back the subject of *Cenerentola*, in particular the prospective pitfalls of the lead character in an opera subtitled “Goodness Triumphant.”

“Well, all the characters are funny,” Boulianne says, “and I think Cenerentola has the potential to be funny, too. I love making her a little clumsy, a little maladroit.”

Belying any clumsiness, however, the role also features some of the most devilishly demanding and relentless coloratura in the literature. How does Boulianne approach that?

“If you don’t give a *meaning* to a coloratura passage,” Boulianne explains, “it just becomes boring. Look at the duets between Prince Ramiro and Cenerentola. The two are very attracted to each other, but they’re each very shy. So there are flights — *élans* — as the voice goes high in excitement, then comes back down, too shy to follow through. You have to find those contrasts.”

Boulianne goes on to explicate the role’s macroscopic structure. “Rossini gave the role a special shape. In the ensembles, everyone around Cenerentola is screaming. Nobody cares what she is saying. That’s how the music is written. But when she really decides to fight — when she wants to go to the ball — the music is ‘shinier.’ If you follow the musical path, the whole arc, you see an emancipation of the character. She deploys her wings, until at the end she’s completely free.”

Another challenging dramatic crux comes with the eleventh-hour forgiveness that Cenerentola metes out to her stepfather and stepsisters, who have abused her for years. How does the artist make sense of such seemingly superhuman charity?

“Well, to me it makes complete sense,” Boulianne offers. “I don’t think she does it for them. She does it for herself. Forgiveness is the most powerful thing, the only thing that will make you really happy. It may be a little bit *égoïste* — selfish — but there’s a point in life when you have to let go. Forgiveness is what makes her free.”

Boulianne has had occasion to play another operatic version of the Cinderella story, Massenet’s *Cendrillon*, and is asked to compare the experiences.

“The Massenet,” she says, “is a different journey, a different universe. It’s definitely more romantic and more dramatic. At one point, she wants to commit suicide! There’s less place in the Massenet for fun. The funny parts really belong to the stepmother and sisters.”

Still, Boulianne — a highly adaptive and imaginative artist — has explored a range of

dramaturgic approaches to Rossini’s opera, including those verging on the tragic.

“I did a version where Cenerentola dies,” Boulianne recalls. “The whole final aria was about her death. That was in Limoges.”

Is it fair, then, to assume that with first rehearsal pending, Boulianne isn’t yet sure which direction maestro José Miguel Pérez-Sierra and director Joan Font may ask her to take the role this time?

“Absolutely,” Boulianne concedes, then adds, with a twinkle, “but I have, as we say in French, *plusieurs cordes à mon arc* — many strings to my bow. I come with a lot of ideas.”

Boulianne’s intellectual precocity, analytic skills, and willingness to experiment are illuminated by the discovery that she pursued science in college before committing to a career in music. “I have a strong belief that music and science are really close,” she says. “Two things that require a lot of focus, concentration. If you’re going to play a concerto, you need to be focused. It’s the same with science: you need to concentrate and be in the moment.”

Opéra de Montréal artistic director Michel Beaulac has said the upcoming production boasts “an ideal cast.” Boulianne agrees. “It’s a very high-level cast! I’m very happy.” Then, with recourse to a bit of scientific argot, she remarks that “I’ve done *Cenerentola* with [tenor] Juan José de León before, so we already have the chemistry.”

For Boulianne, one poignancy shades the joy of this *Cenerentola*. “My schedule for the next year is much more romantic French repertoire — *Werther* and *Les contes d’Hoffmann* and *La damnation de Faust*. So this is not only a homecoming, it may also be the last time I do this role.”

She pauses, then continues zestfully: “So I’m looking forward to tomorrow’s first rehearsal. I’m going to try to enjoy every moment!” **LSM**

La Cenerentola will be performed at Opéra de Montréal. November 11, 14, 16 and 18, 7:30 pm. www.operademontreal.com

ÉVA GAUTHIER (1885-1958)

PIONEER OF 20TH CENTURY MUSIC (PART I)

NADIA TURBIDE



If I look back on what they now call “the roaring Twenties”, it is like looking at a rich tapestry of almost blind-ing color. So much happened in those years which were marked by abundant prosperity in America and a cultural liveliness which was breath-taking. Music of our time all of a sudden became a matter of interest, and everybody felt like jumping on the bandwagon.

So wrote Canadian mezzo-soprano Eva Gauthier, an artist ideally suited to a period that invariably attracted the sophisticated, the exotic, the adventurous and the new. She had already sung Satie’s music-hall tunes, was familiar with works of Eastern inspiration, and collected the novelties of Europe. In the early 1920s she provoked a heated artistic debate in New York by daring to bring sophisticated jazz into the sanctity of the recital hall, with the assistance of George Gershwin who was making his first appearance on the concert stage. With the momentum and notoriety obtained from this bold move, Eva Gauthier maintained a highly eventful career throughout the 1920s and thereafter was assured of a place in history.

How had this Ottawa-born singer acquired the wherewithal to make a niche for herself in Gotham? As one of Gauthier’s accompanists candidly observed, writing to her from Ottawa while on a concert tour, “I realized that you belong here no more than Tallulah Bankhead, Stravinsky or Benedetto Croce.”

Eva Gauthier had actually left her native city in 1902 at the age of 16 to study voice in Paris, London and Milan for seven years under the patronage of Lady Laurier and Lord Strathcona. In London she became the protégé of her compatriot Emma Albani, who engaged Gauthier for this diva’s Farewell Tour of Canada in 1906. Following her operatic debut in the role of Micaela (*Carmen*) in Pavia in 1909, Gauthier decided to establish her career in Europe. When theatrical intrigues barred her from fulfilling her contract at Covent Garden the next year, however, she

joined her fiancé Frans Knoote, a Dutch importer in Java, and soon became a recital singer known throughout Southeast Asia.

The tiny Gauthier — four feet, ten inches tall — not only braved floods, famine and political upheaval during her concert tours, but may have had the singular distinction of being the first Western classically trained female singer to study with a Javanese gamelan ensemble. When World War I was declared in August 1914, she was on a concert tour in New Zealand with the violinist Mischa Elman. The two artists, together with the pianist Harold Bauer and the French-Canadian tenor Paul Dufault, succeeded in obtaining passage on the last ship leaving Sydney, Australia for the safer shores of America.

On her arrival in New York in October 1914, at the age of 29, Eva Gauthier was confronted with the formidable challenge of establishing a career in a city already beset with the unrest of the European conflict. American artists returned home from abroad alongside foreign



At age 21, Eva Gauthier was headed for a seemingly conventional career in London, England where this photo was taken. But instead of fulfilling her Covent Garden contract, she found her audiences in faraway Java ... and the rest became history.

performers leaving Europe, and both groups competed with their local colleagues for limited concert engagements. With the encouragement of the music publisher Rudolph Schirmer and the American composer John Alden Carpenter, Gauthier, dressed in spectacular native batik dresses, introduced her Javanese repertoire to American audiences. In the fall of 1915, she joined many of her colleagues in doing vaudeville, bringing her successful Javanese act to the stage. With the collaboration of a classical dancer professionally known as Nila Devi or Blue Goddess, and the assistance of four other young women, Gauthier devised a singing and dancing programme entitled “Songmotion”, which was staged with a Javanese temple as background.

By 1917 Gauthier was preparing for a new type of career, one which would establish her as a unique interpreter of modern music on the New York musical scene. She later stated, “It was actually a serious study of all Oriental music that enabled me to understand and master the contemporary or so called modern music.” On another occasion, she noted that “I would never have attempted this had I not received a thorough grounding in the classics.”

On November 1, 1917, Gauthier gave a recital at Aeolian Hall in New York, which included the North American premiere of Stravinsky’s *Three Japanese Lyrics* for voice and chamber ensemble. Ravel’s *Trois Chansons* and Rimsky-Korsakov’s “Salut à toi de l’Orient” from *Coq d’Or*, as well as the first performance of Charles Griffes’ *Five Poems of Ancient China and Japan* with the composer at the piano. Her recital was favourably reviewed in ten New York newspapers, two Boston dailies, and three periodicals. Since the performance of new music in New York was at a low ebb, the combination of Gauthier’s personality, artistry and musical curiosity led to the eager anticipation of her recitals. Even critics of the old guard responded favourably to her performances, if not to all the new composers’ works.

At the dawn of the 1920s, Gauthier earned the title of “High Priestess of Modern Song”, bestowed on her by the American composer-writer Walter A. Kramer following one of her recitals. He further noted that:



A confident Eva Gauthier (seated), ready to take on the music world, is surrounded by the Laurier family — Sir Wifrid Laurier standing behind her and her patroness Lady Laurier to the far left.

You hear her and sit spellbound in the glory of her modernity of conception, presentation and superb mastery of her material. She makes you forget that she is a singer, which in itself is quite a relief. Her unique personality fascinates.

EVA GAUTHIER WAS READY FOR THE JAZZ AGE.

In 1920, at the age of 34, Gauthier returned to Paris after a decade that had dramatically transformed it, from the traditional 19th-century environment she had known as a young student to an exciting though turbulent post-war city. She had agreed to act as a courier for the president of the Music League of America, a major concert agency, who wished to offer Maurice Ravel a North American tour of 25 concerts. Although Ravel declined the offer, Gauthier's meeting with the composer, with whom she became friends, provided her with an introduction to "le tout Paris musical".

She met Satie and attended a performance of *Socrate*, then joined "Les Six" at one of their regular Saturday night gatherings. When she later heard Milhaud's *Le Boeuf sur le toit* in London, she exclaimed, "American jazz is pink tea to that stuff." Although Henri Sauguet, a disciple of Satie, only arrived in Paris in 1922 at the age of 20, he recalled that "Eva Gauthier was then a celebrated singer who sang in both the classics and the moderns ... I know that she was greatly loved by those around me." Gauthier was later accompanied by Germaine Tailleferre on the harpsichord at an Aeolian concert in 1926 and was to remain in contact with Francis Poulenc for over 30 years.

When Eva Gauthier returned to America in the late summer of 1920, she brought back a trunkful of new vocal compositions. At one of her frequent interviews in the musical press, she emphatically referred to one of the artistic principles that she defended throughout her life:

People who are dead do not need our help any longer. If a composer cannot hear his work produced, he loses the incentive to write. It is futile, anyway, to repeat

forever the Schubert, Schumann and Brahms songs, lovely as they may be. Our present-day musicians must be encouraged to give us what they have, so that our own period shall not be sterile — so that music shall not stand still.

In time Gauthier became the foremost interpreter of modern vocal music in New York; she was especially known for her interpretation of French music. Even before the 1920s, the French conductor Pierre Monteux had written to her that he considered her the greatest champion of French music in America. Composers and publishers sent their most recent works to her, and she was long a noted member of the avant-garde artistic community.

In 1920, the elegant Boston painter John Singer Sargent, attracted by Gauthier's Javanese appearance and bearing, drew two charcoal portraits of the singer. Gauthier later wrote, "Whilst I was posing he often accompanied me on the piano ... in Fauré songs." Gauthier also met another well-known Bostonian, the cigar-smoking poet Amy Lowell, who often sponsored séances of modern music in her home. Gauthier recalled that on her visits to Sevenels, Lowell's ancestral manor:

Miss Lowell slept all day and worked at night ... She'd have breakfast, and we'd have tea with her on the top floor of the house, with all the windows open. She couldn't stand hot air, but we'd freeze to death! ... At midnight her guests left and she went to work. She was an enormously fat woman and had a specially built semi-circu-

lar table to work on. At one end were serious books she wanted to read; at the other end, detective stories; in front of her whatever she was working on.

Gauthier's venture into the world of contemporary vocal music was welcomed even by the leading critics of Boston. H.T. Parker, the austere critic of the *Boston Evening Transcript*, remarked that "As a signal interpreter of the moderns and ultra-moderns, she is to song what Miss [Mary] Garden is to opera."

The 1920s witnessed the emergence of a number of musical societies in New York that promoted modern music. Eva Gauthier was one of the few singers regularly engaged by these societies. The only work she declined to perform after having studied the score was Schoenberg's *Pierrot Lunaire*. In the fall of 1922, Edgard Varèse's International Composers' Guild had invited her to participate in the North American premiere of the work, but she wrote to Carl Engel, a close friend and colleague, that studying such a work from a miniature score was highly difficult, and she felt a certain antipathy for the work which was "neither this nor that".

Discrimination against modern music was standard in the press, and when the Guild sent an article on Schoenberg's work to the *Musical Courier*, it was published with the following warning, "The *Musical Courier* assumes no responsibility for the evident enthusiasm of the writer." After hearing Greta Torpardi in the *Sprechstimme* role on February 4, 1923, Gauthier admitted that she had been wrong in having tried to sing the work rather than to speak it, in what she referred to as the "Sarah Bernhardt fashion".

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Nadia Turbide, a musicologist in Montreal, is currently writing a biography of Eva Gauthier. This article was originally published in the October 1985 issue of *Music Magazine*.



"If a composer cannot hear his works produced, he loses the incentive to write. It is futile, anyway, to repeat forever the Schubert, Schumann and Brahms songs, lovely as they may be," said Eva Gauthier. She resolutely backed her contemporaries, including the jazzy repertoire of Gershwin. In this 1928 group she is seated with Ravel; Gershwin is standing on the far right.

A NEW TAKE ON HANDEL'S *MESSIAH*

by WAH KEUNG CHAN

Ever wondered how Handel only needed 24 days to compose the celebrated oratorio *Messiah*, which has become a Christmas tradition world-wide? It turns out that the then 56-year-old Handel was on the verge of bankruptcy, which may have spurred him on, despite the fact that he was ill from a stroke at the time. This back story was dramatized by marketer Pierre Audet in *The Brilliant Resurrection of Mr. Handel*, a musical narrative on the creation of *Messiah*. Its successful premiere in spring 2011 by the Chœur Radio Ville-Marie has inspired a second staging, this time by the McGill Chamber Orchestra (MCO) and Boris Brott, at the large St. Jean Baptiste Church.

Audet tells the story through the eyes of Handel's servant, Peter le Blond (played by Luc Guérin), who has remained faithful to his master despite not having been paid in a

McGill Chamber's artistic director Boris Brott is happy to present both a traditional performance of *Messiah* followed the next day by the narrative version. "I am fascinated by Pierre Audet's dramatization of the circumstances surrounding the writing of *Messiah*. I find the combination of the theatrical text presented in French with the musical libretto sung in its original English to be particularly relevant to Montreal audiences. You will find this version vital and will want to attend both versions to better understand how Handel came to write this amazing work in just one month. The words give an entirely new meaning to Charles Jennens's text. It is transformational."

A HOLIDAY TRADITION

For Brott, *Messiah* is one of those seminal works which should be celebrated annually.

St. Paul's there are no pillars to disturb sight lines, yet it is very intimate, only 800 seats as opposed to Maison Symphonique which seats almost 2,000. Its stained-glass windows and live acoustics offer the perfect ambiance."

DANIEL TAYLOR'S RETURN

Brott is particularly looking forward to working with the professional choir prepared by Jean-Sébastien Vallée and the return of countertenor Daniel Taylor, who has sung over 400 performances of *Messiah* around the world. "Daniel was a regular soloist in the MCO's *Messiah* for 25 years. When he was just out of his teens I engaged him to perform this part when I was Guest Conductor of the Dallas Symphony. It is not normal to applaud between movements, but the audience was so overcome by his 'He Was Despised' that they



BORIS BROTT.
PHOTO: BH2



PIERRE AUDET. PHOTO:
COLOMBINE DROUIN



HÉLÈNE BRUNET.
PHOTO: GILLES BRUNET



DANIEL TAYLOR



ISAIAH BELL. PHOTO:
BRENT CALIS PHOTO



JOEL ALLISON



LUC GUÉRIN. PHOTO:
MONIQUE RICHARD

while, protecting him against his numerous creditors. One day, Handel's occasional librettist Charles Jennens appears with a new text based on biblical texts mostly from the book of Isaiah (the exile of the Jews) and the New Testament, and wants Handel to lend his creativity.

Interspersed with dialogue and music, the musical narrative presents a new way of looking at *Messiah*. "I acted as though the music didn't exist, at least not yet," says Audet. "I followed the path of the texts, imagining the ways in which Handel discovers them and sets them to music. This process — breaking the usual order of the pieces in *Messiah* — made it possible to create an entirely new sequence, one which tells of the resilience of a man in the effervescence of creation."

Public reaction was enthusiastic. "It's very rare for the music-going public to be offered a glimpse of the writing process and to understand the steps by which a masterpiece comes into being," wrote musicologist Marie-Thérèse Lefebvre. "The play renews our appreciation by connecting each musical piece to a painful and vital event in the life of our hero," wrote music critic George Nicholson.

"We have performed it each Christmas for over 30 years. Similar to Beethoven's *Ninth Symphony* or Mahler's *Resurrection*, there is always something new to say interpretatively and which resonates with an audience."

That the concert is sold out every year is a mark of its popular appreciation. "It is a work that for many Christians signifies that it really is Christmas. For many it is a holy experience so different from the commercialism of Yuletide. Devout people and even those who do not attend church regularly often attend as an act of devotion, a moment of solemn reflection at the darkest time of the year. An acknowledgement that Christ, the Light of the World, was born at this darkest time as a symbol of hope and renewal. For non-believers, it is a work of intense beauty and contrasts, superbly written for solo voices and chorus. It is an inspiring work regardless of faith. I know many Jews, annual subscribers, who hear it for the first time because it is part of their subscription. They comment on its musical beauty and that they are inspired by the setting of the text, in much the same way as the Verdi *Requiem*."

For Brott, *Messiah* is a work that requires the ambiance of a church. "At St. Andrew and

rose to their feet and gave him a standing ovation. I expect no less this time!"

"*Messiah* has always held a very important place in my heart since my first solos in the work under Gerald Wheeler and Boris Brott at Christ Church Cathedral some 30 years ago," says Taylor. "I value my long friendship with both of these fine musicians, and my association with Boris Brott has taken me to halls all over the world. Even now, we are discussing dates for our next *Messiah*! There is a sense of coming together during our concerts here in Montreal, of our singing as one to strengthen our sense of community and to celebrate this music. While artistic expression and goodwill may be more important today than they have ever been, even more truly valuable are the people who understand what it actually is." **LSM**

The McGill Chamber Orchestra performs Handel's *Messiah*, November 30, 7:30 pm, Church of St. Andrew and St. Paul, Montreal. Handel's *Messiah* with musical narrative on Messiah's creation (French only), December 1, 7:30 pm, St. John Baptiste Church, Montreal. www.orchestre.ca

DISCOVER AUTHENTIC FLAMENCO!

by OLIVIER DELAIRE

Flamenco is a fascinating world of melodies and dances full of passion and fire that warms our hearts. Caroline Planté and Fernando Gallego “El Bancalero”, two emblematic figures of flamenco in Montreal, offer us two shows, *Un día cualquiera* and *Remembranzas*.

The guitarist Caroline Planté is from Montreal. She began to learn guitar at the age of 7 with her father Marcel Planté “El Rubio » as a teacher, he transmitted her the art of accompanying dance and singing and his passion for flamenco music. It is with him also that she makes her first shows. Winner of several prestigious scholarships, she will improve in Spain (Madrid, Seville) where she stayed for nine years. Caroline has been the assistant and artistic director of the Flamenco Festival in Montreal since 2012.

The singer Fernando Gallego is from Cadiz, He began his career at the age of nine. Over a long and prestigious career, “El Bancalero” has collaborated on many shows and with festivals (both in Europe and Canada), including

Toronto and Montreal, where he settled last December.

He has worked with major flamenco companies, including Rosanne Dion in Montreal.

On November 26, *A Día Cualquiera* (Just another day) will be presented at the *Rialto Theater* at 7:30 pm. This show, based on an original idea by Fernando, aims to transport the audience to a real “peña flamenca.” The most important Montreal-based performers, dancers and flamenco musicians will be on stage.

The “peña flamenca” is an informal gathering, in a place (It can be any place) where the musicians and dancers decide to play, sing and dance in a free and spontaneous way. In this program we will hear: Rueda de coplas, Buleria por Solea, Alegria (with dance), Tientos, Tangos, Fandangos, Marianas y Tangos and Tanguillos in the first part and, in the second part, Seguidillas al Golpe, Cantinas, Tientos (dance), Rumbas, Fandangos Naturales (all singers) and Fin de Fiesta.

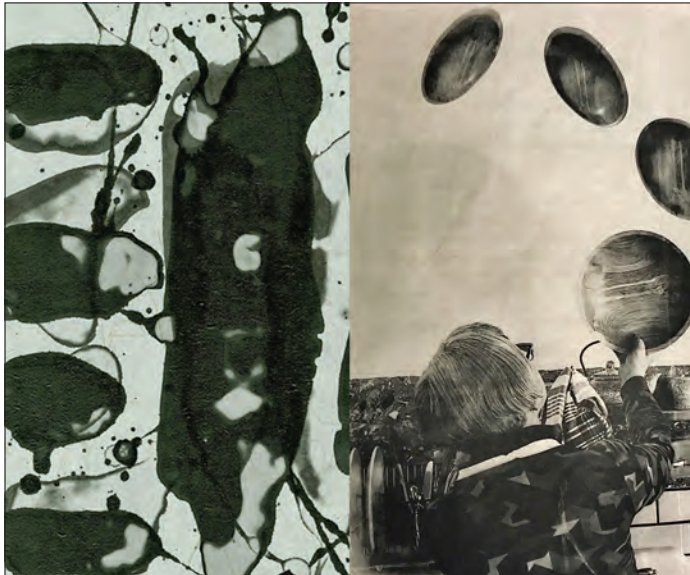


On December 2nd *Remembranzas* (Souvenirs) will be presented at the amphitheater Le Gesù at 8 pm. In this show, Fernando and Caroline tell us of their beginnings in music. Rumba occupies a particularly important place in their lives. Fernando learned and started singing with rumba. This show will also be a kind of walk through his career. For Caroline, the show brings her back to her childhood: “My father was an incredible rumbero.”

On a more personal level, we will hear in the first part tangos, *Alegria* (typical of Cadiz, usually more cheeky), two colas, *En el ultimo minuto* and *Cai* (Spanish songs sung in the flamenco manner, that his mother sang when during his childhood). In the second part, *Yo te digo cantando* (a rumba from the 1970s), *Los tres bandoleros* (song on a poem by Garcia Lorca), *Déjame en paz* (Bambino song,) and *Cuando muera* (bolero).. **LSM**

www.theatrerialto.ca | www.legesu.com

TRANSLATED BY ADRIAN RODRIGUEZ



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PHOTO : PETRA HAJSKA

COLLEGIUM 1704

A SMALL ENSEMBLE TO SING GREAT CHORAL WORKS

by XENIA HANUSIAK

When the Prague-based orchestra and vocal ensemble Collegium 1704 opens the Bach Festival of Montreal with Bach's *Mass in B Minor* on November 17, its founder and artistic director Václav Luks believes that audiences should expect something different. Luks says that "listeners are accustomed to hearing performances of the *B Minor Mass* which are reflections of the choral practice of the nineteenth and twentieth centuries. Bach wanted neither a choir of a hundred voices nor one singer per part. Instead, his ideal was 2–4 singers per part." The vocal ensemble of Collegium 1704 counts only 19 members.

Bach's *Mass in B Minor* holds a special reservation card in Collegium 1704's history, not only as one of the most often requested works in its repertoire. In 2013 the ensemble produced a highly acclaimed recording of it. Audiophile's Stephen Ritter wrote, "This is the most exciting version of the *Mass* I have ever heard." Luks says that Collegium 1704's interpretation "presents the great work in colours that are different from what we are used to hearing in the German or British traditions. In the *B Minor Mass* it is always possible to discover something, and for me, every performance is a new adventure."

Luks began his musical studies at the Pilsen Conservatory in Prague, studying horn and harpsichord. He continued his career with specialized research at the Schola Cantorum Basiliensis in Switzerland and established the Collegium in 2005. In its short 12-year history under his direction, the much sought-after ensemble has performed

at Europe's leading festivals and concert venues, including the Salzburger Festspiele, Berliner Philharmonie, Theater an der Wien and Konzerthaus (Vienna), Concertgebouw (Amsterdam), Wigmore Hall (London) and the Lucerne Festival. It has also held prestigious residences at the Utrecht Early Music Festival and the Bachfest Leipzig.

Collegium 1704's presence at the Montreal Bach Festival represents the ensemble's exclusive North American debut. Luks has already learned of what he describes as the "extraordinary acoustics" of the Maison symphonique. He says, "The orchestra has played the work many times both in concert halls and churches, and I'm convinced not only that Bach's extraordinary qualities are timeless, but also that their effectiveness is not bound to a particular place or context in which it is heard."

The name Collegium 1704 and in particular the year 1704 are inspired by the symbolism of the Collegium's heraldic composer, fellow national Jan Dismas Zelenka. In August 1704, Prague's Church of St. Nicholas witnessed the first performance of Zelenka's Jesuit allegory, the musical play *Via laureata*. Since little is known of Zelenka's previous life, the date of the event signifies Zelenka's arrival on the musical stage. For Luks, he stands as one of the most influential personalities of the 18th century.

For the past several years the ensemble has been devoting itself more intensely to Zelenka's oeuvre. Luks affirms that the motivation is not guided simply by homeland patriotism but by what he calls Zelenka's "original" compositional style. "Absolutely

daring in the truest sense of the word, modern, incredibly passionate and sensuous nearly to the point of ecstasy," says Luks. "In a unique manner, Zelenka combines the Italian tradition of vocal music with the German feeling for counterpoint. He is sometimes called the Czech Bach, but such a comparison is totally misleading. Zelenka's music is absolutely grounded in the Italian Catholic tradition, whereas Bach's is in the German Lutheran aesthetic, naturally."

Collegium 1704 has constantly expanded its repertoire from Bach and Zelenka to include music from Monteverdi through to early Romanticism. In recent years the ensemble has also focused on the operatic repertoire. It has enjoyed several successes, including Handel's *Rinaldo*, directed by Louise Moaty in 2009. Luks finds opera to be an "increasingly enticing" new field for his ensemble. He is currently planning an international co-production of Mozart's *Don Giovanni*.

Collegium 1704 operates as an independent ensemble, or what North Americans call a freelance group. Luks says, "There are a number of disadvantages as well as some advantages that go with that. By its nature, our work is far more varied and changeable than that of a traditional orchestra, in which the musicians have full-time contracts and are 'employees'. So it's not just that we play an incredibly diverse range of music from the late Renaissance to early Romanticism, but also that our work is similar to a path of discovery. Maybe that's why this music attracts artists who don't want to fall into a routine and who have a desire to discover the new and the unknown. So they don't hesitate to sacrifice their personal comfort and their standard of living."

The path of discovery will make itself felt as the 70-plus members of the instrumental ensemble, choir, and its ambitious conductor make their trip to Montreal. Of Montreal, Luks says, "I am aware of Montreal as one of the most beautiful and oldest cities of North America. The city has a European feel, and people speak French. And because ice hockey is just as popular in my country as it is in Canada, we Czechs also know that the city is the home of the Montreal Canadiens."

Luk's invitation to music lovers to hear Collegium 1704's performance at the Bach Festival reflects his broad erudite vision: "The power not only of Bach's music, but actually of any great artwork, rests in its effectiveness outside of its historical and social context. Just as a visitor admiring a Baroque painting in a gallery or church need not understand every detail to be captivated by the beauty of the picture, a listener hearing Bach's *Mass in B Minor* need not understand counterpoint — or feel a connection with the texts of the *Missal Ordinary* as set to music — in order to be deeply touched by the beauty of this music."

LSM

Collegium 1704 at the Montreal Bach Festival 2017, November 17, 7:00 pm, Maison symphonique de Montréal. www.festivalbachmontreal.com

MONTREAL BACH FESTIVAL 2017

AN EMOTIONAL CONNECTION TO THE SUBLIME *by* XENIA HANUSIAK



PHOTO: PIERRE ARSENAULT

The Montreal Bach Festival opens on November 17 at the Maison Symphonique with a performance of Bach's monumental *Mass in B Minor* by Collegium 1704, an acclaimed early-music group based in Prague. The *Mass* summons a month of performances devoted to Bach and his catalogue, his contemporaries, and his influence on the composers of our time.

Collegium 1704's Montreal appearance — the Canadian debut of this elite fifty-member choir and instrumental ensemble — is intended in part as a celebration of the 500th anniversary of the start of the Protestant Reformation. This Canadian performance, which has been years in the making, speaks to the tenacity of the festival's founding Artistic Director, German-born musicologist Dr. Alexandra Scheibler. Thanks to Scheibler's tireless work, the festival has grown from its first iteration in 2005 with ten concerts to its presence today as an annual festival offering over 30 concerts of every kind.

In 2017, the festival program includes some of the most influential interpreters of Bach today. Leipzig's famous Boys Choir of the Church of St. Thomas, whose history dates back to 1212, returns after the success of their 2013 visit to give a prelude concert on November 8 at the Basilica

Notre-Dame; British pianist Nick van Bloss, noted for his poetic style, will perform the popular *Goldberg Variations*. Much-in-demand German tenor Julius Prégardien will give two concerts, and several of the world's leading choirs, including Gramophone Award-winning Vox Luminis and Ensemble Jacques Moderne, will offer choral programs that include Monteverdi, Scarlatti and Schütz.

Scheibler received her doctorate from the University of Hamburg, focusing her dissertation on the masses of Leonard Bernstein. The impetus to initiate a festival of Bach was seeded when she arrived in Montreal in 2003. Growing up in Hamburg, Scheibler recalls that during every Christmas period she could choose from "at least thirty performances of Bach's *Christmas Oratorio*." In Montreal she could not count one. This revelation began Scheibler's personal crusade. She believes that "Bach is the basis of music today." She says, "All the composers who succeeded Bach follow to some extent his compositional style and his ability to pair emotional connection with mathematical technique. There is always a connection to Bach."

Scheibler is enthusiastic about bringing Bach's "highest form of art" to a wide audience. In 2017

the festival collaborates with Société Pro Musica and the Jeunesses Musicales Canada for the *MéloDines@Festival Bach Montreal* project. The alliance will offer twelve lunchtime concerts of forty minutes duration. The concerts, all at Place des Arts, feature young Quebec musicians and ensembles. Scheibler's festival also celebrates the recent and youngest-ever winner of the Canadian International Organ Competition, 25-year old American organist Alcée Chriss. As the laureate of the competition's Bach prize, Chriss will give a recital at Saint Joseph's Oratory of Mount Royal on November 26.

As well as organizing the logistics and the artistic decisions behind this year's festival, Scheibler is already programming the 2018 and 2019 festivals — all in addition to juggling the demands of securing private and corporate sponsors to achieve her ambitions. However, Scheibler makes certain that her Hamburg memories of Bach's *Christmas Oratorio* are always fulfilled. The 25-year-old Montreal-based Ensemble Caprice has the honour of performing Bach's seasonally inspired work on December 3 at the Church of Saint-Jean-Baptiste. **LSM**

www.festivalbachmontreal.com



SAINT JOSEPH'S ORATORY

100TH ANNIVERSARY OF ITS CRYPT &

ORGAN *by* HASSAN LAGHCHA

On November 21, in conjunction with the Montreal Bach Festival, Saint Joseph's Oratory will present a concert of Arvo Pärt's *Passion for Saint John* to mark the 100th anniversary of its crypt and Casavant organ opus 708, with the participation of the choir and instrumental ensemble of St. Andrew and St. Paul's Church, conducted by Jean-Sébastien Vallée, Vincent Boucher on organ and Gilles Cantagrel as a host. They will also perform Handel's *Organ Concerto in B flat major* op. 4 no 2 and J S Bach's *Toccatina and fugue* in D minor.

"This Montreal premiere of Pärt's *Passion* will, in a way, be a return to the past, to pay homage to all that has been achieved at Saint Joseph's Oratory," says Boucher. This great admirer of Arvo Pärt, the contempo-

rary composer most currently played around the world, is full of praise for the quality of the writing of the still active composer, which he describes as "very sober and beautiful." Boucher, winner of the 2002 Prix d'Europe and the 2003 Opus Discovery of the Year award, emphasizes that the crypt's characteristic acoustics allows for more introspective music to be played, as in the case of the Arvo Pärt piece, with which "we enter a kind of spiritual trance full of bliss."

THE ORGAN AND THE CRYPT

Vincent Boucher, who was organist at Sainte-Cécile cathedral in Valleyfield from 1996 to 2000, and now the Oratory's principal organist, says that the organ in the crypt is "a bit like the Champlain Bridge," referring to its old age, "and we are thinking of replacing it soon." The organ was built in 1917 by Casavant and Frères, and originally consisted of two keyboards and a pedal and

had 19 pipes. A restoration was carried out in 1962 allowing the addition of sixteen new pipes and a third keyboard. Then in 1989, the instrument was completely renovated. A pipe was added, the console was equipped with a new computerized system and the blower as well as leathers and other worn parts were changed.

The crypt of the oratory, with a capacity of 1,000 seated, was built in 1916 and inaugurated in December 1917. At that time, this was the first stage of the major project culminating in the construction of the basilica on the mountainside. The building is neoclassical with a dominant "Italian Renaissance" style. The church is called the crypt because of its vault supported by low arches and its position at the foot of the basilica. www.saint-joseph.org **LSM**

TRANSLATED BY ADRIAN RODRIGUEZ



PHOTO : JURGEN FRANK

QUATUOR BRENTANO

A COLLABORATION OF INTENSE COHESION

by RICHARD TODD

The 2012 film *A Late Quartet* is largely built around the preparation and performance of Beethoven's *Quartet in C-sharp minor, op. 131*. The film has been praised on every level — the acting in particular. The actors, however, are not musicians! The actual sound of the movie's fictional Fugue String Quartet was provided, most effectively, by the Brentano String Quartet.

In the movie's final scene the ensemble's cellist (actor Christopher Walken) stops the performance and explains to the audience that he is no longer able to meet the music's challenges. (He has Parkinson's disease.) Anticipating that he might not be able to complete the performance, he and his colleagues have engaged a replacement, a cellist portrayed on screen by the Brentano's real cellist, Nina Lee. When the musicians resume playing, Lee really digs in, making the deportment of the other players seem staid by comparison.

I asked Brentano first violinist Mark Steinberg if Lee is always that animated. "Oh yes, she certainly is!" he replied, "Though I think we're all like that to some extent."

Along with Steinberg and Lee, violinist Serena Canin and violist Misha Amory make up the Brentano Quartet. All except Lee have been members since its beginning in 1992. She joined in 1997, replacing cellist Michael Kannen who left when his wife was injured in an automobile accident. Kannen has occasionally played with the quartet since then, in works that require a second cello, Schubert's *C major Quintet* for example. He also substituted for Lee when she was pregnant.

The ensemble is based in New York and its members often do individual work within a day's drive of the city. Lee, for example has played in the Marlboro and Tanglewood Festivals. Holding a Master's degree from Julliard (all four Brentano players are Julliard graduates), she teaches at Princeton and Columbia. She has worked with many prominent musicians, including violinist/conductor Jaime Laredo and pianist Mitsuko Uchida.

Her colleagues have similarly impressive résumés. First violinist Steinberg has participated in chamber music festivals in Holland,

Germany, Austria, and France. His solo appearances with several orchestras, London's Philharmonia and the Los Angeles Philharmonic among them, have been warmly received. A contemporary music advocate, Steinberg has worked closely with many composers and has performed with such 20th-century music ensembles as the Guild of Composers, the Da Capo Chamber Players, Speculum Musicae, and Continuum, with which he has recorded and toured extensively in the US and Europe.

Misha Amory won the 1991 Naumburg Viola Award and has been active as a soloist and chamber musician since then. His many prestigious performances include the Marlboro Festival, the Seattle Chamber Music Festival, the Vancouver Festival, and the Chamber Music Society of Lincoln Center. He has recorded the Hindemith viola sonatas for the Musical Heritage Society label and is on the faculties of Julliard and the Curtis Institute in Philadelphia.

Second violinist Serena Canin was born into a family of professional musicians in New York. She has toured the United States with Music From Marlboro, the Brandenburg Ensemble, and Goliard Concerts. Canin has taught chamber music to young musicians at the Chamber Music Society of Lincoln Center and also teaches at Princeton and New York Universities. She lives in Manhattan with her husband, pianist Thomas Sauer.

Although the Brentanos play the major classics of the standard repertoire, they give considerable attention to the very old and the very new — for example, transcriptions of Monteverdi madrigals or new pieces by living composers, people like Steve Mackey and Charles Wuorinen.

Regardless of what they choose to play, the Brentano Quartet is highly regarded for what the *New York Times* calls "a luxuriously warm sound, yearning lyricism and a palpable frisson of excitement." And the *Cleveland Plain Dealer* opines: "Perfection may be an impossible goal in art, as in life, but the Brentanos come close ... The performance was supple and sweeping ... a collaboration of intense cohe-

sion, which allowed the music to soar and sing as if it were being performed for the first time."

Since 2014, the Brentano Quartet has served as Artists in Residence at Yale University and previously held a similar position at Princeton. Their extensive discography includes both new music and old on such labels as Aeon and Naxos.

This season the quartet will perform in various cities in New York State and, crossing the Atlantic, will also appear in Paris, Berlin, London, Amsterdam and a half-dozen other European cities. There will also be two concerts in Canada, the first in Montreal's Théâtre Maisonneuve on December 4, then in Toronto on January 11 in the Jane Mallett Theatre of the St. Lawrence Centre for the Arts.

The Canadian programs promise to be particularly interesting. They include Webern's *Bagatelles* interspersed with Schubert's *Minuets (D89)*, Respighi's *Il Tramonto* (Sunset) for soprano and string quartet, and Schoenberg's *String Quartet no. 2* for the same grouping. In both instances soprano Dawn Upshaw will sing the vocal line.

The Respighi, a setting of Shelley's poem in Italian, is as ripely romantic as any listener might wish. The Schoenberg quartet is written in a more modern-sounding harmonic language, but it too is romantically emotional and not nearly as hard to penetrate as some of the composer's other music.

The Toronto program will also include Mario Davidovsky's 1980 *String Quartet no. 4*. It's a work that, according to Steinberg, is intriguing and original without being excessively demanding of the listener. The Montreal audience will not hear the Davidovsky. Instead the musicians will play Mozart's *Quartet K. 465 ("Dissonance")* — not a bad consolation prize, truth be told. **LSM**

The Brentano String Quartet with Dawn Upshaw perform on December 4 in Montreal's Théâtre Maisonneuve, www.promusica.qc.ca, then in Toronto at the Jane Mallett Theatre of the St. Lawrence Centre on January 11, www.music-toronto.com



QU4RTZ

by ADRIAN RODRIGUEZ

POP VOCAL QUARTET, RIGOUR OF CLASSICAL MUSICIANS

Montreal-based Qu4rtz is a new a cappella quartet that is making its name by sharing their passion for singing. Founded in 2010, the

quartet now consists of Louis Alexandre Beauchemin, Philippe Courchesne Leboeuf, François 'Fa.2' Dubé and François Pothier Bouchard. They have a distinctive style, one that combines their classical background with a love of pop music, creating clever and original unaccompanied voice arrangements of the great standards of jazz, classical, and pop music. Their first album *A cappella 101* came out in 2016 and was warmly received by critics.

Although they come across as having a relaxed and youthful vibe, the four singers are accomplished musicians and very serious about their craft; three of them completed studies in classical music.

A graduate of organ, orchestra direction, and counterpoint at the Conservatoire de Trois-Rivières, François Pothier Bouchard is responsible for most of the musical arrangements. "Our classical background taught us discipline and a working method," says Bouchard. "Yes, we do pop music and it looks improvised and fun, but everything is written and perfectly calculated. To be concentrated and rehearsed for hours until we get it perfect. It's more associated with classical than with pop music, where there is more space for improvisation."

Louis Alexandre Beauchemin, who is responsible for performing many of the high singing parts and the beat-boxing, adds, "Obviously it's very important to study music formally. However, it's also important to look forward and not forget that there is a life after university, and one must also have a plan."

And a plan they had. They managed their growing popularity while being full-time music students. "A lot of students come out of university with their diploma in the pocket and must face a reality that they are not prepared for," says Philippe Courchesne Leboeuf, who holds

a Masters degree in classical singing from the University of Ottawa. "We already had an entrepreneurial desire when we were studying. School was a place that gave us the tools to be able to realize our project with more efficiency. I look at our working rhythm — which is monstrous by the way — and the speed at which we chain different projects. I think that we wouldn't be capable of it if we didn't have a degree in music. Don't get me wrong, there are many people that do exceptional careers without having to go to university. However, 'live on the spot' and the capacity for writing and analyzing quickly are really important, as well as sight-reading, to be able to work in an environment where we have to accomplish lots of projects and fast."

Qu4rtz will launch their new tour in Montreal with a show that promises to be musically and visually interesting, together with a touch of comedy. **LSM**

Tour begins November 8, 2017, Theatre Maisonneuve, Place des Arts, Montreal. www.qw4rtz.ca

LES IDÉES HEUREUSES AT 30

GENEVIÈVE SOLY & GRAUPNER

by HASSAN LAGHCHA

To mark the 30th anniversary of the ensemble Les Idées heureuses, which she founded in 1987, Geneviève Soly is tackling her favourite project once more: bringing the virtuoso harpsichordist and composer Christoph Graupner, one of the great contemporaries of J.S. Bach, out of obscurity.

November 19 at Bourgie Hall, 30 years to the day that the ensemble performed their first concert, Les Idées heureuses will celebrate their anniversary with a benefit concert that pairs Johann Sebastian Bach and Christoph Graupner. These composers are the backbone of the ensemble's repertoire and the particular favourites of its director, the harpsichordist and musicologist Geneviève Soly. An expert in Graupner's music, she tried to bring this forgotten genius out of obscurity but in 2011 gave it up as a hopeless cause. "I felt I'd hit a brick wall," she explains. Using musicological and historical documents to support her theories, she believed the composer would quite naturally be restored to his rightful position among his eminent contemporaries. However, although she gave up the struggle, she never gave up hope.

Now she has returned to the project she launched in 2001, redoubling her efforts to introduce Christoph Graupner to a wider audience. "I went about it in a very organized way this year," she says, citing the 2017–2018 program that underlines the "surprising links" she has found between Graupner and a number of other illustrious composers. So following the concert "De Monteverdi à Graupner" (September 19) and "Bach et Graupner réunis" (November 19), the ensemble will pursue the same theme in 2018 with "De Graupner à Mozart" (January 30) and "Couperin et Graupner réunis" (May 10).

INTERNATIONAL ACCLAIM

The work of Christoph Graupner is fundamental to Les Idées heureuses and has helped gain them international renown. As one of the oldest Baroque music groups in Montreal, they have contributed greatly to the city's reputation in the field. "In all North America, Montreal has the most expertise in the performance of Baroque music," says Soly, enjoying the fruits of her efforts to rediscover and dust off the jewels of the Baroque repertoire, efforts that earned her the 1997 Opus

Prize awarded by the Conseil québécois de la musique in the "Personality of the Year" category. In 2010 she was invited to sign the City of Montreal's Golden Book in recognition of her international reputation as a Graupner specialist.

She is currently looking forward to a high point in her career, the 2018 publication of her first Graupner harpsichord book by one of the world's great music publishers, Breitkopf und Härtel. This means she will be the first Canadian to be published by the German firm, a vindication of her popularizing talent. She is also respected for her managerial qualities, having steered Les Idées heureuses on a glittering voyage through the musical scene with over 130 concerts and some 400 other artistic projects, including many educational activities for young people.

"Bach et Graupner réunis", a benefit concert in honour of the 30th anniversary of Les Idées Heureuses, Bourgie Hall, November 19, 2017. www.ideesheureuses.ca

TRANSLATED BY CECILIA GRAYSON



PHOTO : ROBERT ETCHERRY

ACTUELLE ANYONE ...?

by MARC CHÉNARD

Anyone with knowledge of Montreal's creative music scene immediately recognizes the term "musique actuelle". Coined over thirty years ago, it first became the identifier of a music documented by the Ambiances Magnétiques label, and soon thereafter of the FIMAV, an international music festival in the town of Victoriaville.

Since then this genre has spread its wings elsewhere in Quebec, most notably in the distant outpost of Rimouski. For the last ten years, a local music initiative, Tour de Bras, has taken root in that city on the Gaspé Peninsula.

Its mastermind, electric bassist Éric Normand (pictured below), first put together an improvisational ensemble, the 18-piece GGRIL Orchestra in 2004, while staging several music happenings with guests from abroad and steadily documenting its activities on a record label named after the initiative itself.

Four years ago, *La Scena* published a feature piece on the GGRIL. Much has happened since. Its most remarkable achievement was a ten-city European tour in early 2016, with stops in Vienna, Paris and Milan. Need we say that such a bold move can only

be possible with considerable financial support? Credit must go to its leader here, not just for securing the necessary funds but also for convincing enough overseas promoters to hire a group of sixteen unknowns from a place they may well never have heard of.

While there has been some turnover in personnel, the group's range has also expanded to incorporate composed materials, running the gamut from graphic scores to more traditionally notated scores. It has also brought in guests on a regular basis, its most famous catch being saxophonist Evan Parker, and just last month singer Maggie Nicols from England, who appeared in Montreal with the GGRIL.

Normand pursues more personal projects as well, and some long-distance ones. One of these, a duo with Australian reedman Jim Denley, enabled the bass player to travel down under, and both are headed for an extended European junket in early 2018. The current year is turning out to be a banner year for the label as well, for it has issued more than half a dozen sides, five reviewed below. By winter's end it should release its most ambitious project to date, a five-CD box set of unissued recordings from the Quatuor de jazz libre du Québec, Montreal's pioneering free jazz group of the sixties and seventies. **LSM**

Label website: www.tourdebras.com



PHOTO : MARIE-EVE CAMPBELL

NEW RELEASES

Lepage, Lussier et le Quatuor Bozzini — Chants et danses ... with strings

TDB9019

Founding fathers of the musique actuelle movement, the clarinet and guitar duo of Robert Marcel Lepage and René Lussier, are reunited after a lengthy hiatus. True to their playful streak and commitment to sonic experimentations of all kinds, they pick up where they left off more than twenty years ago. Both have a sense of humour, most notably in the whimsical titles, two of which translate roughly as "Strings as the key to success" or "How to keep the sacred fire without burning one's capital." Not only that, but the cover illustration is a sly allusion to the 1950 Charlie Parker with Strings album, the Bozzini quartet providing their bows for a few cameo appearances. In fact, the album is a pure studio creation, assembled out of independently recorded tracks by all concerned.

Yves Charuest — (Un)fold

TDB9021

In June 2014, alto saxophonist Yves Charuest and his trio Still performed in Montreal with the Catalonian pianist Augusti Fernández. Three years later, an album from this group appears, a studio effort recorded the day after their show. Improvised from start to finish,

the music spreads over five tracks and unfurls in rapid-fire gestures, as if they were creating a musical equivalent to Jackson Pollock's action painting. The group is relentless in its chases but refrains from going over the top; listeners, for their part, are given but a few seconds to catch their breath between tracks. It seems that the quartet decided to follow a very specific game plan, hence the impression of a certain sameness to their performances.

Éric Normand — Mattempa

TDB9018

Bassist Éric Normand has drawn inspiration here from the work of the late Jacques Ferron, a well-known literary personality in Quebec. In the liner notes, the musician states that this recording is the first of a series of instrumental albums derived from the writer's oeuvre. Mattempa is a legendary figure, a mythical giant contained in a story that underpins the music of this recording. More impressionistic in tone, this imaginary soundtrack unfolds slowly, with ethereal-sounding themes surfacing along the way. For want of a better term, the music could be labelled as a kind of chamber-like take on musique actuelle, performed here by a quintet of electric bass, cello, pocket trumpet, percussion, and the dual reeds (soprano sax, bass clarinet) of Montreal's Philippe Lauzier. Although sophisticated in approach, for the non-initi-

ated this music may also serve as the best introduction to the Tour de Bras label.

GGRIL — Ceci n'est pas un poème

TDB9015

Like the preceding release, this one is also text-based, in this instance writings from prisoners of opinion, either sung or recited in English, French, or Spanish. Subdued for the most part, the mood is disrupted by occasional outbreaks of improvisational mayhem. Eight members of the GGRIL are on board here, including Normand, the leader of this ten-track 54-minute work. A dark work, but very much in keeping with its subject matter.

Rowetor 03-04

TDB9020 (Double)

More radical in approach, the stylings of Rowetor, a 15-piece orchestra of German improvisers nominally headed by tuba player Carl-Ludwig Hübsch, offers a kind of static minimalism. Each disc contains a single piece, the first clocking in at over 40 minutes, the second around a half hour. The instruments blend in such a way as to meld into one another, creating a kind of indistinct mass that reaches mid-volume at loudest. This approach — one that has its following in Europe, particularly in the German-speaking countries — offers little in terms of relief, save for subtle and at times achingly slow variations of timbre. You either turn on ... or switch off. It's your call.

BLUE NOTES AND BOOK NOTES

**Mark Miller: Claude Ranger —
Canadian Jazz Legend**

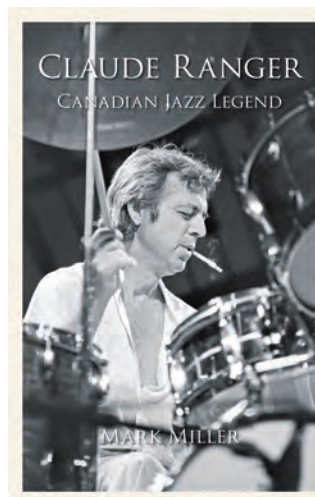
Toronto, 2017; ISBN 978-1-77302-559-9

Canadian jazz lore has its fair share of exceptional figures. Drummer Claude Ranger is one of them, albeit for none of the usual reasons. If not mistaken, he is the only musician whose career was equally divided between the country's three main centres, Montreal for his formative years, Toronto in mid-life and Vancouver for the final chapter, one that remains open-ended with his disappearance in November 2000, age 59. Seventeen years later, his whereabouts are still unknown, and a missing person's file remains open at an RCMP detachment. But this is not the main issue at stake in a recently published biography of this singular musician. Arguably the most original drummer ever produced in the country, the native Montrealer left a lasting impression on every-

one who encountered him. Were it not for this book, however, Ranger's legacy might well have been swept under the carpet of history. Penned by Mark Miller, the one-time *Globe and Mail* jazz writer, this tome is a remarkable addition to the literature of Canadian music, all the more so given the obscurity of the subject.

A tireless champion of the forgotten, Miller has made his mark (no pun intended) as Canada's de facto jazz historian. Since 1983, he has churned out eleven books, ranging from a dictionary of native musicians, two collections of portraits, an early history of jazz in Canada, and a monograph on Charlie Parker's appearances in Toronto and Montreal. On occasion he has expanded his scope by retracing the early dissemination of jazz on the planet while publishing biographies of obscure figures like Valaida Snow and Herbie Nichols.

This newest work, issued last spring, is consistent with the author's output. For one, he had interviewed Claude Ranger several times in his journalist days and had taken pictures of him, like the one gracing the cover. Next, and more importantly, he weighed the evidence with much circumspection, corroborating it with first-hand accounts from a host of eye-witnesses. The nar-



rative moves at a steady pace, clearly written and balanced in terms of judgements, both favourable and critical, and nary any hyperbole.

If Ranger's disappearance casts a long shadow, there are other sad facts as well. For starters, Ranger never recorded under his own name, and no traces survive of his Jade Orchestra in Vancouver. Conversely, the appended discography lists his sideman credits, yet none of these albums are in print now. In 1998 he stopped

playing, not long after being diagnosed as bipolar. A composer, Ranger nevertheless destroyed all of his charts, according to an acquaintance, save for an odd part preserved by one of his protégés. He then sold his drums to a young player, Ivan Bamford, apparently the last person to see him alive.

The most disturbing fact, however, is that the author found no publisher, forcing him to publish the biography at his own expense — more damning proof of a typically Canadian trait to write off our own. **LSM**

(Available in paperback via Indigo or Amazon Canada.)

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CONCERT REVIEWS

by OLIVIER DELAIRE, TOM HOLZINGER, VIVIANE JEANSON-DELORME, ADRIAN RODRIGUEZ, BENJAMIN GORON, ARNAUD G. VEYRADIER (COMPILÉES PAR MARC CHÉNARD)

Sondra Radvanovsky, soprano,
Anthony Manoli, piano ★★★★★
 October 22, Grand Théâtre de Québec
 Performance 10/10



PHOTO : PAVEL ANTONOV

TAKE 1

WHAT YOU MISSED: Canadian diva Sondra Radvanovsky presented a two-hour recital without showing any signs of vocal fatigue. The soprano interpreted songs from Bellini, Verdi, Strauss, Liszt, Barber and arias from the operas *Tosca*, *Andrea Chenier*, *Dvořák* and a song from the musical “*My Fair Lady*”. Not only did she sing impeccably, but this prima donna also broke the typical recital conventions: She spoke to the public between pieces, creating a rapport, sharing her musical intellect and allowing the audience to feel at home by sharing personal anecdotes. Listening to Sondra Radvanovsky on Sunday night was a spiritual experience. At the end of the concert a divine silence reigned as if everybody in the audience was left speechless, incapable of finding the words to describe the beauty we had heard. **AR**

TAKE 2

WHAT YOU MISSED: Sondra Radvanovsky is one the most highly in demand singers in the world today. Her concert on October 22 tells us why. In a word, it was majestic. At once personal, varied and heartfelt, the singer opened with Giacomelli’s “*Sposa son disprezzata*”, followed by a cycle of Bellini arias, songs by Strauss, Samuel Barber and, as closer, “*La mamma morta*” from Umberto Giordano’s opera *Andrea Chenier*. As encores, she sang Dvořák’s “*Song to the Moon*”, “*I Could Have Danced All Night*” from *My Fair Lady* and a superb rendition of Puccini’s “*Vissi d’arte*”. Powerful and flexible at the same time, her voice is effective in the mezzo voice range with a host of nuances that are simply breathtaking. Her performance was a master class in and of itself. Throughout the recital, I could only marvel at how well she embodied the operatic tradition. **OD**

Opéra de Québec : Rigoletto ★★
 Verdi’s *Rigoletto*, Derek Bate, conductor; Gregory Dahl, baritone; Raphaëlle Paquette, soprano; Steve Michaud, tenor, Geneviève Levesque, mezzo-soprano.
 October 21, Grand Théâtre de Québec
 Performance : 4/10 Solists : 4/10

WHAT YOU MISSED: On the upside, the work was conducted with much clarity and efficiency by Derek Bate, the choir was equally solid (e.g. “*Zitti, zitti, moviamo a vendetta*”), and Francois Racine’s staging was both very nice and classical in style. Bass Marcel Beaulieu was a pleasant surprise; his voice was appealing, sonorous and full of depth by the end of his duo with *Rigoletto*.

GRIPES: In spite of a nice voice, tenor Gregory Dahl lacks the range of expression needed for the main role. Alas, Steve Michaud is not up to par for the role of the Duke. Not only is his voice uneven, but it is also nasal and the singer uses falsetto to hit if not scream the high notes, and his scenic presence left much to be desired. **OD**

SECOND OPINIONS

Adrian Rodriguez: ★ Perf: 3/10 Soloists: 2.5/10
 Dino Spaziani: ★★★★★ 1/2 Perf: 8/10 Soloists: 7.5



PHOTO : CARNEGIE HALL

L’OSM, direction Ken Nagano, et Maxim Vengerov, violon ★★★★★ 1/2
 Maison symphonique, October 17
 Performance 8/10
 Solistes : 9/10 Vengerov
 10/10 Jean-Willy Kunz

WHAT YOU MISSED: Last month he OSM gave a much-anticipated concert with celebrated guest violinist Maxim Vengerov. Together they performed a masterwork of the repertoire, Brahms’ *Violin Concerto in D major*. Also on the program were Bartók’s *Concerto for Orchestra* and Samy Moussa’s *A Globe itself in-folding* for organ and orchestra. All three of these pieces are fine, evocative works, and in the main the orchestra played them brilliantly. The principal players gave us an astonishing range of sounds, including a hushed pianissimo from the piccolo. Maxim Vengerov took to the

stage after intermission. He is a musical force of nature in spite of his small build. By the end of Brahms’ first movement, he was in top form with a difficult but emotional cadenza.

GRIPES: Tempos did not quite suit the music, nor were conductor and soloist in full sync. Vengerov likes unusual pianissimos, which would have been more effective had the orchestra played more softly. **TH**

Love Songs Opera ★★ 1/2
 Marie-Annick Béliveau, mezzo, and Jean Derome, anches, objets
 September 27-28 & 30, Le Gesù
 Performance: 5/10



WHAT YOU MISSED: A great performance by the polyvalent mezzo Marie-Annick Béliveau as she explored sounds that went from raspy-bluesy to classical to flat-out screaming. Saxophonist Jean Derome played with a big palette of colours and nuances. The music pleased fans of experimental sounds and dissonant harmonies. For those who expected operatic music in the traditional sense, this was more of a song cycle with staging. It seemed to be more about exploring ways of expressing love than a search of beauty.

GRIPES: For contemporary music lovers only. The program included cacophony, symbolic all-black staging, sober costumes. Worse, it was sung mostly in incomprehensible language, making it impossible to follow the story. **AR**

But: Read also Dino Spaziani’s positive review online.
<http://myscena.org/fr/dino-spaziani/critique-love-songs-opera/>.

You Say You Want a Revolution ★★★★★
 Orchestre de Chambre de McGill, dir. Boris Brott
 27 septembre, MBAM
 Performance 8/10

WHAT YOU MISSED: This concert by the McGill Chamber Orchestra was staged as part of the current MMFA exhibition *Revolution*. The program was a very varied one, with works by Frank Zappa (“*Zomby Woof*”),

Shostakovich (*Chamber Symphony in C-Minor* — this writer's personal favourite), a medley of songs from the Beatles' *Sergeant Pepper's Lonely Hearts Club Band*, and a slate of pieces from Cape Breton fiddler Ashley MacIsaac, whose energetic presence was a welcome addition. His progressive take on folk music was warmly embraced the audience. Sadly this was a one-time concert; its variety was a definite asset. Such programs are a useful invitation to the uninitiated to become better acquainted with orchestral music.

GRIBE: MacIsaac's sound was a bit raw and grinding, perhaps due to his fast and furious playing. **VJD**

Off Jazz Festival 2017

Quintettes de Mario Allard et de Benjamin Deschamps
Upstairs Bar & Grill, 8 octobre ★★★★★ (pour les deux)

Performance: 9/10

WHAT YOU MISSED: This concert marked the launch of alto saxophonist Mario Allard's new CD *Diaporama*. Here he translates into music some thoughts and events gleaned from life. The concert followed the same sequence as the



PHOTO : MARIE VALADE

disc. The music showed a deep understanding of jazz in its many distinctive facets, breathing fresh air into the leader's original pieces, eight in total. The taut and razor-sharp conversations between the leader and his trumpeter David Carbonneau served as a common thread, one that never frayed. Kudos also to drummer Alain Bourgeois for his daring playing and seemingly limitless musical resources.

Benjamin Deschamps, also an alto player, earned this year's Revelations Prize from Radio Canada. His debut album *Demi-Nuit* is shaded in subtle and original hues that reveal a fine compositional sense while factoring in the individual personalities of the group. Case in point was the extended three-part suite "Prophétie" that left much open space for all to solo. Listeners heard the musicians really lock heads and give full expression to their thoughts in a most musical way. This group's sophisticated musical language may well have surprised — it explores new terrains — but it was also mindful of balancing ensemble playing with individual inputs. All in all, a flawless evening of music-making with no gripes at all. **BG**



DANIEL ARTHUR TRIO

Daniel Arthur Trio

★★★ 1/2

11 octobre, Café Résonance

Performance: 8/10

WHAT YOU MISSED: Undoubtedly one of the most striking shows at this year's Off Jazz festival. The young pianist Daniel Arthur and his trio gave a sterling performance that bodes well for the future. The leader has assimilated his personal influences into finely wrought compositions that did not constrain the players in any way. The written sections dovetailed perfectly into the improvised ones and proved the fine chemistry of this trio. It had good control of its repertoire, even throwing in a standard or two ("Autumn Leaves", "Stablemates").

GRIBE: At times the group seemed to labour before getting things up and going. **AGV**

François Bourassa Quartet

★★★★ 1/2

11 octobre, Lion d'or

Performance: 9/10

WHAT YOU MISSED: The quartet of pianist François Bourassa performed before a large audience that could hardly conceal its enthusiasm. The evening marked the launch of the group's latest recording, entitled simply *Number 9* (Effendi Records). Bourassa's wide-ranging music embraced eclectic influences, giving rise to moments of rich contrast, underscored by his band mates, all blessed with considerable know-how. The concert validated Bourassa's reputation as one of the guiding lights on the Montreal jazz scene.

GRIBE: It took some time for the band to hit its stride. **AGV**



PHOTO : MATHIEU RIVARD

Erik Hove Chamber Ensemble

★★★ 1/2

13 octobre, Chapelle historique du Bon-Pasteur

Performance 8/10

WHAT YOU MISSED: Alto saxophonist and his tetet performed in the intimate surroundings



of this hallowed concert venue. It mostly played pieces from its second recording, *Polygon*, issued last spring on Inner Circle Music. Dense, surprising sound masses arose from the group's varied instruments, producing polyphonic tufts of sound framed by the spotless rhythm section. While the music was demanding, it remained sufficiently accessible.

GRIBE: Because of the group's extended arrangements, it was difficult for improvisers to stand out and be given space to solo. **AGV**

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CD REVIEWS

by PAUL ROBINSON, NORMAN LEBRECHT

SEIJI OZAWA: LOOKING BACK AT A THRILLING CAREER

Bartók: Music for Strings, Percussion and Celesta

Concerto for Orchestra. Boston Symphony Orchestra/Seiji Ozawa/Rafael Kubelik. Pentatone PTC 5186247. Time: 69:53.

New Year's Concert 2002

Music by Johann Strauss, Josef Strauss and Josef Hellmesberger. Vienna Philharmonic Orchestra/Seiji Ozawa. Arthaus Musik DVD 109315. Time: 109:00 + 32:00 (special features).

Haruki Murakami: Absolutely on Music: Conversations with Seiji Ozawa.

New York: Alfred A. Knopf, 2016. 325 pages.



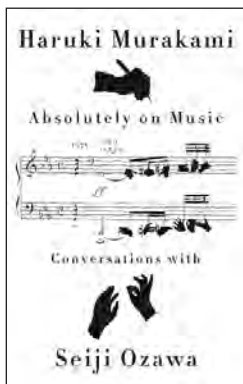
This past September Seiji Ozawa celebrated his 83rd birthday. In spite of a serious cancer in recent years, Ozawa remains active as a conductor. Next summer he plans to conduct a Beethoven festival.

Ozawa has a special association with Toronto. He conducted his first concerts there in 1964, causing a sensation. He was immediately hired as the TSO's next music director. At the time he was 28 years old and barely spoke a word of English. Conducting Prokofiev's



Symphony No. 5 and Tchaikovsky's *Symphony No. 5*, Ozawa drew inspired performances via an extraordinarily precise and graceful baton technique. He remained in Toronto for only a few exciting years, 1965-1969, before being snatched away by

the Boston Symphony, his long-time musical home.



With the Boston Symphony, Ozawa recorded extensively for Deutsche Grammophon and Philips. Pentatone has remastered a number of recordings and reissued them as Super Audio CDs. A recent release features Ozawa and the BSO in Bartók's *Music for Strings, Percussion and Celesta*, with deeply expressive playing but very slow tempos.

Ozawa also had a long association with the Vienna Philharmonic. In 2002 he was invited to conduct its annual New Year's Concert, and this has recently been reissued on DVD. Ozawa is at his absolute best here, charming musicians and audience alike with his infectious energy and good humour. He conducts without a baton and leads the entire concert from memory, including such obscure pieces as Johann Strauss' *Carnival Ambassador Waltz* and Josef Strauss' polka *The Jabbering Woman*. The concert is a delight from beginning to end.

Haruki Murakami, one of Japan's leading novelists, has also had a lifelong interest in music. He lived in Boston for several years and developed a friendship with the conductor. Murakami has now documented their long conversations about music. Ozawa is not by nature a man given to articulate analysis of music — even in Japanese — or of technique. He prefers to just "do it" rather than talk about it. Nonetheless, there are some useful anecdotes. Ozawa has quite a lot to say about Glenn Gould's different recordings of Beethoven's *Piano Concerto No. 3* as conducted by Karajan and Bernstein respectively. Ozawa also tells a story about performance of Mahler's *Das Lied von der Erde* with Jessye Norman and Ben Heppner. Heppner used a music stand for the performance. In one passage Ozawa flailed his arms with such exuberance he caught his little finger under the edge of Heppner's stand — and broke the finger! Ozawa gritted out the rest of the performance before going to the hospital for surgery.

A Gala in Hamburg — Grand Opening of the Elbphilharmonie

Elbphilharmonie Hamburg Grand Opening Concert. Music by multiple composers. NDR Chorus & Bavarian Radio Chorus. NDR Elbphilharmonie Orchester/Thomas Hengelbrock. Bonus Documentary: The Elbphilharmonie — Hamburg's New Landmark. Blu-ray Disc 741504. Time: 165:00.

The new Elbphilharmonie in Hamburg received much attention during its inaugural concerts this past January. An extraordinary piece of architecture, the concert hall is built on top of a red brick warehouse in Hamburg's busy port.



The structure dominates its surroundings as surely as the Sydney Opera House now signifies its harbour. The Grand Hall occupies the middle of the glass section on top of the warehouse. The audience sits in a series of pods distributed asymmetrically around the hall.

Thomas Hengelbrock is the music director of the NDR Elbphilharmonie Orchester and the man who put together the unusually thoughtful program for this concert. It opens with a piece for solo oboe by Benjamin Britten — the oboe being the instrument that traditionally tunes the orchestra. Oboist Kalev Kuljus plays from the rear and is heard but not seen: a clever way to have the audience focus on the sound. The program goes on to showcase ensembles large and small and music from many periods. Several pieces have a Hamburg connection, e.g. a motet by Praetorius (1586-1651) composed for a wedding. The concert ends with a celebration of the choral movement of Beethoven's *Ninth*.

The disc includes both a documentary and the external light show that blazed during the concert.

The Tchaikovsky Ballets: A Russian festival of sound

Tchaikovsky: *Swan Lake*. *The Sleeping Beauty*. *The Nutcracker*. James Ehnes, violin. Robert deMaïne, cello. Bergen Philharmonic/Neeme Järvi. Chandos 5204 (5 CDs). Time: 6 hours, 32 minutes.



Here are all three of Tchaikovsky's great ballet scores gathered together in one box, in superlative performances with an uncommonly rich and full recorded sound. Canadian James Ehnes is the brilliant violin soloist. The set commemorates conductor Neeme Järvi's 80th birthday, and it deserves a warm welcome.

When it comes to *Swan Lake* or *The Nutcracker*, a ballet conductor has little choice but to follow tradition. Not so for concert performances. Neeme Järvi has been steeped in Russian music-making from the time he first learned to read music. He conducts these ballet scores with obvious love for the music

but also with expansive phrasing and a keen ear for telling details.

In these ballets Tchaikovsky comes up with one fresh idea after another. Instruments are deployed with a keen understanding of their range of sound. The violin solos in *The Sleeping Beauty* and *Swan Lake* are beautiful pieces in themselves, quite apart from the ballets. James Ehnes is a grand violinist and he plays them with gorgeous tone and impeccable technique.

There have been many fine recordings of these Tchaikovsky ballet scores, but these Chandos versions are among the best. Congratulations to producer Brian Pidgeon and chief engineer Ralph Couzens and to the Grieghallen, the fine 1,500 seat hall in Bergen where the recordings were made.

Saint-Saëns: the complete Violin Concertos

Saint-Saëns: Violin Concertos (complete). Violin Concerto No. 1 in A major Op. 20. Violin Concerto No. 2 in

C major Op. 58. Violin Concerto No. 3 in B minor Op. 61. Andrew Wan, violin. Orchestra symphonique de Montréal/Kent Nagano. Analekta AN 28770. Total Time: 74:04.

This is a terrific recording from the OSM and deserves attention. The *Violin Concerto No. 1* is only thirteen minutes long and is barely a concerto at all. But it is charming and ought to be played more often. The *Concerto No. 2* is much more substantial and almost the equal of the better-known *Concerto No. 3*. The first movement is a powerful and complex movement with a cadenza full of technical challenges. The second movement with prominent harp and wind solos



is in Saint-Saëns' best lyrical vein. Only the finale seems a little lightweight in comparison.

Andrew Wan has been co-concertmaster of the OSM since 2008 and is also a founding member of the New Orford Quartet. He plays brilliantly in all three concertos with dazzling technique and a voluptuous tone. Nagano and the OSM provide sensitive and committed accompaniments; soloist and conductor demonstrate a special affinity for the ideal ebb and flow of these scores. Principal oboe Theodore Baskin plays with great beauty and subtlety of phrasing in the several slow movements.

These performances were recorded live in the Montreal's Maison symphonique. The hall's acoustics enabled the marvellous sound quality, with kudos as well to producer Carl Talbot.

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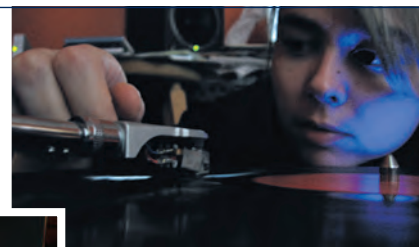
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MUSIC, HI-FI, AND WONDER

by MAURICE RHÉAUME

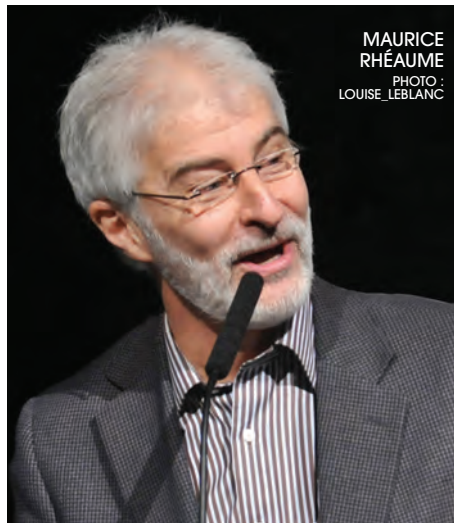
When I became part of the Orchestre symphonique de Québec management team in 2009, I came up with the idea of implementing pre-concert musical talks at Grand Théâtre de Québec to share my passion for classical music. Conferences, hearings, and projections followed through partnerships with Quebec City's Musée de la civilisation, Grande Bibliothèque Gabrielle-Roy, and Laval University. Nowadays, I share my musical passion through talks and hearings by way of large library and cultural centre networks, and other cultural organizations in Montreal, Trois-Rivières, and Quebec City. Finally, for the last 14 years, I have been happy to share my enthusiasm for classical music as host of a program on Montreal's Radio Ville-Marie (91.3 FM).

I am not only passionate about discovering huge repertoire and great music but also passionate about sharing my research into therapeutic qualities of music and its attentive, active, and conscious listening with listeners. In a 1971 interview with John Roberts, great pianist Glenn Gould confided his conviction on "art's therapeutic and restorative value." In the same interview, Gould spoke highly about therapeutic qualities of listening to music calmly at home, in a space that fostered "a contemplative state." During my conferences and musical talks, I attempt to take listeners away from the daily humdrum and have them listen to wonderful moments of music. I provide those present with a short moment of attentive and focused listening, coupled with an attitude that promotes contact with a deeply kind nature and inspired music.

When I started my career, I gave secondary importance to the quality of the equipment I used, since I thought that compressed music—often heard on mobile telephones in a distracted, noisy environment—went unnoticed. When I visited the Simaudio studios in Boucherville, however, my perception suddenly changed. A partnership with the company allowed me the use of one of its Moon audio amplifiers during my conferences. It is a misconception that this quality perception is reserved to beginners' circles or to those used to hearing this type of audio refinement

for many years. To my great surprise, many people in the audience talked about their joy of musical listening; most audience members appreciated the quality of this sophisticated equipment.

According to Ghyslaine Guertain, a philosophy professor at Collège Édouard-Montpetit,



MAURICE
RHÉAUME
PHOTO:
LOUISE LEBLANC

"Glenn Gould bestows a major technological role on ideal conditions to enable... the musical bliss that can only be possible in a closed space." Gould believed that leading-edge technology was needed during music recordings to achieve the best music listening experience at home. Specialists, however, believe in the *garbage-in, garbage-out* theory. Regardless of the quality of hi-fi system used, recording quality is essential; it is wrong to think that sound coming out of compressions has no impact on recording quality. When all hi-fi system elements are taken care of, recordings are chosen, and listening conditions—home comfort, quiet, attentive listening—are the best, the experience is enhanced emotionally, physiologically, and spiritually. Dr. Daniel Levitin, neuroscientist at McGill University, confirms that brain regions stimulated by pleasant music listening are the same as regions stimulated by drug use or sexual intercourse. According to Dr. Levitin, music listening enables body dopamine, human and prolactin hor-

mones, comfort hormones in breastfeeding mothers, and oxytocin, a confidence hormone, to secrete, all of this in direct association with sexuality and harmonious relationships with others. In the same vein of research, a study conducted by the Montreal Neurological Institute and Hospital and McGill University concluded that "music not only produced a sense of pleasure... but simply put, music is a special fuel that stimulates millions of brain nerve fibres that would otherwise remain dormant and underdeveloped... During moments of musical exhilaration, blood travels through the brain to locations where, like sex, chocolate, and champagne, it provides satisfaction and joy, and withdraws from brain cells linked to depression and fear."

Physician David Bohm, a student of Einstein, showed in Patrice Van Eersel's *La source noire* that there exists an order that prevailed beneath ours, an implicit universe we know little about and where our universe is only an expression. This implicit order is essentially withdrawn. Bohm was familiar with at least two ways to explore this other realm. "The first way is mathematical, perhaps more sharp-edged, but more limited. The second way is through musical emotion. You just need to be human to find the ability that gives you the essence of who we mathematicians and physical theory researchers are to eventually understand after many years of work. At the precise moment when music moves you, if you are attentive, you can see how the past, present, and future fold up into one point—the point that represents your conscience. Emotion is one way to access the implicit order. It is almost impossible to capture this order through words." A high-level music experience, what's not to like?

It goes without saying that a quality hi-fi system can be quite expensive. In a world of programmed obsolescence where major appliances are disposable of after a few years of use, however, the right audio system is a sustainable investment for an exceptionally emotional experience and a source of constant wonder. Take care of your listening! **LSM**

TRANSLATED BY DWAIN RICHARDSON



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AUDIO NOTE UK

THE HOLY GRAIL OF AUDIOPHILES

by ARNAUD G. VEYDARIER



PHOTO: EVEN CLOUTIER

The advent of streaming platforms has radically changed the way people listen to music. Today music accompanies the daily life of millions of individuals, very often heard via portable devices. While this hyper-accessibility seems to be characteristic of a new relationship to art and culture, some aficionados continue to maintain and promote a more exalted conception of musical listening. This is particularly the case of Peter Qvortup, visionary and owner of the company Audio Note UK, for whom the vast majority of current audio devices offer only a partial — or even failing — experience of the pleasures of musical listening.

GENESIS OF AN EPIC STORY

Originally founded by the Japanese innovator Hiroyasu Kondo, Audio Note has been working in the high-fidelity audio equipment sector since 1976. Not content with selling some of the most popular audiophile devices, the company has been manufacturing the majority of the world's electronic audio components. After a great success in the Southeast Asian market, the company decided in 1989 to ensure the worldwide distribution of its products. One year later, Audio Note launched one of its most emblematic models, the Ongaku. Critically acclaimed, this Class A tube amplifier also contained famous transformers made with hand-coiled silver windings.

When an unprecedented economic crisis hit the Southeast Asian countries in 1997, Audio Note split into two separate entities: Kondo Labs, which continued to operate in Asian countries, and Audio Note UK, which maintained control of European distribution.

Having worked in the company for several years as a distributor, Peter Qvortup acquired the English division of Audio Note in 1998. This transfer of power offered him the means to accomplish some unusual ambitions. He has been determined to push the high-end formula even further, and he considerably widened Audio Note's range of products. While the original company focused on manufacturing amplifiers and accessories, Qvortup has invested heavily in research and development. This was how Audio Note started production of its own turntables, CD players, CD

transport, DAC, speakers and other accessories, using the knowledge that has made the company famous since its foundation. To cope with the growing demand, Qvortup opened two more branches, in Austria and Lithuania, each of which specializes in the manufacture of certain products.

VERY BEST AND NEAR-BEST

Audio Note offers an impressive range of products to satisfy both the most diehard audiophiles as well as listeners looking for more economical solutions. Among the state-of-the-



PETER QVORTUP & VINCENT BÉLANGER. PHOTO: EVEN CLOUTIER

art options, the M9 Phono Platinum Pre-amplifier for turntables offers an unparalleled listening experience. Entirely hand-welded, it is designed to get the best possible sound from any vinyl record pressed to the RIAA EQ standard. Audio Note also offers a wide range of preamplifiers and monobloc amplifiers for CD playback that are suitable for both purists and general listeners.

However, Qvortup also makes it a point to offer accessible solutions to less-fortunate customers. He concedes that it would be easier for him to restrict his production to a well-endowed clientele, but he aspires first and foremost to introduce new generations to the pleasures of audiophile listening. It is in this context that offers a range of less expensive devices, designed nevertheless with the same quality standards. For example, the IZero integrated amplifier model (combined preamplifier and amplifier) is an excellent entry point into the world of high-fidelity audio.

AUDIO NOTE MUSIC

In early 2017 Qvortup and Audio Note UK founded their own record company, Audio Note Music. Driven by the same desire to offer music lovers an absolute musical experience, Qvortup retained the services of the talented cellist Vincent Bélanger with whom he recorded his first album, *Pure Cello* (Audio Note Music, 2017). A resounding success, this recording presents remarkable interpretations of pieces by composers J.S. Bach, F.W. Grützmacher, M. Reger and G. Cassadó. The achievement stands out for its great transparency, leaving lots of space for Bélanger's intimate subtleties.

More than a simple album, this recording is a true manifesto in an industry that tends to standardize music production. "How many recordings of Beethoven's *Symphony No. 5* does a man need?" exclaims Qvortup when asked about Bélanger's choices of repertoire on *Pure Cello*. This desire to reveal to the general public still unknown parts of classical music corresponds well with Qvortup's humanistic aims. In this sense, although the audio quality of the recordings remains a major concern, it aspires more to deconstruct the idea that classical music is only for hard-core music lovers.

If Audio Note remains a leader in the high-fidelity audio market, it is primarily thanks to this desire to maintain the highest standards. Qvortup deplores the fact that, in a market that often equates music with a consumer product, the majority of sound systems cannot do justice to the performers' interpretations. From this philosophy flows a boundless commitment to making audio equipment an essential link in the chain that joins musicians to listeners.

The Audio Note UK team will display its equipment at the upcoming Montreal Audio Show, which runs from March 23 to 25, 2018. Audio Note will showcase, among other goodies, its latest platinum turntable, the TT3. Audiophiles be prepared!

LSM

www.audionote.co.uk

TRANSLATED BY ADRIAN RODRIGUEZ



STREAMING MUSIC

SERVICES TAILORED TO MUSIC LOVERS

by ARNAUD G. VEYDARIER

The decline in physical album sales is a phenomenon that has been hitting the music industry hard since the arrival of mp3 files in the mid-1990s. However, it is the arrival of streaming platforms that definitively concludes this process of “dematerializing” music. As evidence that the revolution continues to advance, a Nielsen poll recently reported that 53% of Canadians now listen to music from smart phones. In addition, 26% of Canadians’ total listening time is done via streaming platforms. If the streaming principle is always the same, some commercial platforms respond better than others to the particular needs of music lovers. Here are some suggestions about platforms designed to meet various preferences.

SPOTIFY

Founded in 2006, the Swedish company Spotify is now one of the most popular streaming platforms with 140 million registered users. This success is partly explained by its vast catalog of over 30 million songs. Unlike many of its competitors, Spotify offers free access to its services, subject to certain constraints: advertisements periodically interrupt the listening and the selection of tracks is random within a single album. However, it is possible to enjoy access without the ads by subscribing to one of Spotify’s paid packages. Of these, the family package allows several people to benefit from a single subscription. The only negative point is that Spotify’s audio quality may vary from 96 KB/s to 320 KB/s, depending on the user’s account settings. Available via its mobile app or directly from the website, www.spotify.com.

APPLE MUSIC

Spotify’s main competitor, the computer giant Apple, launched its own streaming platform in 2015, at a time when several other companies already shared the market. Despite the delay, Apple Music quickly found customers and has become one of the more popular plat-

forms. The musical offering is similar to that of Spotify, with a claimed catalog of 40 million songs. However, Apple Music differs from its rival in that it requires a monthly subscription. Several options are available, including student and family packages. Importantly, its audio quality does not exceed 256 KB/s, slightly below the average of the major streaming platforms. Available via the Apple app or the iTunes program on your computer. www.apple.com/ca/fr/apple-music

SOUNDCLOUD

Although it is not a major streaming platform, SoundCloud has the particularity of offering a catalog that focuses on emerging music. Designed as both a broadcast platform and a networking service, SoundCloud enables its users to promote and distribute their own music projects. Initially a free service, the platform has been forced to adopt a paid formula for much of its catalog, following pressure from major players in the industry. If you use SoundCloud’s free service, you have somewhat restricted access. If you use its Go+ subscription, however, you enjoy access to its full library of 150 million tracks without advertisements. Unlike other platforms, you also have the right to download and upload songs and podcasts. The space available for uploading songs — just like audio quality — varies with the package. Available via mobile app or directly from the website, www.soundcloud.com.

TIDAL (LSM CHOICE)

To this day Tidal remains the main streaming option for audiophiles in search of high fidelity. A subscription-only platform, it offers songs and video clips from files compiled in lossless compression formats. For example, the catalog of 48.5 million songs and 175,000 video clips is available in ACC (320 KB/s), FLAC (16-bit/44.1 kHz), and MQA (24-bit equivalent/192 kHz) formats. However, it costs twice the price of an average streaming package to benefit from such superior sound

quality. Note that it is of course necessary to have a high-fidelity system for listening; otherwise the difference cannot be appreciated. In addition, Tidal has the advantage of paying more royalties to artists than its competitors. Available via its app or directly from its website, www.tidal.com.

MEDICI.TV

For classical music lovers, the French distribution platform Medici.tv offers a catalog of over 1800 video recordings of concerts, operas and ballets, as well as numerous documentaries, interviews and masterclasses. The service also offers live coverage of concerts taking place around the globe. Subscribers can thus attend many summer events via the internet, such as the Salzburg Festival, the Verbier Festival or the Lucerne Festival. Although a free subscription is available, it gives access only to live broadcasts, and the number of views is limited. Medici’s paid options offer unlimited access to the video catalog, the ability to watch live music on mobile devices, and better audio and video quality. Available via Chromecast and Airplay apps or on the website, www.medici.tv.

SUGGESTIONS FOR READING AND MUSICAL DISCOVERIES

Faced with the growing number of musical offerings on the major streaming platforms, it can be difficult for listeners to discover the new material that meets their preferences. Thus the streaming platforms have developed recommendation algorithms to guide their users toward promising music. For example, Spotify offers a “Discover Weekly” tool that gives its users a weekly selection based on their listening habits. Apple Music offers a similar service, as well as a streaming radio channel featuring popular songs of the day.

LSM

TRANSLATED BY ADRIAN RODRIGEZ.

SETTING UP YOUR HOME STUDIO RECORD FOR LESS THAN \$1000

by ADRIAN RODRIGUEZ



Twenty years ago, making a musical recording was a very complicated and very expensive part of the music business. Nowadays, thanks to technological advances, good recording quality is available everywhere, allowing almost any musician with a computer to record CD-quality sound.

MICROPHONES FROM \$130 TO \$280

To simplify things we may divide microphones into two kinds: condenser microphones, which are mainly used to record vocals and live acoustic instruments with rich sounds, and dynamic mics, which are a bit more polyvalent and can be used to record percussion, guitars, voice, and so on.



SHURE SM57 DYNAMIC MIC

A good option for condenser microphones is the Audio-Technica AT2035 for about \$150. It is very useful when a deep, rich but natural sound is needed, as in the case of a singer or a cellist. For dynamic microphones I recommend the Shure SM57 for \$130. Indeed, if you have just money for one microphone, I recommend this one. I have obtained great results with it even when recording vocals, particularly rap, rock and speech, since it determines the right level of sound almost automatically. It is also extremely durable.

USB AUDIO INTERFACE FOR \$150

Although most modern computers have an audio card, I strongly recommend getting an USB audio interface. Since it's a home recording, the 2-channel Focusrite Scarlett Solo MK2 USB Audio Interface for \$150 should be enough to record most things, but many others on the market do a good job as well. It's important to verify that the interface has a built-in phantom power supply for the condenser microphone. If you wish to record drums or a live band, you need more than two channels. The best option is often to create the rhythms with a midi controller.

USB MIDI KEYBOARD CONTROLLER FOR \$100-\$180

The most accessible way to record tracks with heavy arrangements and orchestrations is to use a USB keyboard MIDI-controller. It allows you to play any virtual instrument available in your library and the results are very easy to edit, even if your keyboard skills are not particularly good. The M-Audio Keystation with either 49, 61, or 88 keys is an affordable option at \$100-\$180. It is surprisingly straightforward and easy to use.

SPEAKERS OR HEADPHONES FOR \$50

Since most people are likely to listen to your audio in less-than-ideal conditions — most use their computer speakers or low-quality headphones — I suggest cutting costs by just using whatever speakers you already have, unless they are terrible. It is a better idea to invest in good headphones. Avoid headphones with a high level of compression, bass boost, or anything of that sort, because the purpose is to get a realistic idea of the sound. You should be able to detect all types of noise and you should

be comfortable wearing them for long periods, a factor which is often overlooked. The Samsong SR850 stereo headphones at less than \$50 are a great option considering their price.

CABLES AT \$60

For some musicians a cable is just a cable, so to invest \$60 in cables might seem exaggerated. However, cables are often a major source of noise and cheap cables are quite fragile. Thus in the long run it is cheaper to invest in good-quality ones. Pro Co AQN cables offer good value for money. If beyond your budget, then D'Addario's Planet Waves Classic Series offers cables that are a bit cheaper and still of sufficient quality.

DAW SOFTWARE, FREE OR \$160-\$280

DAW stands for digital audio workstation. To put it simply, it's software that allows you to visualize and edit all your audio and MIDI information at the same time. The most popular free software apps are GarageBand for MAC iOS and Audacity for Windows. Although these two programs offer a good starting point, they quickly reach their limitations. Thus it is a very good idea to get either Logic Pro X for Mac at \$280 or Cakewalk Sonar at \$160, a program that runs on both Windows and Mac. Before buying, it's important to verify that your computer meets the minimum requirements for the software to run smoothly. For example, Cakewalk Sonar requires at least a 2.6GHz Intel processor or AMD multi-core processor (Intel i5 and AMD A10 APU processors are recommended), 4GB of RAM, and a 5GB hard drive for a minimal install, but in reality anything under a 100GB drive is asking for trouble.

A FINAL WORD ON BUYING EQUIPMENT

All prices stated above are for brand-new products. However, very good deals on used equipment can often be found on eBay, Amazon, Craigslist, Kijiji and in your local pawnshop. If you buy used, make sure that the seller has had good customer reviews. And it is always preferable for you to try the product before buying, though this is obviously not possible on eBay and Amazon. **LSM**



LES STUDIOS OPUS

PASSION FOR AND COMMITMENT TO ARTISTS

by ARNAUD G. VEYDARIER

Daniel Lepage, founder and general manager for Studios Opus, established one of many leading audio recording facilities in the Greater Montreal area, this one located in an enchanting

countryside of the Lanaudière region. Les Studios Opus are located along Rivière L'Assomption; for the past six years, staff have worked with many impressive local and international artists. Given the studio's versatile facilities and the beauty that attracts every musician, the studios have welcomed singer-songwriters such as Patrick Norman and Laurence Jalbert, classical orchestras, jazz ensembles, and rock groups.

The business started up in the early 2000s when Lepage was toying with the idea of building an establishment to meet the technical requirements of a recording studio and artists' specific needs. In 2011, the project came to life after years of design that left nothing to chance. From the building's interior design to the choice of construction material, the studio team worked closely with an engineer to develop a structure with the best acoustic properties.

Les Studios Opus consists of two sound controls, a large recording studio, three recording booths, a meeting room, and a kitchen. In addition, the studios are decked with an impeccable interior design and work well with the rural setting. The magic happens behind this bucolic setting, however, for the studios are furnished with a set of high-quality audio equipment for each artist. Moon 3500MP preamplifiers, made by the French-Canadian company Simaudio, are among the

audio kit and are the backbone of a mainly digital audio processing chain. These preamplifiers are known for their high transparency and ability to record audio with the highest loyalty standards.

That said, it is not enough to have the right tools; it is important to know how to use them. Hence, artists can rely on the expertise of technical director Jean-François Bernard and producer Jacques Roy. "We aim for perfection all the time," Roy stated. Whether working on a standard or audio recording, undertaking new projects with the same thoroughness and passion is at the core of the Studios Opus ethic. In an industry where musicians often self-produce, Roy recognizes the importance of "taking time to carry out projects" and "going beyond the music" to provide artists with a memorable experience that fosters artistic development. The team consequently disregards shortcuts and pursues a custom-made approach that considers each artist's specific needs. Overall, the amazing combination of know-how and friendly atmosphere remains the Studios Opus trademark—or the "Opus seal," as Roy likes to say. **LSM**

www.studiosopus.com

TRANSLATED BY DWAIN RICHARDSON



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BLUETOOTH TECHNOLOGY

HOLDS PROMISE FOR MUSIC

by ARNAUD G. VEYDARIER

Engineered in 1994 by the Swedish telecommunications company Ericsson, Bluetooth technology is rapidly gaining ground in the computer and cellular sector. Designed as a wireless data protocol, this technology makes it possible to establish short-distance connections between various electronic devices, eliminating the need to use cables. Perhaps the system's most common application is to link cell phone accessories. Over the years Bluetooth has established itself as a leading technology, and it is now making its gradual appearance in the audio equipment market.

EARLY AUDIO APPLICATIONS

Launched in 2002, the Plantronics M1000 headset was one of the first devices to exploit the audio capabilities of the Bluetooth system. At this stage the sound quality remained relatively poor, due to low bandwidth. Indeed, the first version of Bluetooth technology had a data transmission speed of only 1 MB/s, giving these devices an audio quality little better than that of a regular phone.

It was not until the launch of the fourth version of Bluetooth in 2010 that wireless audio devices could reproduce sound quality comparable to that of a CD (16-bit/44.1 kHz). This release marked an important milestone in the history of wireless audio, as it finally gave audio equipment manufacturers the ability to

offer wireless solutions that were close to existing audio standards.

Currently, the audio market is flooded with products using Bluetooth technology. These include headphones, portable speakers, fixed speakers, and even full sound chains. Although many manufacturers insist on the audio quality of their products, they are nonetheless subject to the technological constraints of a system that employs sound compression as an operating principle. Indeed, as the bandwidth of Bluetooth devices is too weak to transmit the entirety of a high-quality audio signal, they are forced to compress the sound by means of different codecs.

AUDIO QUALITY

The SBC standard ("low-complexity subband codec") is the default transmission standard for all Bluetooth devices. It allows data transmission from 128 KB to 345 KB per second, depending on the quality of the radio link, affording a sound similar to that of a medium-quality MP3.

Moving up a step we have the aptX codec, which remains very common in Bluetooth audio products. Like SBC, the aptX is a so-called "deteriorating" compression codec, since it degrades the starting signal to reduce its size. However, it offers better quality than the SBC standard, nearing the quality of a regular CD.

To achieve truly superior audio quality, it is necessary to turn to codecs that permit suitably high transmission speeds. Possibly there is only one, the LDAC codec developed by Sony, which can reach a speed of 990 KB/s, thus restoring an audio signal of 16-bit/44.1 kHz in its entirety. It can even reproduce 24-bit/96 kHz quality sound, albeit with low signal degradation.

That said, a good compression codec is not in itself a guarantee of good audio quality. To take full advantage of such codecs, the devices must be compatible with one another. For example, a cellular phone that supports the aptX codec must be used with a compatible audio system, otherwise the devices automatically fall back to the default SBC standard. The quality also depends on the type of file to be transmitted. If the original audio file has already been compressed using a degrading codec, the audio quality must suffer, since it has to be compressed a second time as the signal is transmitted to the device.

BLUETOOTH 5

Announced in June 2016, the fifth iteration of the Bluetooth system offers interesting perspectives for the audio industry. If one of the important issues with Bluetooth is its energy consumption, the latest version extends the battery life of audio devices with a "Bluetooth Low Energy" technology. But it is mainly in terms of data transmission that Bluetooth 5 offers major innovation. Whereas communication between devices was previously limited to "point-to-point" (device-to-device) interactions, the Mesh and Broadcast features now offer the ability to link multiple devices together. As a result, it has become possible to create true Bluetooth wireless networks.

This novelty is particularly interesting to manufacturers of wireless audio equipment, who are now able to use Bluetooth technology to create sound chains of multiple speakers communicating with each other. Although systems of this type already exist, most of them operate on a WiFi network that does not offer the longevity and ease of use that a Bluetooth network enables. Button-type wireless headphones will certainly benefit from these new features. Whereas point-to-point transmission could only carry audio data to a single listener who then had to relay the signal to a second one, Bluetooth-enabled devices are now able to connect both sets of headphones simultaneously. This results in an improved stability of transmission for both connections.

In conclusion, Bluetooth audio devices remain a practical solution for transmitting audio data and delivering satisfactory performance and sound quality. Until recently, however, the technical constraints of Bluetooth did not allow wireless audio devices to reproduce sound at a quality comparable to that of high-fidelity equipment. That, it seems, is about to change.

LSM

www.bluetooth.com

TRANSLATED BY ADRIAN RODRIGUEZ

HEADSETS AND EARPHONES

HOW TO CHOOSE ONE

by ARNAUD G. VEYDARIER

If audiophiles agree that nothing replaces the experience of a good sound chain and excellent speakers, such a configuration is not suitable for all listening situations. High-fidelity speakers are generally expensive, require a lot of space, and can disturb people around them. That is why it is sometimes better to opt for headphones or earphones. They represent a practical and economical solution to such problems, in addition to offering greater flexibility. And do note the “Nuraphone” below, a headset that breaks many of the usual conventions.

HEADSETS

Appreciated by both audiophiles and occasional listeners, headphones lend themselves to a wide variety of situations, helped by the great number of models on the market. In choosing among them, it is important to identify the different types of external shell or covering, as the listening experience varies greatly from one model to another. Supra-ear headphones have an outer casing that only partially covers the ear. They cannot completely isolate one's ears from ambient noise, sometimes leading to the use of a high volume to compensate. On the other hand, their small size makes them perfectly adapted to mobile listening.

The Sennheiser MM450-X headphones offer a useful balance between good quality and portability. They are very comfortable, as their cushions do not exert pressure on the cartilage of the ear. However, they are less suitable for mobile listening (as in the bus, or while walking), because they are relatively large and heavy. They are more suitable for home listening with a computer or digital device. The same kind of cushion design may be found in very high-end models, such as the famous Sennheiser HD800.

In addition to the type of cup or cushion, it is important to differentiate open from closed designs. Open housings have openings that let air circulate. Although they provide a lower degree of sound insulation, they have the advantage of rendering a more transparent sound. Such housings, like the PS1000e model from the Grado company, are generally preferred by audiophiles. Closed cups offer better insulation, but they tend to make the bass frequencies sound louder than the rest. The absence of air circulation inside the shell may also be troublesome during long listening sessions.

Most manufacturers now offer wireless headsets. Older models used infrared or radio frequencies, but current headsets mostly utilize the Bluetooth technology. The latter has the advantages of generally satisfactory audio quality and a (mostly) stable signal.

EARPHONES

For listeners who like to listen to their music both at home and on the move, earphones are



an interesting option. Their small size makes them ultraportable and discreet. The semi-intra-ear phones penetrate only partially in the ear. Despite this, they seal the entrance to the ear canal, providing the user with effective protection against ambient noise. Prolonged listening, however, may cause discomfort and increase the risk of hearing loss. Although earphones cannot offer the audio quality of a premium headset, some models do offer satisfactory performance, such as the Shure SE215. In-ear earphones dig deeper into the ear. As a result, they offer superior sound insulation and improved bass definition. This type of earphone is not suitable for everyone, and some would be inconvenienced by its penetrating feel. The MC5 model from Etymotic Research offers good quality at an affordable price.

ACTIVE NOISE CONTROL

Some headphones, such as the Bose QC35, incorporate active noise cancellation, giving lis-

teners an unparalleled level of sound insulation. This technology samples the surrounding noise and then emits into the auditory canal, in real time, sound waves that cancel out the noise. The listener perceives a pronounced drop in ambient noise, thus greatly improving the listening experience. Note that the headphones require an independent battery.

MUSICAL STYLE

One's preferred style of music is an important factor in choosing headphones or earphones. While some manufacturers (such as Beats by Dr. Dre) praise the acoustic qualities of their products, they are not necessarily adapted to all musical genres. To determine this, examine the frequency response or the extent of the frequency spectrum that a headphone (or earphone) can restore. That gives a good idea of the level of change in the sound. While pop, rock, and rap usually sound good with bass-boosting devices, classical music and jazz require a high transparency of sound; otherwise the nuances are lost. In the case of serious music, headphones that offer a large listening space are preferred, as they have a greater ability to spatialize the sound. The expensive K701 professional headphones from AKG employ such a design.

NURAPHONE

Employing two independent sound drivers, the Australian Nuraphone has the particularity of rendering the high and low frequencies separately, one via an over-ear shell and one via earphones that protrude from inside the cup. This novel design offers the listener a sound of great clarity. The most innovative aspect, however, lies not in the hardware but rather in the Nuraphone's ability to “tune” the sound to individual hearing. On the assumption that everyone hears differently, the Nuraphone's software automatically measures one's hearing characteristics and then calibrates accordingly the frequencies sent to the headphone. According to the manufacturer, the same audio quality is thus guaranteed to all users. The headphones can be connected either by a universal cable or wirelessly. In sum, this is a highly innovative headset that has so far garnered good reviews. The Nuraphone, priced at US \$400, is available via its website, www.nuraphone.com. LSM

TRANSLATED BY ADRIAN RODRIGUEZ



2017-2018



HIGHER MUSICAL EDUCATION

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



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• SPECIALIZED PROGRAMS

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 160 (professors and instructors)
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 Undergrad: 468
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• DESCRIPTION

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LIFE AFTER SCHOOL?

RESOURCES AND TIPS FOR YOUNG GRADUATES

by MARIE-CLAIRE FAFARD-BLAIS

At the end of their school career, holding a degree from the university or conservatory, the young musician wonders: What do I do now? The possibilities are many, the choices uncertain. In a competitive environment, it is important to keep our career goals in mind and, most importantly, not to panic. I will try with this article to answer some questions based on my experiences and those of my colleagues.

Diploma in hand, it's the beginning of a new adventure. The important thing now is to find a source of motivation to keep improving our performances, our comfort on stage, and our confidence. Our mindset should be to never stop learning; it is essential to continue to improve and expand one's knowledge.

RETURNING TO STUDY

Doctoral studies can be an interesting option if you want to teach later on at university. PhD programs are numerous. The site www.phdportal.com allows you to discover and compare different institutions of higher education. Doing research and taking lessons — even before you audition, with a few teachers from the schools you are interested in — is a good way to see things more clearly. Since the chosen professor will have to support you in your research, it is essential to discuss your thesis topic during the early lessons.

If a return to school is not in the plans, the musician must nonetheless continue to improve, to develop as an artist. For that, s/he must have a teacher whom s/he trusts. This may be the person who guided them during their university studies or someone else. Personally, I think it's interesting to study with a brand-new teacher in order to experience a different approach and discover new facets. Some musicians may feel guilty about "cheating" their former teacher. However, one must not hesitate to talk to the former teacher and ask for advice.

PREPARING FOR AUDITIONS

Preparing for auditions is essential and should not be taken lightly. Auditions and competitions are an integral part of a musician's life, rejections included. In that sense, don't ever be discouraged! It is by getting feedback and criticism that one learns to prepare adequately. One must learn to see failures as opportunities to learn from our own mistakes.

All auditions and competitions have their specificities and requirements. Therefore the musician must be flexible. A quality demo is an essential tool for the musician, since a number of organizations hold a pre-selection round. The sites orchestrascanada.org and yaptracker.com for singers are good tools to help you look around for auditions. The Quebec Guild of Musicians and the Union des artistes also publish lists of upcoming auditions.

Many musicians follow very specific routines to help them prepare. One must pay attention to one's physical and mental health, as that will help you to give the best of yourself under stressful circumstances. Claude Webster's *Atteindre sa zone d'excellence* (Achieving One's Zone of Excellence) is a reference book to prepare for situations where performance stress is an issue. This book is based on the author's experience as a vocal coach and the principles of neurolinguistic programming (NLP). The author offers exercises for calming down and understanding our reflexes and fears. If stage fright nonetheless takes over and the feeling of not being up to it becomes too heavy, do not hesitate to consult a psychologist (www.ordrepsy.qc.ca). This professional will be able to provide tools and tips to get to know yourself better and be able to manage anxiety. There is no shame in asking for help; on the contrary, it requires great courage!

BECOME AN ENTREPRENEUR

Finally, young musicians may enrich themselves by developing their own projects: some take the initiative of organizing recitals with colleagues, for example, allowing them to gain experience. It may seem trivial, but organizing your own concerts is a good way to develop leadership and to refine your artistic vision. These projects also help you to develop in other facets of the music industry, such as event management, marketing, communications, and press relations.

SEEK GRANTS, TEACH

Learning to apply for grants is also part of the music profession. The Quebec Music Council (www.cqm.qc.ca) offers interesting options for the training of musicians and managers. Remember, many musicians also teach.

Teaching is useful for getting to know ourselves and putting into practice the knowledge gained during our formative years. The Université de Montréal now offers, for example, a micro-programme in teaching musical instruments, designed to give educational tools to musicians. This program is reserved for those who have completed a Bachelor of Music degree or are pursuing a Master's degree.

The path of a young musician is constantly evolving. In this era where everything needs to be fast, upcoming musicians must learn to be versatile and must know how to distinguish themselves from others. It is by finding their own uniqueness that they are able to make their way in the musical world.

TRANSLATED BY ADRIAN RODRIGUEZ

MUSIC FACULTIES & CONSERVATORIES

THE CANADIAN SCENE COMES ALIVE

by MATHIAS ADAMKIEWICZ

Canadian universities and centres of higher learning have a lot to offer this year. You can still purchase a Via Rail or WestJet ticket to discover this country's rich musical scene! Not least of which comes our province with its music schools bustling with activity.

During this academic year, McGill and Laval universities will honour two composers who have marked these institutions. Brian Cherney was present during the "Illuminations" symposium dedicated to his music on October 28 and 29. His 75 years were celebrated with conferences and concerts alike. A tireless promoter of Canadian music himself at the Schulich School of Music, it was a matter of course that his colleagues, musicologists, composers and performers should pay him due homage in and around the site of his rich output. On November 9th, it will be Laval University that honours the memory of one of its staff members, Alain Gagnon (Prix d'Europe 1965), departed last spring, with a concert that includes his own compositions.

On October 20th, the University of Alberta organized a concert in the memory of Yuli Turovsky, founder of Montreal's I Musici Chamber Orchestra. Last May, the University of British Columbia conferred an honorary doctorate on pianist Jon Kimura Parker in recognition of the outstanding achievements of this proud son of BC. Tanya Tagaq Gillis of Cambridge Bay also received an honorary degree from Laval University for her modern rendition of Inuit throat singing. Her work has gained attention worldwide.

Following a talk at UQÀM, Kent Nagano will be guest conductor of the Université de Montréal faculty of music orchestra on December 9th, to celebrate Montreal's 375th birthday and the 500th anniversary of the birth of the Reformation.

McGill's Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT), in partnership with the Conservatoire Festival (Germany), will have four composers (including Jimmie Leblanc for Canada) work at the multi-concert hall of the same Conservatoire. All works

composed on that occasion for the Quasar Saxophone Quartet will be given their world premiere on April 2018. The "Canada Days" at McGill (November 16th to 19th) will showcase Canadian music to celebrate the confederation's 150 years.

The Music Technology Integration Lab (LITEM) at Université de Montréal has a full calendar. From April 25th to 27th, Claude Champagne concert hall will house a digital music event: ULTRASON. Two doctoral candidates, Julian Hoff and Pierre Lecours, will have their pieces performed at Musimorphoses and the Toronto International Electroacoustic Symposium (TIES) in June and August of next year. At the Conservatoire de Montréal, aside from the benefit concert "Chasseur d'Étoiles" (November 16th), Véronique Lacroix will conduct ensemble EMC+ in a concert at this year's Vancouver's World New Music Days, including a world premiere of a piece by composer Ana Sokolovic (November 14th). Take note as well that cellist Steven Isserlis and tenor Julian



BRIAN CHERNEY

YULI TUROVSKY

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Prégardien will give master classes on November 29th and 30th respectively.

This year, Quebec City's Conservatoire is celebrating its 75 years of existence with concerts and other events.

Montrealer Nicole Lizée will give a composition workshop at the University of Toronto in January. Denys Bouliane will be at Queen's University in Kingston in March. Banff's Centre for Arts and Creativity is open all year long. This year, saxophonist Jean Derome together with prize-winning musicians Don Henry (Grammy) and Caroline Shaw (Pulitzer) will share their thoughts with the public. Michael Beckerman, specialist in Czech music, will be at UofT in December. UBC's faculty of music will pursue its in-depth research on rhythm with a cycle of conferences that will span the current academic year.

The "Prestige" conference series organized by the Interdisciplinary Observatory for Research and Creation (OICRM) at the Université de Montréal has invited sociologist Emmanuel Pedler (École des hautes études en sciences sociales, Paris) to give four lectures (October 30th to November 2nd) on the subject of the sociology of music. On November 16th, the same research centre will launch the book, *Dawn of Music Semiology: Essays in Honor of Jean-Jacques Nattiez* (University of Rochester Press), a collective work directed by Jonathan Dunsby (Eastman School of

Music) and Jonathan Goldman (Université de Montréal). Worthy of attention are other recent publications: *Le Quartier des spectacles et le chantier de l'imaginaire montréalais* (The making of a collective imagination: Montreal's Quartier des spectacles), by Simon Harel, Laurent Lussier, and Joël Thibert (Presses de l'Université Laval, collection "Intercultures"); and *The Roots of Culture, the Power of Art. The first sixty years of the Canada Council for the Arts* by Monica Gatterger, to be released in November by McGill-Queen's University Press.

Vancouver's new Emily Carr University of Arts and Design has opened its doors, making its 290,000-square-meter facility and its 400-seat Reliance theatre available to students. The Robert and Ellen Silverman Piano Competition at UBC is an opportunity for promising young pianists to play as soloists with the university's orchestra, all at the Chan Center for the Performing Arts (November 23, 2018).

Baroque music is alive and well from east to west in our country. The McGill Baroque Orchestra will perform *Ariodante* by Handel (November 9 and 11). UdeM will follow with Marc-Antoine Charpentier's *Akteon* conducted by Luc Beauséjour (23 November). Both universities will stage Monteverdi's *Orfeu*, Handel's *Agrippina* as well as Bach's *Christmas Oratorio* and *Saint John Passion*. The Pacific

Coast and Alberta prairies will also resound with an echo of Marc-Antoine Charpentier.

There is a lot to choose from for opera lovers, including Mozart's *Don Giovanni* (Toronto), Britten's *A Midsummer Night's Dream* and Offenbach's *Orphée aux enfers* (UdeM), Donizetti's *Lucia di Lammermoor* (McGill) and Bizet's *Carmen* (Ottawa).

It goes without saying that the musical season in schools and faculties includes many chamber music and jazz concerts, not to mention several vocal ensembles in residence: Greystone Singers (Saskatchewan), Pro Coro (Banff), MacMillan Singers (Toronto). The formidable Tallis Scholars' visit to Toronto's faculty of music in March is expected to be a milestone event not to be missed.

The National Arts Orchestra will stop at UBC with a choice of concerts and activities. Last October, it was up to UQÀM to host the annual FAMEQ congress (Fédération des Associations des Musiciens Éducateurs du Québec).

If you want a change of scenery, make sure to enrol in Beverly Diamond's ethnology seminar at Memorial University in Newfoundland this semester. She is the world's foremost authority on Inuit music.

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A SINGER'S TO-DO LIST

FOUR TASKS TO KEEP YOU FOCUSED THIS YEAR

by JENNA SIMEONOV



On top of your general plan of becoming a more educated musician, we've got a few specific tasks that are worth some devoted time for any student (or non-student) musician.

DRILL THE TRICKY BITS IN YOUR MUSIC

One of the skills you should take with you as you leave post-secondary education is a solid method of learning your music. While you still have support from regular coaches and teachers, get specific about the steps you need to learn music as quickly and as thoroughly as possible.

You can start by identifying what slows down your process: obvious culprits are nasty coloratura sections, strange melodies that don't feel natural, and complicated rhythms. Once you know where the problems lie, you can get a bit scientific about trying out various solutions. If you're focused on coloratura, test out slow practice and switching up the rhythm; if you're drilling wacky intervals, try singing the phrase in reverse, at different speeds, and in different transpositions.

The goal is to make you as independent as possible, so that the work you do with your teachers and coaches will be efficient with time and money. Plus, if you develop a reputation for being self-sufficient and quick to learn music, you'll be a hot commodity on the professional scene.

PARAPHRASE A SONG IN YOUR OWN WORDS

They say that one only truly grasps a concept when they have to explain that concept to a young person. Similarly, you can test your understanding of the words in that song or aria you're learning by paraphrasing it in your own words.

Personal anecdote: I once worked with a really fab tenor on Schumann's *Dichterliebe*. At one point, he showed me his genius idea of wrapping his head around the songs, individually and as a whole: he had re-written all of the songs like entries in a diary. It was hilariously emotional, and it was a clear reminder of what's timeless about those texts.

You don't necessarily have to make every song a diary entry, but it's an indispensable skill to be able to look at the text of a song or aria and repeat it back in your own words. You can try the "elevator pitch" approach to help you sum up the song's sentiment, but try a line-by-line "translation", too. It's a clear, consistent way of really understanding — and even identifying with — the often lofty poetry that comes with opera and art song.

LISTEN TO OPERAS, EVEN IF NOT FOR YOUR VOICE

Particularly in the years of academia, it can feel as though every piece of music you listen to should have some direct correlation to things that you're likely to sing. It's a noble approach to your extra-curricular time, but if you don't listen to operas without roles for your type of voice, it probably means that you're missing out on the bigger picture.

Ladies, make a vow to listen to *Billy Budd*, *Boris Godunov*, *Moby Dick*, and other operas where there aren't a lot of female voices. Gentlemen, settle in to a good recording of *Suor Angelica*, *La voix humaine*, or *Little Women*. Soubrettes and Rossini tenors can learn a lot by listening to Wagner and Puccini, and larger dramatic voices are missing out if they never tune in to *La Cenerentola* or *L'incoronazione di Poppea*.

Basically, make a point of listening to operas that don't come with potential role studies for you. Part of your job as an opera singer

is to be familiar with the genre as a whole, not just the small slice that's available to your voice. Plus, you never know: the operas you'll never sing in may turn out to be your favourites.

MASTER A MUSICIANSHIP SKILL

Are your piano skills laughable? Do you sort of suck at sight-reading? The first step is admitting it; the more productive step is buckling down and strengthening a weak spot in your musical skills. It's a humbling process, to devote an hour a day (or more) to something you know you're not great at, but it's a noble use of time.

If you're only so-so at harmonic analysis, make it part of your practice time to label the chord progressions in every piece of music you learn. Especially in an academic environment, there are many resources to help you improve your sight-reading and aural skills. Find out if you have a pianist friend who might be willing to trade a few piano lessons for some singing lessons (or baked goods).

The point is this: if you've got a hole in your skill set, start patching it up on your own time, where the reward isn't a grade, but a useful professional skill.

.....
Jenna Simeonov is the founding editor of Schmopera.com, a blog about the opera scene.

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- DENYS ARCAND



« *La Scena* est une part essentielle de notre écologie musicale en étant d'abord et avant tout le miroir de la richesse de nos réalisations.

Chaque mois, à défaut de pouvoir assister à plusieurs concerts ou écouter toutes les nouvelles parutions d'enregistrements, nous pouvons feuilleter avec plaisir articles, calendriers et critiques qui nous tiennent au courant de ce que font nos collègues musiciens. C'est toujours avec fierté envers notre milieu que je lis *La Scena*! »

- MATHIEU LUSSIER



"I am delighted to be able to support *La Scena Musicale*, as it continues to generously celebrate Canadian artists. Thank you for allowing me to remain connected with the vibrant

musical scene in Canada!"

« Je suis ravie de m'associer à *La Scena Musicale*, qui continue à soutenir les artistes canadiens. Depuis plus de 20 ans, *La Scena Musicale* me permet de rester connectée avec la scène musicale canadienne. »

- MICHÈLE LOSIER



« Je lis avec beaucoup d'enthousiasme *La Scena Musicale* depuis mon enfance. Je me souviens de découper des portraits d'artistes que

j'affectionnais particulièrement et de les coller dans mon casier au conservatoire pour me motiver à pratiquer! Merci de promouvoir les artistes d'ici et de diffuser un magazine qui peut être aussi utile qu'agréable autant pour les amateurs de musique que les professionnels. »

- MARINA THIBEAULT



« C'est avec grand plaisir et beaucoup de fierté que j'appuie *La Scena Musicale*. Depuis deux décennies, *La Scena Musicale* apporte un soutien

inestimable aux musiciens canadiens. En plus de faire un travail remarquable auprès de ces derniers, la revue est devenue un incontournable pour tous les mélomanes à Montréal, au Québec et à travers le pays. Je crois parler au nom de tous lorsque je dis que nous vous sommes extrêmement reconnaissants. Sans *La Scena Musicale*, la vie des musiciens au Canada ne serait pas la même! Merci pour tout ce que vous faites pour la communauté musicale. »

- STÉPHANE TÉTREAU



« Appuyer *La Scena Musicale*, c'est donner une voix à la formidable activité musicale d'ici. »

- DENIS GOUGEON



"*La Scena Musicale* is an invaluable resource for Canadian artists and audiences. We at the National Arts Centre appreciate LSM for bringing more awareness of the world of the arts to Montreal, Ottawa

and the rest of Canada."

- ALEXANDER SHELLEY

"*La Scena Musicale* is an excellent magazine that gives extraordinary



information to the music community. It's an extremely useful read for everybody. Long live *La Scena*!"

- JOSEPH ROULEAU

"When any music lover picks up a copy of *La Scena Musicale* he immediately recognises the publication's qualities, not the least of which is its generosity. Issue after issue Wah



Keung Chan and his team have the remarkable ability to gather us all up between the cover and the final pages in a community where

we can share our passion for music and performance. And you know, you can feel it, everyone is welcome."

- LEWIS FUREY

REGIONAL CALENDAR

FROM NOVEMBER 1 TO DECEMBER 7, 2017
Visit our website for the calendar of events mySCENA.org

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Ottawa-Gatineau	59
Radio	60
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Abbreviations/Abréviations
arr. arrangements, orchestration
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
O.S. orchestre symphonique
O&Ch orchestre & chœur / orchestra & chorus
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)

EK. Espace Knox, 6215 avenue Godfrey, Montréal (NDG).
Udem Mus - B-421. Faculté de musique de l'Université de Montréal, salle Jean-Papineau-Couture (B-421), 200, ave Vincent-d'Indy, Montréal.
LMDADL. La Maison des Arts de Laval, 1395 Boul. de la Concorde, ouest, Laval.
Maison.Culture NDG. Maison de la Culture Notre-Dame-De-Grace, 3755, rue Botrel, Montréal.
MDADL. Maison des arts de Laval, 1395 Boul. de la Concorde, ouest, Laval.
Maison Symphonique. Maison symphonique (Place des Arts), 1600 St-Urbain, Montréal.
MDY. Manoir D'Youville, 498, boul. D'Youville, Châteauguay.
Pollack Hall. McGill University - Pollack Hall, 555 Sherbrooke West, Montréal.
MN. Monument National, 1182 Boulevard St-Laurent, Montréal.
Oratoire St-J. Oratoire Saint-Joseph (Montréal), 3800 Chemin Queen Mary, Montréal.
O.P. Hall. Oscar Peterson Concert Hall, 7141 Sherbrooke Street W., Montréal.
PSB. Paroisse St-Bruno, 1668 rue de Montarville, St-Bruno-de-Montarville.
RMR. Relais Mont- Royal, 500 Mont-Royal E. (Sanctuaire de Saint-Sacrement, Métro Mont-Royal, Montréal).
Bourgie. Salle Bourgie, Musée des beaux-arts de Montréal, 1339 Sherbrooke St W, Montréal.
Claude-Champagne. Salle Claude-Champagne, 220, avenue Vincent-d'Indy, Montréal.
Conservatoire Mtl. Salle de concert du Conservatoire de musique de Montréal, 4750, avenue Henri-Julien, Montréal.
SDCDC. Salle de concert du Conservatoire, 475 Henri-Julien, Montréal.
Udem Musique - B-421. Salle Jean-Papineau-Couture (B-421) Faculté de Musique de Montréal, 200 av. Vincent d'Indy, Montréal.
Salle J-Rouleau. Salle Joseph-Rouleau, 305, avenue du Mont-Royal Est, Montréal.
St-François-Xa. Salle Saint-François-Xavier, 994, rue Principale, Prévost.
Wil.-Pel. Salle Wilfrid-Pelletier, Place des Arts, 175, Ste-Catherine ouest, Montréal.
St-Patrick.Basilica. St. Patrick's Basilica, 460 Rene Levesque BLVD W, Montréal.
SHS. Station Ho. St, 1494, Ontario est, Montréal.
Tanna Schulich. Tanna Schulich Hall, 527 Sherbrooke St. West, Montreal.
Hector-Charland. Théâtre Hector-Charland, 225, boul. de L'Ange-gardien, L'Assomption.
Maisonneuve. Théâtre Maison-neuve, Place d'Arts, 175, Ste-Catherine Ouest, Montréal.
Union Church. Union Church/ Eglise Union, 24 Maple Street, Sainte-Anne-de-Bellevue.
VHCC. Victoria Hall Community Centre, 4626 rue Sherbrooke Ouest, West-



Udem-Laval. Campus de l'Udem à Laval, 1700 rue Jacques-Tétreault, Laval.
Udem-Longueuil. Campus Longueuil de l'Udem, Édifice Port-de-Mer, 101, Place Charles-Lemoyne, Longueuil.

Christ Church. Cathédrale Christ Church (Montréal), 635 rue Ste-Catherine Ouest, Montréal.
CV. Cegep Vanier, 821, ave Ste-Croix, Montréal.
Centre Cult. NDG. Centre culturel de Notre-Dame-de-Grâce, 6400 av Monkland, Montréal.
Collège St-sacrement. Chapelle du Collège Saint-Sacrement, 901, rue Saint-Louis, Terrebonne.
CDMDLS. Chapelle du Mont-de-La Salle, 125 boulevard des Prairies, Laval.
Bon-Pasteur. Chapelle Historique du Bon-Pasteur (Montréal), 100 Sherbrooke Est, Montreal.
Bon-Secours. Chapelle Notre-Dame-de-Bon-Secours, 400 rue St-Paul Est, Montréal.
CCC. Christ Church Cathedral, 635 St. Catherine West, Montréal.
Église St-Georges. Église Anglicane St-Georges, 1001 avenue des Canadiens-de-Montréal, Montréal.
E. de la Purification. Église de la Purification, 445, rue Notre-Dame, Repentigny.
GSJB. Église Saint-Jean-Baptiste, 309, Rachel Est, Montréal.
ESJ. Église Saint-Joachim, 2 rue Ste-Anne, Pointe-Claire.
GSJ. Église Saint-Joachim, 2, rue Ste-Anne, Pointe-Claire, Pointe-Claire.
Église St-Famille. Église Sainte-Famille, 560, boul. Marie-Victorin, Boucherville.
É. Sts-Anges. Église Saints-Anges, 1400 boulevard St-Joseph, Lachine.
ESPAT. Église St Pierre Apôtre, 1201 de la Visitation, Montréal.
GSGDO. Église St-Germain d'Outremont, 28, avenue Vincent-d'Indy, Outremont.
GSAASP. Église St.Andrew and St.Paul, 3415 rue redpath, Montréal.

2017-2018
20th Season

Société d'art vocal de Montréal



December 10, 2017, at 3 p.m.

Frédéric ANTOUN
tenor

Martin DUBÉ
piano

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May 6, 2018, at 3 p.m.

Gerald FINLEY
bass-baritone

Michael McMAHON
piano

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WSDAC. Westmount Seventh Day Adventist Church, 571, Victoria Avenue, Westmount.

NOVEMBRE / NOVEMBER

mercredi 01 Wednesday

- ▶ 13h30. *UdeM-Longueuil*. 14,00\$. **Les matinées d'Opéramania au Campus Longueuil.**
- ▶ 19h30. *Bourgie*. 18.05-33.92\$. **Première de la sonate pour piano d'Auguste Descarries.** 514-285-2000, x 4.
- ▶ 20h. *Maison Symphonique*. \$34-170. **L'OSM souligne le 70e anniversaire du compositeur John Adams.** 1-888-842-9951.

jeudi 02 Thursday

- ▶ 19h30. *Conservatoire Mtl.* **Projection du film Le Paradis, c'est ailleurs? par Martin Duckworth.** 514-873-4031 poste 221 ou 313.
- ▶ 19h30. *Bon-Pasteur*. **Le violoncelliste Friedrich Kleinhapl et le pianiste Andreas Woyke interpréteront des oeuvres de Carlos Gardel et Astor Piazzolla.** 514-872-5338.
- ▶ 19h30. *Bourgie*. 18.05-33.92\$. **Le trio belge Soledad offriront un répertoire passant de la musique classique à la musique populaire.** 514-285-2000, opt. 4.
- ▶ 19h30. *GSJB*. \$15-30. **Célébrera le dixième anniversaire des Porteurs de musique.**
- ▶ 20h. *Maison Symphonique*. \$34-170. **L'OSM souligne le 70e anniversaire du compositeur John Adams.** 1-888-842-9951.
- ▶ 20h. *Udem Mus - B-421*. Entrée libre. **Récital de piano - Classe de Dang Thai Son.** 514-343-6427.
- ▶ 20h. *Église St-Famille*. \$41. **L'orchestre symphonique de Longueuil interprétera des oeuvres de l'époque baroque au XXe siècle.** 450-466-6661.

vendredi 03 Friday

- ▶ 17h30. *Tanna Schulich*. **Musical 5 à 7.**
- ▶ 19h30. *Pollack Hall*. **McGill Wind Orchestra with Quasar / Orchestre à vent de McGill avec Quasar.**
- ▶ 19h30. *Udem Mus - B-421*. 12,00\$. **Opéramania (projection de**

film) TURANDOT de Puccini. 514-343-6427.

- ▶ 20h. *Bourgie*. \$18.05-33.92. **Présentation d'un conte musical basé sur les mythes nordiques.** 514-285-2000, opt. 4.

samedi 04 Saturday

- ▶ 16h30. *CCC*. Contribution volontaire. **Musique de Bliss, Muir, Copland, Sousa, Bidgod, Claman, Lavallé et O'Neil.** 514-843-6577 ext.236.
- ▶ 19h30. *Claude-Champagne*. Entrée libre. **L'OSM, sous la direction de Lori Antounian et Jeff Domoto, étudiants au programme de doctorat en direction d'orchestre.** 514-343-6427.
- ▶ 19h30. *Claude-Champagne*. 12 \$; gratuit (étudiants) - Billetterie Admission: 1 855 790-1245. **Orchestre de l'Université de Montréal (OUM) - Concert «Étoiles montantes».** 514-343-6427.
- ▶ 19h30. *VHCC*. \$40. **Serata d'Amore Concert avec Gino Quilico.** 514-560-2331.
- ▶ 19h30. *GSJ*. 5-25\$. **Concert # 1 de la saison 2017-2018 Billets : www.osjwi.qc.ca ou à la porte.** 450-424-0897.
- ▶ 20h. *Maison Symphonique*. \$34-170. **L'OSM souligne le 70e anniversaire du compositeur John Adams.** 1-888-842-9951.

dimanche 05 Sunday

- ▶ 14h. *Collège St-Sacrement*. 5-30\$. **Une sélection de sonates de grands virtuoses sous le règne de Louis XV.** 450-492-0898.
- ▶ 14h. *Église St-Georges*. Contribution volontaire. **Premières mondiales de musique de Desjarlais, Ingari et Côté.** 514-866-7113.
- ▶ 15h. *Bon-Pasteur*. **Le Trio de Montréal interprétera les trois dernières sonates de Debussy en compagnie des étudiants de l'école de musique Schulich.** 514-872-5338.
- ▶ 15h. *Maison.Culture NDG*. **Fête et recueillement aux influences baroques et scandinaves.** 514-872-2157.
- ▶ 15h. *PSB*. \$39. **L'orchestre symphonique de Longueuil interprétera des oeuvres de l'époque baroque au XXe siècle.** 450-466-6661.

PREVIEWS

MONTRÉAL

by RENÉE BANVILLE

MONTREAL BACH FESTIVAL 2017

The 11th Montreal Bach Festival will be held from November 17 to December 3. Since its launch in 2005, which featured the renowned Musica Antiqua Köln ensemble among others, the Bach Festival has continued to bring exceptional Canadian and international artists together each year. This year's line-up showcases four choirs with an imposing international presence.

For their second time in Montreal, the Thomanerchor Leipzig children's choir performs a prelude to the festival in a captivating program at the Notre Dame Basilica, including major sacred works by Bach and Mendelssohn (November 8).



LE CHŒUR VOX LUMINIS

In the opening concert at the Maison symphonique, the Czech Republic's Collegium 1704 will present the *Mass in B minor*, conducted by its founder and artistic director, Václav Luks (November 17). The Vox Luminis choir from Belgium will perform an original program celebrating the Reformation and Martin Luther, including works from several members of the Bach family (November 20). The Ensemble Jacques Moderne from France will perform compositions by three masters of the Baroque era, Monteverdi, Scarlatti, and Bach (November 30).

The Montreal Symphony Orchestra, a partner of the festival, pairs Bach with Mozart in a concert conducted by Masaaki Suzuki, with soloists Martin Fröst (clarinet), Timothy Hutchins (flute), and Rashaan Allwood (organ) (November 21 and 23). In the festival's postlude, Kent Nagano and the OSM present *Magnificat* by J.S. Bach and the *Christmas Oratorio* by Saint-Saëns (December 12 and 13).

Saint Joseph's Oratory will host six concerts presented by the Bach Festival, from November 5 to December 3, including the *St. John Passion* by Arvo Pärt (November 21) and "Noël chez les Bach" (December 3) with McGill's Cappella Antica choir, directed by Jean-Sébastien Vallée and narrated by Albert Millaire. You can hear Alcée Chriss — the 2017 winner of the Gérard-Coulombe Bach Prize of the Canadian International Organ Competition — in a concert hosted by French musicologist Gilles Cantagrel (November 26).

www.saint-joseph.org

J.S. Bach's wonderful oeuvre, the *Goldberg Variations*, will be presented in two performances: the first by Nick van Bloss on piano at Bourgie Hall (November 18) and the second by violinist Axel Strauss, violist Victor Fournelle-Blain, and cellist Anna Burden at St. John the Evangelist Church (November 22). Yet another masterpiece, the *Sonatas and Partitas for Solo Violin* will be interpreted at Bourgie Hall by French-Albanian violinist Tedi Papavrami, who plays a 1727 Stradivarius loaned by the Louis Vuitton Foundation (December 2). Ensemble Caprice and the Studio de musique ancienne de Montréal will collaborate for the festival's concluding concert, a performance of the six cantatas from Bach's *Christmas Oratorio*, with soprano Anne-Marie Beaudette, mezzo-soprano Maude Brunet, tenor Philippe Gagné, and baritone Clayton Kennedy. Directed by Matthias Maute and Andrew McAnerney. Bourgie Hall, Dec. 3. www.festivalbachmontreal.com

Pointe Claire Grand Concert

SUZIE LEBLANC :

LA VEILLÉE DE NOËL – DE LA FRANCE À L'ACADIE

CONCERT CLASSIQUE DU MONDE / WORLD CLASSICAL CONCERT

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

Vendredi 8 décembre / Friday, December 8 - 20:00

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

VIVA ESPAÑA! BY MUSICA CAMERATA MONTRÉAL



MUSICA CAMERATA MONTRÉAL

Bon Pasteur Historical Chapel, November 11, 6 pm.

The second concert in Musica Camerata's 48th season is devoted to Spanish composers: Felip Pedrell (Catalonian guitarist), Manuel de Falla, Joaquín Turina, Enrique Granados, and Ernesto Halffter, whose short trio suite *Hommages* will have its Canadian premiere. With Dominique Labelle (soprano), Berta Rosenohl (piano), Luis Grinhauz (violin), Sylvain Murray (cello), and Jean-Willy Kunz (pump organ). www.cameratamontreal.com

LA CRÈME DE LA CRÈME WITH APPASSIONATA

With its new musical director, Jean-Philippe Tremblay, the Appassionata Chamber Orchestra will present a musical tale written for the "Family Sundays at the Orchestra" series by young adult novelist Mathieu Boutin. Hailing from Italy, France, and Germany, these artists make up "la crème de la Cremona". In collaboration with the Arte Musica Foundation. Bourgie Hall, November 12 at 2 pm.

www.appassionata.ca

GERHARDT AND HELMCHEN AT THE LMMC



ALBAN GERHARDT



MARTIN HELMCHEN

Since performing for the first time as a soloist in 2007 at the Ladies' Morning Musical Club, German cellist Alban Gerhardt has established himself as one of the great cellists of our time. He mesmerizes ever-growing audiences thanks to his infallible musical instinct, intense emotion, and tremendously natural stage

presence. He will join the LMMC for the fifth time in a program featuring works by Bach, Mendelssohn, Shostakovich, and Debussy. Pollack Hall, November 12 at 3:30 pm.

Winner of the Clara-Haskil competition in 2001, German pianist Martin Helmchen has been drawing attention since his first recordings and has won over music lovers from many major international stages. After his first concert in Quebec at the Centre d'arts Orford in 2015, he will debut with the LMMC at Pollack Hall, December 3 at 3:30 pm.

www.lmmc.ca



ECM+ PHOTO: ALVARO VOSQUEZ

ECM+ — WORLD NEW MUSIC DAYS REPRISÉ

Conducted by Véronique Lacroix, the ECM+ brings the concert presented earlier this year in Vancouver to the Conservatoire de musique de Montréal. Their audience will hear *Pesma*, written in 2007 for the ECM+ by Ana Sokolović, as well as *Evta*, her newest violin concerto. Their exciting program also features recent works by Gzregor Pieniek (Poland), Martin Rane Bauck (Norway), and Iñaki Estrada (Spain) and soloists Andréa Tyniec (violin) and Krisztina Szabó (mezzo-soprano). Conservatoire de musique de Montréal concert hall, November 14 at 7:30 pm.

www.ecm.qc.ca

►16h30. *Christ Church*. Contribution volontaire. **Premières mondiales de musique de Desjarlais, Ingarri et Côté.** 514-866-7113.

lundi 06 Monday

►13h30. *Udem-Longueuil*. 14,00 \$. **Les matinées d'Opéramania au Campus Longueuil.**

mardi 07 Tuesday

►13h30. *Udem-Laval*. 14,00 \$. **Les matinées d'Opéramania au Campus Laval.**

►19h30. *Bourgie*. 22.40-42.62\$. **Danza! présente les musiques espagnoles jouées dans le Paris baroque.** 514-285-2000, x4.

►20h. *Centre Cult. NDG*. **Un voyage sur l'île de cet auteure-compositrice-interprète.** 514-872-0777.

mercredi 08 Wednesday

►19h30. *EK*. \$10-80. **Autour de la flûte présente Mozart Flute Quartets/Quatuors de Mozart pour flûte.** 5149099037.

►19h30. *EK*. \$10-80. **Quatuors de Mozart pour flûte et cordes/Mozart Flute Quartets.** 514-909-9037.

jeudi 09 Thursday

►10h30. *Maison Symphonique*. \$31.50-80. **L'OSM interprétera des oeuvres de Chostakovitch, Bartok et Sokolovic.** 1-888-842-9951.

►19h30. *Pollack Hall*. **Opera McGill: Ariodante.**

►19h30. *Bourgie*. 18.05-33.92\$. **Dirigé par le directeur artistique et « maître du mouvement perpétuel » (d'après le Figaro) Thierry Pécou, l'Ensemble Variations évoque ses racines françaises lors d'une soirée de musique pour des petites composantes : violon, violoncelle, clarinette, piano, saxophone et flûte.** 514-285-2000x4.

vendredi 10 Friday

►19h30. *Pollack Hall*. **Opera McGill: Ariodante.**

►19h30. *Christ Church*. \$15-30. **Une méditation sur notre époque en musique du 15e siècle à aujourd'hui.** Cathedral Singers, Patrick Wedd, conductor. 514-843 6577, local 236.

►19h30. *Tanna Schulich*. **Brass Days / Journées des cuivres.**

►19h30. *Union Church*. \$15-20. **Récital piano solo.** 514-697-8015.

►20h. *Maison Symphonique*. \$62.09-152.47. **Concert présenté dans le cadre du 18e édition du Festival du monde arabe.** 514-842-2112.

►20h. *Maison.Culture NDG*. **Un spectacle rafraîchissant et désinvolte.** 514-872-2157.

►20h. *MDADL*. \$20-45. **l'OBQ présente l'opérette Le Baron Tzigane de Johann Strauss jr.** 450-667-2040.

samedi 11 Saturday

►15h. *CDMDLS*. \$24.85-27. **Ces concerts animés de musique de chambre incluent une causerie et un léger goûter en compagnie des musiciens.** 450-978-3666.

►16h30. *Christ Church*. Contribution volontaire. **Rachmaninov: Élégie op. 3 no. 1, Études-Tableaux op. 39 no. 5, etc.** 514-843-6577 ext. 236.

►18h. *Bon-Pasteur*. \$25-35. **Musica Camerata Montréal - VIVA ESPAÑA!** 514-489 8713.

►19h30. *Pollack Hall*. **Opera McGill: Ariodante.**

►19h30. *Tanna Schulich*. **Journées des cuivres.**

►19h30. *Wil-Pel*. 59,75-154,75\$. **La Ceneretola-Opéra de Montréal.** 514-985-2258.

►19h30. *Claude-Champagne*. 12 -35\$. **Brahms et Wagner à l'OSJM.** 514-645-0311.

►20h. *Maison Symphonique*. \$65-145. **L'Orchestre Mariinsky et leur chef d'orchestre Valery Gergiev effectuent un retour à Montréal avec un répertoire varié.** 1-888-842-9951.

►20h. *St-François-Xa*. 35 \$ moins de 12 ans 12 \$. **Trio Nomad's Land : musique marocaine... une invitation au voyage.** 450-335-3037.

dimanche 12 Sunday

►14h. *Eglise St-Georges*. Contribution volontaire. **Concours de composition LAUDEM.** 514-866-7113.

►14h. *Bourgie*. 0-17.39. **Des instruments rares et précieux fabriqués par les plus grands luthiers sont les vedettes de ce conte musical animé par la comédienne Pascale Montpetit.** 514-285-2000x4.

►14h30. *Conservatoire Mtl*. 10\$. **Schubert / Medtner Des premières lueurs au déclin du romantisme.** 514-873-4031.

►14h30. *Maison Symphonique*. \$34-108. **L'OSM interprétera des oeuvres de Chostakovitch, Bartok et Sokolovic.** 1-888-842-9951.

►15h. *MDADL*. \$20-45. **l'Opéra bouffe du Québec présente l'opérette Le Baron Tzigane de Johann Strauss jr.** 450-667-2040.

►15h. *Centre Cult. NDG*. **Hommages aux fondateurs, premiers bâtisseurs de la ville de Montréal.** 514-872-0777.

►15h30. *Pollack Hall*. \$50, \$20 étudiants (26 yrs. and under). **Violoncelliste allemand, CDs chez Hyperion.** 514-932-6796.

mardi 14 Tuesday

►11h et 16h30. *Tanna Schulich*. 25. **Bach avant dodo.** 514.935.3933.

►19h30. *Pollack Hall*. **Journées des cuivres.**

►19h30. *Wil-Pel*. 59,75-154,75\$. **La Ceneretola-Opéra de Montréal.** 514-985-2258.

- ▶ 19h30. *SDCDC*. \$13,5-26,5. **Rendez-vous incontournable de la musique contemporaine internationale.** 514-524-0173.
- ▶ 20h. *Centre Cult. NDG*. **Expérience visuelle et sonore qui donne vie à la musique et à l'image.** 514-872-0777.

mercredi 15 Wednesday

- ▶ 19h. *Maison Symphonique*. \$10-127. **L'OSM, sous la direction de Nikolaj Znaider, interprétera les plus grandes oeuvres de Tchaïkovski en compagnie du violoncelliste Steven Isserlis.** 1-888-842-9951.
- ▶ 19h. *Maison Culture NDG*. **La cinéaste Bettina Ehrhardt accompagne l'OSM et Kent Nagano.** 514-872-2157.
- ▶ 19h30. *Tanna Schulich*. **Orchestre de jazz de McGill I.**
- ▶ 19h30. *St-Patrick.Basilica*. \$15-25. **Missa votiva de Zelenka.** 514-803-6646.
- ▶ 19h30. *Bourgie*. 18.05-33.92\$. **Le quatuor à cordes français Van Kuijk interprétera des quatuors de Mozart et de Debussy.** 514-285-2000x4.

jeudi 16 Thursday

- ▶ 11h. *Bourgie*. \$20-33. **L'orchestre de chambre I Musici interprétera des oeuvres pour cordes de l'Europe du Nord tout en commémorant le 150e du Canada.** 514-982-6038.
- ▶ 19h30. *SHS*. 10-20. **Sylvain Picard et sa guitare à la Station Ho.St.**
- ▶ 20h. *Maison Symphonique*. \$31.50-150. **L'OSM, sous la direction de Nikolaj Znaider, interprétera les plus grandes oeuvres de Tchaïkovski en compagnie du violoncelliste Steven Isserlis.** 1-888-842-9951.

vendredi 17 Friday

- ▶ 19h. *Maison Symphonique*. \$50-80. **Ouverture du Festival Bach de Montréal avec l'ensemble vocal et instrumental tchèque Collegium 1704.** 514-842-2112.
- ▶ 19h30. *Bourgie*. 26.74-51.32\$. **Entouré de musiciens québécois, le nouveau directeur musical des Violons du Roy, Jonathan Cohen, propose sa vision d'oeuvres immortelles signées Bach et Telemann.** 514-285-2000x4.
- ▶ 20h. *LMDADL*. \$20-45. **L'Opéra bouffe du Québec présente l'opérette Le Baron Tzigane de Johann Strauss jr.** 450-667-2040.

samedi 18 Saturday

- ▶ 15h. *LMDADL*. \$20-45. **L'Opéra bouffe du Québec présente l'opérette Le Baron Tzigane de Johann Strauss jr.** 450-667-2040.
- ▶ 16h30. *Christ Church*. Contribution volontaire. **Musique de Schumann, Debussy, Schubert, Janacek.** 514-843-6577 ext.236.
- ▶ 19h30. *Bourgie*. \$20-55. **Le pianiste Nick van Bloss interprétera les**

Variations Goldberg de J. S. Bach. 514-989-9668.

dimanche 19 Sunday

- ▶ 14h. *Hector-Charland*. \$29,13-52. **Beatles symphoniques avec Antoine Gratton, Marc Hervieux et Rick Hughes.** 450-589-9198 #5.
- ▶ 14h. *Église St-Georges*. Contribution volontaire. **Musique de Haydn et Brahms.** 514-866-7113.
- ▶ 14h. *CV*. **Lecture à vue Cammac-Montréal.** 514-695-8610.
- ▶ 15h. *Bourgie*. 20.75-39 \$. **Bach Et Graupner Réunis.** 514-285-2000 #4.
- ▶ 15h. *Bourgie*. 200\$. **30 Ans Déjà !** 514-843-5881.
- ▶ 15h. *LMDADL*. \$20-45. **L'Opéra bouffe du Québec présente l'opérette Le Baron Tzigane de Johann Strauss jr.** 450-667-2040.
- ▶ 15h. *ESPA*. 25-35\$. **Fêtons! Une année de célébration, Musique chorale canadienne.** 514-243-1303.

mardi 21 Tuesday

- ▶ 07h30. *Bourgie*. 26.74-51.32\$. **Extraits de cantates, sonates et suites orchestrales ainsi que des Concertos brandebourgeois et des Variations Goldberg interprétées par Tafelmusik.** 514-285-2000, opt. 4.
- ▶ 20h. *Maison Symphonique*. \$31.50-200. **Les membres du jury du concours OSM, le chef d'orchestre Masaaki Suzuki, le clarinetiste Martin Fröst et le flûte solo de l'OSM Timothy Hutchins, présenteront des oeuvres de Mozart et de Bach.** 1-888-842-9951.
- ▶ 20h. *Maison.Culture NDG*. **Un jazz qui intègre adroitement des influences orientales, africaines, rock.** 514-872-2157.

mercredi 22 Wednesday

- ▶ 19h30. *Maison Symphonique*. \$34.49-165.56. **Collaboration entre l'Orchestre Métropolitain, la contralto Marie-Nicole Lemieux, le pianiste Alexandre Tharaud et le violoncelliste Jean-Guihen Queyras.** 514-842-2112.

jeudi 23 Thursday

- ▶ 19h30. *MN*. Régulier 45 \$ / Aîné 35 \$ / 30 ans et moins 20 \$. **Nicandro e Fileno, Opéra pastoral de Paolo Lorenzani.**
- ▶ 20h. *Maison Symphonique*. \$31.50-200. **Les membres du jury du concours OSM, le chef d'orchestre Masaaki Suzuki, le clarinetiste Martin Fröst et le flûte solo de l'OSM Timothy Hutchins, présenteront des oeuvres de Mozart et de Bach.** 1-888-842-9951.

vendredi 24 Friday

- ▶ 18h30. *Bourgie*. **Concert en lien avec le Concours OSM Manuvie.** 1-888-842-9951.

NOVEMBER AT THE ARTE MUSICA FOUNDATION

Quatuor Van Kuijk, a young French quartet which has been lauded for their unique "style, energy and risk-taking," will perform a divertimento and a quartet by Mozart that verges on Debussy's distinctive *String Quartet*. November 15 at 7:30 pm.

Three more renowned ensembles will take the spotlight in the days that follow. First up is Tafelmusik, one of the world's leading Baroque orchestras, who will present its multidisciplinary concert "J.S. Bach: The Circle of Creation", which combines narration, music, and projections. Its narrator guides the audience through the fascinating world of the artisans (instrument makers, papermakers, among others) who contributed to the blossoming of Bach's musical genius. November 21 at 7:30 pm.

Next, the incomparable London Handel Players illustrate the deep ties between J.S. Bach, C.P.E. Bach, and Telemann. This concert is presented as part of the Montreal Bach Festival on November 29 at 7:30 pm. For more than 40 years, the Tallis Scholars have made an integral contribution to the English choral tradition. In 2003, the ensemble became a living component of a Janet Cardiff installation at the Musée d'art contemporain. In the performance of *Spem in alium* by Thomas Tallis, forty singers were recorded separately and played back on forty speakers — a truly unforgettable experience. Their current program highlights the impact of Josquin des Prés and Heinrich Isaac, two masters of the Franco-Flemish Renaissance. December 5 at 7:30 pm.

Violinist Andrew Wan and pianist Charles Richard-Hamelin will interpret all ten of Beethoven's *Sonatas for violin and piano* at Bourgie Hall. This musical odyssey will begin with Opus 30, composed in 1802 and dedicated to Russian Tsar Alexander I. December 6 at 7:30 pm.

www.mbam.qc.ca/concerts



QUATUOR VAN KUIJK PHOTO: ADRIEN VECCHIONI

I MUSICI — A TRIBUTE TO ITS ORIGINS

This program, concocted by musical director Jean-Marie Zeitouni and performed by the Cordes du Nord, is a retrospective of the cornerstones of I Musici, paying tribute to the origins of its founder, Yuli Turovsky.

Most of the composers featured in this program for strings hail from countries that border on the Baltic Sea: Sibelius (Finland), Pärt (Estonia), Dag Wirén (Sweden), and Grieg (Norway). The ensemble will also play a commissioned work by composer Julien Bilodeau, who became close to the orchestra after several collaborations. Bourgie Hall, November 16 at 11:00 am and 6:00 pm. Henry Purcell and Benjamin Britten will share the stage with Bach in the "Douce dissonance" concert, conducted by Jean-Marie Zeitouni. Purcell's *Chacony in G minor* and Britten's *Serenade for tenor, horn, and strings* will be presented as part of the Bach Festival, with tenor Julian Prégardien and horn player Nadia Côté. Bourgie Hall, November 27 at 8:00 pm. imusici.com



I MUSICI DE MONTRÉAL

VIOLONS DU ROY — LA VISION DE COHEN

With soloists Vincent Lauzer (recorder) and Mathieu Lussier (bassoon), the new musical director of Les Violons du Roy, Jonathan Cohen, shares his vision of the works of Bach and Telemann. First, the audience will enjoy orchestral works by Bach: *Brandenburg Concerto No. 3 in G major* and *Suite No. 1 in C major*. Each soloist will then take his turn performing works by Telemann: *Suite in A minor for recorder, strings, and continuo* and *Concerto for flute and bassoon in F major*. Bourgie Hall, November 17, 7:30 pm. www.violonsduroy.com

THE SHOCKWAVES OF POULIN @ MARCHAND

Montreal's seasoned piano duo, Jean Marchand and Brigitte Poulin, present "Onde de choc", a representation of the indelible impressions of the last century left in their memory: infectious rhythms, ritualistic dance, and intimate poetry. This diverse program includes exciting works by David Lang, John Adams, Denis Gougeon, Morton Feldmann and Igor Stravinsky. Maison de la culture Plateau-Mont-Royal, November 19 at 3:00 pm.

www.accesculture.com/emplacement/maisondelacultureduplateaumontroyal

THE CANADIAN GUITAR QUARTET'S VISITATION



LE QUATUOR DE GUITARES DU CANADA

The Canadian Guitar Quartet (CGQ), made up of guitarists Julien Bisailon, Renaud Côté-Giguère, Bruno Roussel and Louis Trépanier, has toured extensively in Europe as well as North and South America. Since its beginnings in 1999, it has inspired many standing ovations, establishing itself as one of the foremost guitar ensembles in the

world. The CGQ has performed with orchestras across Canada and has recorded three albums critically acclaimed at home and abroad. You can hear them perform at the Église de la Visitation on November 19 at 3:00 pm.

www.accesculture.com/emplacement/ahuntsiccartierville

LES BORÉADES — A PASTORAL OPERA

In a coproduction with the Nouvel Opéra, Les Boréades de Montréal is putting on a production of *Nicandro e Fileno*, a pastoral opera by Paolo Lorenzani based on the Italian libretto by Philippe-Julien Mancini. This work was written in 1681 for Louis XIV and performed at the Fontainebleau Castle. Directed by Francis Colpron, the ensemble will bring together sopranos Pascale Beaudin and Suzie LeBlanc, tenors Nils Brown and Philippe Gagné, baritones Dominic Côté and Jean-Marc Salzman, as well as actress Stéphanie Brochard and Baroque dancer and choreographer Marie-Nathalie Lacoursière, who also provides stage direction. Monument-National, November 23 at 7:30 pm.

www.boreades.com

REJOICING WITH ARION

Arion has created a program especially for the Montreal Bach Festival. Alexander Weimann will conduct the delectable *Suite in E minor* from Telemann's *Tafelmusik* collection, one of whose movements is fittingly titled "Réjouissance". Bach's *Missa brevis in A major* will follow in the concert's second half. Soloists: soprano Hélène Brunet, alto Krisztina Szabó, tenor Philippe Gagné, and bass David McFerrin. Bourgie Hall, November 24 at 7:30 pm.

www.arionbaroque.com

PRO MUSICA — DAWN UPSHAW @ BRENTANO



BRENTANO STRING QUARTET
PHOTO: JÜRGEN FRANK

Internationally recognized as an interpreter of both operatic and concert repertoires — mastering everything from the sacred works of Bach to the innovative sounds of contemporary creations — American soprano Dawn Upshaw joins forces with the Brentano String Quartet in this concert of the Pro Musica Society. Founded in 1992, the Brentano Quartet has been resident at the Yale School of Music since 2014. The quartet is

known for its faultless technique and unrivalled musicality. This program features two quartets, one each by Mozart and Schoenberg, plus Respighi's *Il tramonto* for voice and string quartet and Webern's *Bagatelles* (Opus 9). Theatre Maisonneuve, December 4 at 8:00 pm.

promusica.qc.ca

TRANSLATED BY ISABEL GARRIGA

- ▶ 19h30. *Pollack Hall. Orchestre symphonique de McGill.*
- ▶ 20h. *E. de la Purification.* \$20-32. **L'histoire de la musique avec Buzz Cuivres.** 450-582-6714.

samedi 25 Saturday

- ▶ 14h. *GSAASP.* \$10,70. **Un conte de Nicolas Ellis parsemé de musique de chambre de l'époque baroque.**
- ▶ 16h30. *Christ Church.* Contribution volontaire. **Musique de Monteverdi, Buxtehude, Debussy et Bach.** 514-843-6577 ext.236.
- ▶ 19h30. *Pollack Hall. Orchestre symphonique de McGill.*

dimanche 26 Sunday

- ▶ 14h. *Maison Symphonique.* \$17-45. **Concert inspiré de l'histoire de Don Quichotte.** 1-888-842-9951.
- ▶ 14h. *Église St-Georges.* Contribution volontaire. **Musique de Rachmaninoff et Medtner.** 514-866-7113.
- ▶ 14h. *Bourgie.* \$22.40-42.62. **La Fondation Arte Musica poursuit la présentation en concert de l'intégrale des cantates sacrées de J. S. Bach.** 514-285-2000, x 4.
- ▶ 15h. *É. Sts-Anges.* Gratuit. **À la venue de Noël.** 514-249-7911.
- ▶ 15h. *MDY.* 99\$. **Un panorama de la musique sacrée en Nouvelle-France.** 450-699-8686.

lundi 27 Monday

- ▶ 00h. *Tanna Schulich.* **Orchestre de jazz de McGill II.**
- ▶ 22h. *Bourgie.* \$20-52.50. **Interprétation d'oeuvres de J. S. Bach et Benjamin Britten.** 514-982-6038.

mardi 28 Tuesday

- ▶ 19h30. *Bourgie.* \$20-50. **Le ténor Julian Prégardin et la pianiste Tamar Halperin interpréteront des oeuvres de différentes époques.** 514-989-9668.

mercredi 29 Wednesday

- ▶ 17h15. *Salle J-Rouleau.* 18-24. **Plongez dans un monde de légendes, où des figures mythiques prennent vie!** 514-845-4108.
- ▶ 19h30. *Pollack Hall.* **Schulich en concert: Ryan Truesdell.**
- ▶ 19h30. *Bourgie.* \$18.05-33.92. **Les London Handel Players joueront un programme de musique baroque sur des instruments d'époque.** 514-285-2000x4.

jeudi 30 Thursday

- ▶ 19h30. *Bourgie.* \$20-40. **Interprétation de musique sacrée de différents époques.** 514-989-9668.

DÉCEMBRE / DECEMBER

vendredi 01 Friday

- ▶ 19h30. *Pollack Hall.* **Ensemble de musique contemporaine de McGill.**

- ▶ 19h30. *Maison Symphonique.* \$55. **Des oeuvres qui ont marqué la carrière d'Angèle Dubeau et que le public a adorées et a redemandées.** 514-842-2112.

samedi 02 Saturday

- ▶ 13h30. *Bon-Secours.* \$28. **Célébrez Noël avec des concerts à la Chapelle Notre-Dame-de-Bon-Secours.** 514-282-8670 x223.
- ▶ 16h30. *Christ Church.* Contribution volontaire. **Musique de Noël par les membres de la communauté Christ Church.** 514-843-6577 ext. 236.
- ▶ 18h30. *Bourgie.* \$20-50. **La violoniste Antje Weithaas interprétera les partitas et sonates de Bach pour violon.** 514-989-9668.
- ▶ 19h. *Pollack Hall.* **Prix d'art vocal Wirth.**
- ▶ 19h30. *Maison Symphonique.* \$55-65. **Des oeuvres qui ont marqué la carrière d'Angèle Dubeau et que le public a adorées et a redemandées.** 514-842-2112.
- ▶ 19h30. *WSDAC.* \$10-25. **Un concert de Noël invitant le public à chanter avec le CSL.** 514-483-6922.
- ▶ 20h. *St-François-Xa.* 35 \$; moins de 12 ans 15 \$. **Quartom. quatre voix sublimes dans un magnifique répertoire de Noël.** 450-335-3037.
- ▶ 20h. *ESJ.* \$20. **Choral concert: Fauré's Requiem; Gounod's Gallia; Christmas music.** 514-697 2952.
- ▶ 20h. *GSGDO.* 15-25 \$. **Noël en polyphonie à St-Martial-de-Limoges, XII s. Voix de femmes.** 514-894-2764.

dimanche 03 Sunday

- ▶ 14h. *Église St-Georges.* Contribution volontaire. **Compositions de Alain Payette.** 514-866-7113.
- ▶ 14h. *RMR.* \$5 (12 ans & moins) - \$10 (régulier). **19h30 Relais Mont-Royal. 5-10\$. Amahl & the Night Visitors 438 381-5879.** 438-381-5879.
- ▶ 14h. *Bourgie.* \$14.56-26.96. **Valérie Milot et Antoine Bareil nous offrent un moment de sérénité avant le tourbillon des Fêtes.** 514-285-2000x4.
- ▶ 15h. *GSJB.* 30-49\$. **The complet Bach's Christmas Oratorio.** 514-375-6054.
- ▶ 15h. *Maison Culture NDG.* **Un livre, une voix, un piano, quelques photos...** 514-872-2157.
- ▶ 15h. *Bon-Secours.* 28. **Célébrez Noël avec des concerts à la Chapelle Notre-Dame-de-Bon-Secours.** 514-282-8670 x223.
- ▶ 15h30. *Pollack Hall.* \$50, \$20 students (26 yrs. and under). **Pianiste allemand, Crédit Suisse Award en 2006. 2 ECHO Klassik.** 514-932-6796.
- ▶ 15h30. *Oratoire St-J.* **Cappella Antica à l'Oratoire.**



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Suzie LeBlanc - La Veillée de Noël : 8 déc., 20h, à l'église Saint-Joachim. 514 630-1220.

lundi 04 Monday

▶ 20h. *Maisonneuve*. 35\$ min - 65\$ max. **Dawn Upshaw se joint au Brentano String Quartet pour une soirée mémorable.** 514-842-2112.

mardi 05 Tuesday

- ▶ 07h30. *O.P. Hall*. \$5.00. **University Choir & Chamber Choir.**
- ▶ 10h. *Tanna Schulich*. **Choeur de chambre Schulich.**
- ▶ 19h30. *Bourgie*. \$26.74-51.32. **Les Tallis Scholars interpréteront des motets de la polyphonie franco-flamande.** 514-285-2000x4.
- ▶ 20h. *Maison Symphonique*. \$31.50-200. **L'Orchestre symphonique de Montréal jouera la première d'une création de Matthew Ricketts et accompagnera le violoniste Leonidas Kavakos ainsi que le film The Railroad.** 1-888-842-9951.
- ▶ 20h. *Maison Culture NDG*. **Ce jeune trio jazz livre avec une fougue et une chimie indiscutables.** 514-872-2157.

mercredi 06 Wednesday

- ▶ 19h30. *O.P. Hall*. Free admission. **Jazz Choir.**
- ▶ 19h30. *Bourgie*. \$18.05-33.92. **Le violoniste Andrew Wan et le pianiste Charles Richard-Hamelin interpréteront les trois premières sonates de l'opus 30 de Beethoven.** 514-285-2000, x 4.

jeudi 07 Thursday

- ▶ 19h30. *O.P. Hall*. Free admission. **Jazz Improvisation I & II.**
- ▶ 20h. *Maison Symphonique*. \$31.50-200. **L'Orchestre symphonique d.** 1-888-842-9951.



RÉGION DE QUÉBEC

Musée de l'Amérique franco. Chapelle du Musée de l'Amérique francophone, 2, côte de la Fabrique, Québec.

Église St-Martyrs-Can. Église Saints-Martyrs-Canadiens, Rue Père-Marquett, Québec.

Grand Théâtre Qc. Grand Théâtre de Québec, 269, boulevard René-Lévesque Est, Québec.

Salle d'Youville. Salle d'Youville,

Palais Montcalm, 995 place D'Youville, Ville de Québec.

Salle Henri-Gagnon - ULaval. Salle Henri-Gagnon (Pavillon L-J. Casault, Université Laval), 1055, avenue du Séminaire, Québec.

S. Raoul-Jobin. Salle Raoul-Jobin, Palais Montcalm, 995 place D'Youville, Québec.

TTDLU. Théâtre de la Cité universitaire, 2325, de la Terrasse, Québec.

-NOVEMBRE / NOVEMBER

01 19h30. S. Raoul-Jobin. \$23-65. **Pour souligner le 500e anniversaire de la réforme protestante, un programme centré sur le choral luthérien de Bach à Mendelssohn.** 1-877-643-8131.

02 19h. Église St-Martyrs-Can. 10-15\$. **Les Amis de l'orgue de Québec présentent: Un concert-conférence sur Louis Vierne et la musique symphonique.**

04 19h30. S. Raoul-Jobin. \$23-65. **Des oeuvres qui ont marqué la carrière d'Angèle Dubeau et que le public a adorées et a redemandées.** 418-641-6040.

04 19h30. Salle Henri-Gagnon - ULaval. 0\$. **Prix de piano classique Gérard-Boivin.** 418-656-7061.

04 19h30. Musée de l'Amérique franco. 10-15\$. **Pallade Musica plays Telemann, CPE Bach, McKinley, Bouchard.**

05 14h. S. Raoul-Jobin. \$23-65. **Des oeuvres qui ont marqué la carrière d'Angèle Dubeau et que le public a adorées et a redemandées.** 418-641-6040.

08 20h. S. Raoul-Jobin. \$23-65. **Danza! présente les musiques espagnoles jouées dans le Paris baroque.** 418-641-6040.

08 20h. Grand Théâtre Qc. \$23-83.95. **Concert de l'Orchestre symphonique de Québec en compagnie du pianiste Bertrand Chamayou.** 1-877-643-8131.

09 10h30. Grand Théâtre Qc. \$23-47.95. **Concert de l'Orchestre symphonique de Québec en compagnie du pianiste Bertrand Chamayou.** 1-877-643-8131.

09 19h30. Salle Henri-Gagnon - ULaval. 0\$. **Deux altos plus... Hommage à Alain Gagnon.** 418-656-7061.

11 19h30. Salle Henri-Gagnon - ULaval. 0\$. **Quatuor Arthur-LeBlanc.** 418-656-7061.

11 20h. Salle d'Youville. \$23-32. **Dans le cadre de la commémoration du centenaire de la Grande Guerre, la pianiste russe Nataliya Labiau et ses invités vous présenteront ce concert mettant à l'honneur des oeuvres marquantes de Debussy, Rachmaninov et Elgar.** 418-641-6040.

12 14h30. Grand Théâtre Qc. \$15-22. **Un concert pantomime burlesque en hommage au génie comique de Charlie Chaplin.** 1-877-643-8131.

OTTAWA

by RICHARD TODD

CANTATA SINGERS OF OTTAWA — FAURE REQUIEM

Artistic Director Andrew McAnerney will lead a candlelight program of Mozart, Bach and Fauré. The centrepiece of the programme will be Gabriel Fauré's *Requiem* (1893 version) with an orchestra of strings, horns, harp and organ. Other works will include Mozart's "Misericordia Domini" and Bach's *Brandenburg Concerto No. 6*, performed by the orchestra. November 4, 8:00 pm - 9:30 p.m. St. Joseph's Church. www.cantatasingersottawa.ca

SEVENTEEN VOYCES — HAYDN'S MASS IN TIME OF WAR

Seventeen Voyces's 2017-2018 season will begin dramatically with a presentation at St. Matthew's of Franz Joseph Haydn's *Mass in Time of War* on Remembrance Day. Paired with the Mass will be Kevin Reeves' *Somewhere in France: Love letters from the trenches*, a multimedia event about the First World War. Haydn's mass will be accompanied by a large orchestra, including strings, woodwinds, trumpets, horns, and drums. Joining Seventeen Voyces will be Matthew Larkin's new choir, the Caelis Academy Ensemble, and a local quartet of superb singers, including soprano Maghan McPhee, mezzo-soprano April Babey, tenor Dillon Parmer and baritone Joel Allison. Nov. 11, 7:30 pm, St. Matthew's Anglican Church. www.seventeenvoyces.ca



SEVENTEEN VOYCES

ENSEMBLE VARIANCES

Led by artistic director and "master of perpetual movement" (Le Figaro) Thierry Pécou, Ensemble Variances calls on their French roots for an evening of music in motion arranged for small forces: violin, cello, clarinet, piano, saxophone and flute. They feature Ravel, Milhaud, Debussy's intimately layered *Prélude à l'après-midi d'un faune*, and Stravinsky's narrative piece *L'Histoire du soldat* (The Soldier's Tale). November 11, 7:30 pm, Dominion-Chalmers United Church. www.ensemblevariances.com



L'ENSEMBLE VARIANCES

NATIONAL ARTS CENTRE ORCHESTRA

Violinist and conductor Pinchas Zukerman returns for a guest appearance with the orchestra he led for 16 years. He will be the soloist in concertos by Beethoven and Haydn, then he will mount the podium to conduct Beethoven's *Symphony No. 2*, written at a time when Beethoven's deafness was becoming more pronounced, but cheerful and animated all the same. November 23-24, 7 pm, Southam Hall, National Arts Centre. www.nac-cna.ca

MICHEL BROUSSEAU

To open its 2017-2018 concert season, the Ottawa Classical Choir (OCC)/New World Philharmonic Society will perform Vivaldi's *Gloria* along with Schubert's *Mass No. 4 in C major*, both under the baton of Michel Brousseau. November 25, 8 pm, Dominion-Chalmers United Church. www.ottawaclassicalchoir.com

TANIA MILLER AND THE ROYAL CONSERVATORY ORCHESTRA

The first Canadian Maestra to become Music Director of a major symphony orchestra, Tania Miller takes the podium to lead the Royal Conservatory through a program that includes works by Prokofiev and Stravinsky. Prokofiev's *Piano Concerto no. 2* will be played by pianist Sae Yoon Chon. The Royal Conservatory Orchestra is comprised of members of the Glenn Gould School's Performance Diploma and Artist Diploma programs. Nov. 24, Koerner Hall. www.rcmusic.ca

RODELINDA WITH VOICEBOX: OPERA IN CONCERT

One of Canada's oldest opera companies continues its 2017-18 season at the Jane Mallett Theatre (St. Lawrence Centre for the Arts) with a single performance of G. F. Handel's beloved opera. Conducted by Toronto Masque Theatre's Larry Beckwith and featuring the VOICEBOX: Opera In Concert Chorus under the direction of Robert Cooper they are joined by soprano Christina Raphaëlle Haldane counter tenor David Trudgen, and tenor Charles Sy. November 26. www.operainconcert.com



PHILIP CHIU AT MUSIC TORONTO

Making his Toronto recital debut at the St. Lawrence Centre, pianist Chiu plays a program of Ravel, Rachmaninoff, Schubert and Liszt. A chamber music pianist, Chiu is the creator and director of the Collaborative Piano Program at the Domaine Forget International Festival. He was the first recipient of the Prix Goyer – Canada's largest prize for an emerging classical artist. Nov. 28. Jane Mallett Theatre. www.music-toronto.com

HOME ALONE WITH TSO

One of the holiday offerings that the Toronto Symphony Orchestra (TSO) has on the docket this December are performances of John Williams's (*Jurassic Park*, *Superman*, *Star Wars*) score to the 1990 blockbuster holiday classic starring Macaulay Culkin. The orchestra plays along to the actual film about a young boy who gets forgotten when his family takes a Christmas vacation. This seems like it will be a great night out for the whole family. Nov. 30, Dec. 1, 2 at 7:30PM and December 2 at 2PM, Roy Thomson Hall. www.tso.com

TAFELMUSIK PRESENTS MESSIAH

This perennial Holiday favourite returns with Conductor Ivars Taurins at the helm Tafelmusik Orchestra and Chamber Choir invites soprano Joanne Lunn, countertenor James Laing, tenor Rufus Müller, baritone Brett Polegato for four performances at Koerner Hall. A special fifth performance is the annual a Sing-along conducted by "Herr Handel" himself; grab your score and head on over to Massey and see how much fun it is to sing the Hallelujah Chorus with almost three thousand people. December 13, 14, 15, 16 at 7:30PM with the sing-along on December 17 at Massey Hall at 2PM. www.tafelmusik.org

THE TORONTO CONSORT PRESENTS NAVIDAD: A SPANISH CHRISTMAS

This holiday offering presents Spanish Christmas music from both sides of the Atlantic. The "liveliest Christmas concert in town" featuring motets by Victoria and Guerrero as well as villancicos from Latin America. This will be a lively night of exuberant music to help you and yours ring in the Christmas Season. December 8, 9, at 8PM and December 10, 3PM. Trinity St. Paul's. www.torontoconsort.co

- 15 19h30. *Salle Henri-Gagnon – ULaval*. 0\$. **Concert jazz**. 418-656-7061.
- 16 14h. *S. Raoul-Jobin*. \$44-63. **Entouré de musiciens québécois, le nouveau directeur musical des Violons du Roy, Jonathan Cohen, propose sa vision d'œuvres immortelles signées Bach et Telemann**. 418-641-6040.
- 16 19h30. *Salle Henri-Gagnon – ULaval*. 0\$. **Concert de piano**. 418-656-7061.
- 16 20h. *S. Raoul-Jobin*. \$53-76. **Entouré de musiciens québécois, le nouveau directeur musical des Violons du Roy, Jonathan Cohen, propose sa vision d'œuvres immortelles signées Bach et Telemann**. 418-641-6040.
- 22 12h. *Salle Henri-Gagnon – ULaval*. 0\$. **Concert de clavecin et de guitare**. 418-656-7061.
- 22 19h30. *Salle Henri-Gagnon – ULaval*. 0\$. **Concert de piano jazz**. 418-656-7061.
- 25 19h30. *Salle Henri-Gagnon – ULaval*. 0\$. **Concert de chant**. 418-656-7061.
- 26 14h. *Salle Henri-Gagnon – ULaval*. 0\$. **Concert de guitare**. 418-656-7061.
- 26 19h30. *Salle Henri-Gagnon – ULaval*. 0\$. **Concert des classes de cordes**. 418-656-7061.
- 29 19h30. *Salle Henri-Gagnon – ULaval*. 0\$. **Ensemble de guitares**. 418-656-7061.
- 30 19h30. *Salle Henri-Gagnon – ULaval*. 0\$. **Concert de piano**. 418-656-7061.
- 30 20h. *S. Raoul-Jobin*. \$47.50-67.50. **Dernier concert d'une série de concerts présentant l'intégrale des concertos pour orgue de Handel**. 418-641-6040.

DÉCEMBRE / DECEMBER

- 02 19h30. *Salle Henri-Gagnon – ULaval*. 7-13\$. **Atelier de musique baroque**. 418-656-7061.
- 03 14h. *Salle Henri-Gagnon – ULaval*. contribution volontaire. **Chœur des aînés de l'Université Laval**. 418-656-7061.
- 04 19h30. *TTDLU*. 7-13\$. **FaMUL jazz**. 418-656-7061.
- 04 20h. *S. Raoul-Jobin*. \$23-86. **Szymanowski, Bartók et Messiaen par Jansen, Fröst, Thédeën, Debarque!**. 417-641-6040.
- 05 19h30. *TTDLU*. 7-13\$. **Voix du jazz**. 418-656-7061.
- 07 19h30. *Salle Henri-Gagnon – ULaval*. 0\$. **Concert de musique nouvelle**. 418-656-7061.



AILLEURS AU QUÉBEC

Centre Récollets. Centre d'art des Récollets – St. James, 811, rue des Ursulines, Trois-Rivières.

- Centre Juliette-Lassonde**. Centre des arts Juliette-Lassonde de Saint-Hyacinthe, 1705, rue Saint-Antoine, Saint-Hyacinthe.
- CDMDG**. Conservatoire de musique de Gatineau, 430 Boul. Alexandre-Taché, Gatineau.
- Foyer G-Beaudoin**. Foyer Gilles-Beaudoin, 374, rue des Forges, Trois-Rivières.
- FHQBLSDT**. Foyer Hydro-Québec de la salle Desjardins-Telus, 25, rue Saint-Germain Ouest, Rimouski.
- Trois-Riv.** Maison de la culture de Trois-Rivières, 1425, Place de l'Hôtel-de-Ville, Trois-Rivières.
- MDADD**. Maison des arts Desjardins Drummondville, 175, rue Ringuet, Drummondville.
- Musée Bruck**. Musée Bruck, 225, rue Principale, Cowansville.
- MEDLARF**. Musée de l'Amérique francophone, 2, côte de la Fabrique, Québec.
- SBMCDM**. Salle Bouchard-Morisset / Conservatoire de musique, 22, rue Sainte-Marie, Rimouski.
- SPMCPL**. Salle Pierre-Mercure, Centre Pierre-Péladeau, 300, boul De Maisonneuve Est, Montréal.
- Théâtre V-Terrebonne**. Théâtre du Vieux-Terrebonne, 866, rue Saint-Pierre, Terrebonne.

NOVEMBRE / NOVEMBER

- 03 20h. *Centre Juliette-Lassonde*. 36-46\$. **Angèle Dubeau**. 1-855-778-3388.
- 05 14h30. *MEDLARF*. 5-25. **Concert : Stéphane Fontaine (clarinette) et Nathalie Tremblay (piano)**. 418-643-2158.
- 06 19h. *SBMCDM*. Entrée libre. **Les Lundis du Conservatoire**. 418-727-3706.
- 09 19h30. *MDADD*. 33-55\$. **L'OSD et Mathieu Lussier vous présente: Dans l'ombre de Mozart**. 819-477-1056.
- 12 14h. *FHQBLSDT*. \$4 café inclus. **Les dimanches musicaux**. 418-727-3706.
- 12 19h30. *Théâtre V-Terrebonne*. \$29-40. **Une comédie fantaisiste sur le vieillissement**. 450-492-4777.
- 13 19h. *SBMCDM*. Entrée libre. **Les Lundis du Conservatoire**. 418-727-3706.
- 17 20h. *Théâtre V-Terrebonne*. \$33-45. **Deux heures de Feydeau campées dans le Paris des années 50**. 450-492-4777.
- 19 02h30. *SPMCPL*. 25-45\$ et 100\$ (VIP). **Gala d'opéra des Jeunes Ambassadeurs Lyriques**. 514-684-7287.
- 19 10h30. *Musée Bruck*. 6-12\$. **Un voyage, une voix, une guitare**. 450-263-6666.
- 19 14h. *FHQBLSDT*. \$4 café inclus. **Les dimanches musicaux**. 418-727-3706.
- 19 15h. *Théâtre V-Terrebonne*. \$37-50. **Sa dernière série de concerts au Québec**. 450-492-4777.
- 20 19h. *SBMCDM*. Entrée libre. **Les Lundis du Conservatoire**. 418-727-3706.

- 23** 19h. *SBMCDM*. Entrée libre. **classe de percussion de Gabriel Dionne**. 418-727-3706.
- 24** 17h. *SBMCDM*. Entrée libre. **Concert de classe**. 418-727-3706.
- 26** 11h. *Foyer G-Beaudoin*. \$0-22. **L'imaginaire inépuisable de Debussy, Rachmaninov et Fauré**. 1 866 416-9797.
- 27** 17h. *SBMCDM*. Entrée libre. **Concert de classe**. 418-727-3706.
- 27** 19h. *SBMCDM*. **Les Lundis du Conservatoire**. 418-727-3706.
- 30** 17h. *SBMCDM*. Entrée libre. **Concert de classe**. 418-727-3706.
- 30** 19h. *SBMCDM*. Entrée libre. **Concert de classe**. 418-727-3706.

DÉCEMBRE / DECEMBER

- 02** 14h. *Théâtre V-Terrebonne*. 37-50\$. **The complet Bach's Christmas Oratorio**. 1 866 404-4777.
- 02** 19h30. *CDMDG*. \$15-30. **musique pou guitare et clavecin**. 819-328-0634.
- 02** 20h. *Théâtre V-Terrebonne*. \$37-50. **L'Oratorio de Noël de J.S Bach, par deux ensembles gagnants de prix JUNO**. 450-492-4777.
- 03** 11h. *Centre Récollets*. \$13-32. **Aux étoiles**. 1 866 416-9797.
- 04** 17h. *SBMCDM*. Entrée libre. **Concert de classe**. 418-727-3706.
- 04** 19h. *SBMCDM*. Entrée libre. **Les Lundis du Conservatoire**. 418-727-3706.
- 06** 14h. *Trois-Riv*. \$17. **Le Messie de Haendel**. 1 866- 416-9797.
- 07** 17h. *SBMCDM*. **Concert de classe**. 418-727-3706.
- 07** 19h. *SBMCDM*. Entrée libre. **Concert de classe**. 418-727-3706.



OTTAWA - GATINEAU

- CDMDG**. Conservatoire de musique de Gatineau, 430 boul. Alexandre-taché, Gatineau.
- École La Salle**. École secondaire publique De La Salle, 501 Old St. Patrick Street, Ottawa.
- GSP**. Église Saint-Paul, 26 chemin Eardley, Gatineau.
- GCDCGD**. Grande Chapelle du Collège Dominicain, 96 Empress Avenue, Ottawa.
- MUC**. Mackay United Church, 39 Dufferin Road, Ottawa.
- M. du Citoyen**. Maison du Citoyen, 25 rue Laurier, Gatineau.
- Park. Ud. Ch.** Parkdale United Church, Ottawa, 429 Parkdale Ave, Ottawa.
- SSMBCC**. Sala san Marco Banquet & Conference centre, 215 Preston st, Ottawa.
- S. Odyssée**. Salle Odyssée, 855 boulevard de la Gappe, Gatineau.
- WUC**. Woodroffe United Church, 207 Woodroffe Ave, Ottawa.

NOVEMBRE / NOVEMBER

- 01** 20h. *École La Salle*. \$16-39. **Lemon Bucket Orkestra launches their new release in Ottawa**. 613-234-6306.
- 04** 20h. *S. Odyssée*. \$50. **Collaboration between the Gatineau Symphony Orchestra and Jeunesses musicales du Canada**. 819 243-2525.
- 10** 20h. *WUC*. Voluntary contribution. **Divertimento Orchestra Fall Concert Nov 10/11 Woodroffe United, Ottawa**. 6137304499.
- 12** 11h. *M. du Citoyen*. \$23-55. **Violinist David Stewart joins pianist Élise Desjardins and cellist Carole Sirois with Schubert**. 819-771-6454.
- 15** 10h. *Conservatoire de Gatineau*. \$5-10. **Masterclass with guitarist Grégoire Gagnon**. 819-772-3283.
- 16** 18h30. *SSMBCC*. \$60-60. **An Evening of Beauty: Fashion show to live opera**. 613-238-6063.
- 17** 14h. *Conservatoire de Gatineau*. \$5-10. **Masterclass with saxophonist Jean-Pierre Zanella**. 819-772-3283.
- 18** 12h30. *Conservatoire de Gatineau*. \$5-10. **Masterclass with violinist Olivier Brault**. 819-772-3283.
- 25** 19h30. *Park. Ud. Ch.* \$10 to \$15. **European Soundscape**. 613-282-8135.
- 25** 20h. *MUC*. \$14.50-29.50. **The winds of the Ensemble Prisme and mezzo-soprano Renée Lapointe present an evening of great German music**. 819-243-8000.
- 30** 19h30. *GSP*. \$5-15. **The Conservatoire de musique de Gatineau to their first concert of the series Les grands concerts**. 819-772-3283.

DÉCEMBRE / DECEMBER

- 01** 19h30. *GCDCGD*. \$5-15. **The Conservatoire de musique de Gatineau to their first concert of the series Les grands concerts**. 819-772-3283.
- 03** 13h30. *CDMDG*. 10\$-40\$. **concert jeune public guitare et clavecin**.

RADIO

- CBC** Canadian Broadcasting Corporation. 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. Dim 19h30-21h, *Classique Actuel*, l'actualité de la musique classique, avec Christophe Huss
- CIRA** Radio Ville-Marie. 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 mélo-*

gies; 20h30-21h *Sur deux notes*; mer. 5h et dim. 21h *Voix Orthodoxes*; dim. 10h *Chant grégorien*; 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*; 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. Uniquefm.ca. Dim 8h-12h *Chez Gauthier*, musique classique, avec François Gauthier, fgauthier@uniquelfm.ca

CJFX Radio Classique. cjfx.ca. 514-871-0995. Montréal 99.5FM. Musique classique 24h/jour, 7 jours/semaine

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

Brassard; 21h *Mélanie*, orchestres et solistes, avec Claire Chainey; mer 21h *Jazzmen*, avec Claude Poulin, Éric Delisle

CKIA Québec 88.3FM. www.meduse.org/ckiafm. 418-529-9026

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SRC Société Radio-Canada. radio-canada.ca. 514-597-6000: **ICImu** ICI Musique: Montréal 100.7FM; Ot-

tawa 102.5FM; Québec 95.3FM; Mauricie 104.3FM; Saguenay-Lac-St-Jean 100.9FM; Rimouski 101.5FM. Lun-ven 7h-8h30 *La mélodie de bonne heure* (portion

classique) avec Marie-Christine Trottier; lun-jeu 20h-22h **Toute**

une musique *musique classiques*, avec Marie-Christine Trottier; sam

7h-10h, dim 7h-8h30 *Café, Mozart et compagnie*, dim 8h30-10h *De*

tout chœur (musique chorale), avec Isabelle Poulin, dim 10h-12h **Car-**

netsal *Dans les carnets d'Alain Lefèvre*, avec Alain Lefèvre; dim 12h-

15h *Chants Libre à Monique*, avec Monique Giroux; dim 19h-23h

PLOP! *Place à l'opéra!*, avec Sylvia L'Écuyer (webdiffusion sam 13h-

17h, en direct pendant la saison du MetOp; rediffusion à la radio dim

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VPR Vermont Public Radio. www.vpr.net. 800-639-6391. Burlington

107.9FM; can be heard in the Montreal area.

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PIERRE DURY

PHOTOGRAPHER OF QUEBEC'S "FREE YEARS"

by NATASHA BEAUDIN PEARSON

Looking back on his career spanning over five decades, Pierre Dury's face lights up at the memory of the countless moments he has experienced and immortalized: "I've photographed so many interesting people. I had a blast during every single shoot." Among the people that have stood in front of his lens are iconic musicians such as Robert Charlebois, the Rolling Stones, and Led Zeppelin, as well as notable Québécois politicians like Jean Chrétien, Robert Bourassa, and René Lévesque. He has shot Céline Dion's wedding, John Lennon and Yoko Ono's famous Montreal bed-in, and countless others. His pictures offer a privileged and intimate access to rare, spontaneous, and even historic moments.

Being a photographer was not a career that Dury considered in his youth, preferring instead the visual arts. After graduating from Montreal's *École des Beaux-Arts*, he met the painter Jean-Paul Mousseau, who at the time was in the process of founding one Montreal's first disco nightclubs. Mousseau offered him to work as the club's music and lighting technician. It is in the world of nightlife that Dury developed an interest in photography. "One day, this guy shows up to the club, taking pictures of everybody with his little Nikon. He

had an apartment nearby, and I always saw girls coming out of there. I thought to myself, 'Being a photographer must be fun because you can meet a lot of different people: singers, actors, girls, the pope...' So I bought myself a Nikon and started taking pictures."

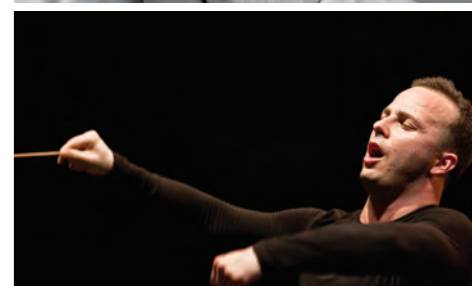
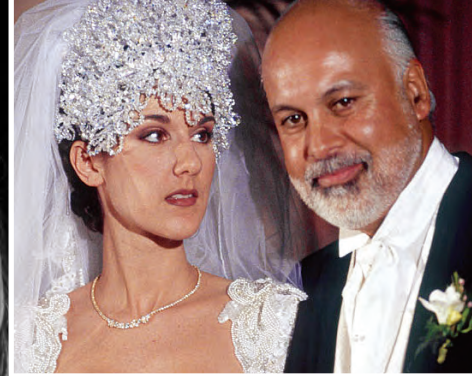
He quickly took a liking to it and eventually got hired by *Photo-Vedettes*, a popular magazine then owned by Québecor. Inspired by Richard Avedon's and Irving Penn's photographs in *Vogue* magazine, Dury brought their distinctive touch of glamour whenever he was tasked to shoot the actresses, models, and other stars of the Quebec entertainment milieu. "I had a style they hadn't seen before," says Dury. "People liked it, and that's how I got introduced to the world of showbiz."

He started getting freelance jobs by rubbing shoulders with industry insiders – and by impressing them with his work. He met Guy Latraverse, nicknamed 'the father of Quebec show business,' who asked him to shoot *1 fois 5*, the quasi mythical 1976 concert that took place on Mount Royal and reunited Quebec greats Robert Charlebois, Gilles Vigneault, Claude Léveillée, Jean-Pierre Ferland, and Yvon Deschamps. He produced Diane Dufresne's first album covers, took shots of

The Police while they were in the studio, went on tour with Claude Dubois, hung out with Pagliaro and Ginette Reno, and 'fell in love' with the singer Marjo "before she became Marjo."

"That's the environment I lived in," Dury recalls. "I was in the world of rock 'n' roll, of nights that end at 5 in the morning... Back in those days, it was always a party; everything was wild."

He also branched into the world of film photography, thanks in part to Donald Sutherland. In 1972, Dury had heard rumours that the filmmaker Claude Fournier was planning on shooting a movie set in Saskatchewan and starring Sutherland. Thoroughly impressed by the latter's performance in *MASH*, Dury decided to knock on Fournier's door. After multiple attempts at getting in contact with him, Dury finally managed to meet Fournier, who hired Dury on the spot. "He tells me, 'So, apparently you want to shoot my movie?'" Dury remembers. "I said yes. He says, 'Well, we're leaving in 3 weeks. There's a room booked for you in Saskatoon; production will take 3 months.' That was my first movie."



Following this “exciting” and “fantastic” experience, Dury continued taking on film jobs throughout his career (he currently has 125 film credits to his name). Although *Alien Thunder* was his favorite experience in the cinematic field, Gilles Carle’s *Maria Chapdelaine* was also a highlight, as were jobs that allowed him to travel abroad.

These days Dury spends most of his time painting and rarely accepts photography contracts, as he admits not having the energy or the assistance required to compete with “the younger generation.” Dury says, “I try to do a masterpiece every time. It takes a certain kind of motivation to always want to surpass yourself, to learn and to innovate, especially given that job opportunities for photographers are limited in Quebec and that photography is not highly valued as an art form here.”

Nevertheless, Dury still takes pleasure in taking portraits of individuals he admires. He invites them to his house, where he has set up a quaint 9 ft by 9 ft studio comprised of a few lights and minimalistic black and white backgrounds. “Jean Chrétien came over, Pauline Marois stopped by recently, and so did Louise Arbour (she’s really impressive!),” says Dury. “They all come here because they know I take good pictures and put them at ease.”

And how exactly does he manage to do this? “It’s easier said than done, but I try to make them forget that they’re in front of a camera. You engage in conversation with them, you listen, you talk about everything and anything. For example, with Jean Chrétien we chatted about the queen. I asked him, ‘how did you manage to make her laugh? We never see her laughing!’ So he’s talking to me, happy to tell an anecdote; meanwhile, I’m pressing on the shutter, clicking away. Sometimes, I put the camera aside and we continue talking.”

Despite the financial insecurity that comes with his job, Pierre Dury has no regrets because photography has allowed him to meet a myriad of interesting individuals from a wide variety of backgrounds. “The photographers that made money worked in advertising agencies and shot golfers, yachts, food, and whatever,” he concludes. “Me, I didn’t make a penny but I had the time of my life.” **LSM**

The exhibition *Les années libres de Pierre Dury* will run from November 29 to January 14 at Repentigny’s Centre d’art Diane-Dufresne. ville.repentigny.qc.ca/cadd www.pierredury.com

QUICK ANSWERS

LSM: If you had to define your career in one picture, which one would it be? Alternatively, what is your favourite picture that you’ve taken?

PD: Probably my portrait of René Lévesque, because it gave me a lot of notoriety. It’s pretty much the only portrait that I sell and people talk to me about it all the time. It’s so rare, so spur-of-the-moment... He has the expression of a guy who’s saying to himself, ‘Damn, how are we going to do this?’ It’s not my favourite picture though, because I don’t really have any. However, if I had to bring one on a desert island, it would probably be a photo of my two granddaughters.

LSM: Do you prefer a certain type of camera?

Yes, 35 mm, because it’s so quick.

LSM: Is there a person you would love to photograph whom you haven’t already?

Yes, Robert Lepage. Personally, I think he’s the best artist Quebec has ever produced.

LSM: What advice would you give to aspiring photographers who want to pursue a career in photography?

I think the first thing is that you need the passion, the flame. You also have to be sociable: you can’t be shy or always stay in your corner. And you have to understand that you won’t succeed overnight. You have to work hard, consistently... though luck certainly plays a big role.

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