

LA SCENA MUSICALE

La Scena Musicale is a free bilingual magazine published by La Scène Musicale, a charity dedicated to the promotion of music and the arts. Each issue contains a comprehensive calendar of concerts, compact disc reviews, concert reviews, interviews with musicians as well as feature articles on the local, national and international scenes.

The printed version of *La Scena Musicale* is distributed in the Montreal, Quebec City, Ottawa-Hull and Toronto regions. The electronic version is posted worldwide on the internet.

La Scène Musicale also publishes the *La SCENA* arts magazine and the award-winning website mySCENA.org.

La Scena Musicale est publiée par la Scène Musicale, organisme de bienfaisance voué à la promotion de la musique et des arts. Cette publication mensuelle offre un calendrier des concerts, des critiques de spectacles et de disques, des interviews, ainsi que des articles de fond se rapportant aux artistes de la scène locale, nationale et internationale.

La version imprimée est distribuée gratuitement dans les régions de Montréal, Québec, Ottawa-Hull et Toronto. La version électronique est diffusée à travers le monde sur internet.

La Scène Musicale publie aussi le magazine des arts *La SCENA* et le site web primé mySCENA.org.



Press Release:

La Scena Musicale 20th Anniversary – Gala LA RELÈVE / RISING STARS

La Scena Musicale celebrates its 20th anniversary with the first edition of **Gala LA RELÈVE/RISING STARS**, a benefit concert on Thursday, November 24, 2016 at 7:30 PM at Salle Pierre-Mercure of the Centre Pierre-Péladeau featuring some of Canada's future star musicians, many of whom have won recent national competitions. Soprano **Chelsea Rus**, baritone **Hugo Laporte**, clarinetist **David Dias da Silva**, violinist **Joshua Peters**, pianist **Emily Oulousian** and **Piano Caméléons** will perform; pianist **Michael McMahon** will accompany the singers.

"I'm very excited with our line-up of six young musicians and duo," said Wah Keung Chan, founder of *La Scena Musicale*. "Each of the featured musicians accepted the invitation to participate as a volunteer and to perform their favourite works, and we expect a memorable evening."

Soprano Chelsea Rus and baritone Hugo Laporte will treat us to operatic gems and art songs from the French, Italian and German repertoire including masterpieces "O Mio Babbino Caro" by Puccini and the Barber's aria "Largo al factotum" by Rossini. Clarinetist David Dias da Silva will treat us to the Debussy First Rhapsody, violinist Joshua Peters will serenade us with the first movement of the Beethoven Kreutzer sonata accompanied by pianist Philip Chiu, and pianist Emily Oulousian will enthrall us with Beethoven, Chopin and Prokofiev. Although already seasoned individual pianists, the young duo Piano Caméléons of Matt Herskowitz and John Roney will add jazz colours and virtuosity to well-known classical melodies of Bach, Chopin and Debussy. One of Canada's leading pianists Michael McMahon will accompany the singers.

The vocal quartet Quartom will be the MC of the gala, which is dedicated to the memory of Lucie Renaud, former assistant editor of *La Scena Musicale* and a dear collaborator who was passionate about music, arts and culture.

Gala LA RELÈVE is the fifth concert organized to benefit La Scene Musicale's mission to promote music and the arts. Numerous artists have performed in past LSM concerts, and this year's line-up will surely be stars of the future.

- The fifth anniversary **Reader's Choice Gala** was also held at Salle Pierre-Mercure on September 12, 2001, and was the first concert dedicated to the memories of the victims of 9/11. **The Bring a Teen** outreach program was introduced at this concert and will make a return for Gala LA RELÈVE with 50 tickets available. Featured musicians: Julian Armour (cellist), Denis Brott (cellist), Donna Brown (soprano), Stéphane Lemelin (pianist), Marie-Nicole Lemieux (contralto), Yannick Nézet-Séguin (pianist), Nathalie Paulin (soprano), Daniel Taylor (countertenor) and the debut performance of the Theatre of Early Music.
- **Opera Gala**, the 7th anniversary Gala at McGill's Pollack Hall in 2003, featured soprano Mirela Tefaj, mezzo Annamaria Popescu and tenor John Mac Master.
- **A Celebration!**, the 10th Anniversary Gala in 2006 featured 4 hours of music from Montreal's leading musicians. Featured musicians: Denis Brott, Lorraine Desmarais, Quatuor Molinari, Patrice Laré, Suzie LeBlanc, Les Voix humaines, Michael McMahon, Paul Merkelo, Musica Camerata, Nathalie Paulin, Anne Robert, Ludwig Semerjian, Wonny Song, Marianne Trudel, Velitchka Votcheva, Alexandre Vovan and the Montreal Musicians of the World Orchestra directed by Joseph Milo.
- **A Choral Celebration** on February 14, 2009 brought together three of Montreal's top choral conductors (Iwan Edwards, the late Christopher Jackson and Patrick Wedd) and top choirs (Concerto Della Donna, SMAM and Musica Orbium) in the theme of Love.

A dinner cocktail will precede the concert for VIP ticket holders (\$130 including \$100 tax receipt), and every audience member (regular tickets \$30; students \$20) is invited following the concert to celebrate La Scena Musicale's 20th anniversary with coffee and cake.

The Night's Schedule

- 5:30 PM: dinner cocktail (for VIP ticket holders)
- 7:30 PM: concert
- 10 PM: reception (cake and coffee will be served!)
-

Gala LA RELÈVE/RISING STARS

Thursday, November 24, 2016, 7:30 PM

Salle Pierre-Mercure, Centre Pierre-Péladeau

300 De Maisonneuve Blvd. E.

Montreal (Quebec) H2X 3X6

VIP Tickets: \$130 (Dinner cocktail & tax receipt of \$100)

Regular: \$30

Students: \$20

Information: 514-948-2520 x1, don@lascena.org, www.lascena.ca

About La Scene Musicale

La Scena Musicale is a free bilingual magazine published by La Scène Musicale, a charity dedicated to the promotion of music and the arts. Each issue contains a comprehensive calendar of concerts, compact disc reviews, concert reviews and interviews with musicians as well as feature articles on the local, national and international scenes.

The printed version of *La Scena Musicale* is distributed in the Montreal, Quebec City, Ottawa-Hull and Toronto regions. The electronic version is posted worldwide on the Internet.

La Scène Musicale also publishes the *La SCENA* arts magazine and the award-winning website *mySCENA.org*.

The Bring a Teen program

The program was first introduced in 2001 at LSM's fifth anniversary Gala. Every adult or music teacher who purchases a regular ticket can receive one free ticket to bring a teenager or teenage student to the concert. Eligible teenagers are students in high school or cegep. Adults must provide the name and age of the teen.

MESSAGES OF CONGRATULATIONS



It is with great pleasure that I extend my warmest greetings to the readers of the magazine *La Scena Musicale* on its 20th anniversary.

La Scena Musicale is a Canadian classical music and arts reference that promotes culture admirably in both official languages. This publication looks at musical and artistic current affairs through an expert lens, presenting quality articles and analyses for its audience's reading pleasure. I would like to congratulate all those associated with *La Scena Musicale* for their remarkable work. With wisdom and precision, you communicate your passion for classical music in all its diversity, thereby contributing to the enrichment of Canada's cultural scene.

On behalf of the Government of Canada, I offer you my best wishes for a most memorable anniversary and for every success in the future.

The Right Hon. Justin P. J. Trudeau, P.C.,
M.P.
Prime Minister of Canada



This year, the magazine *La Scena Musicale* celebrates twenty years of passionate dedication to the promotion of artists and various events within the musical and artistic milieu in Québec and Ontario. The magazine is an invaluable resource for all music lovers who consider it important to stay abreast of current events in music and to be in the know about all the major cultural events in the coming weeks.

To commemorate this event, and to best demonstrate the obvious enthusiasm that has persisted these many years, *La Scena Musicale's* team has prepared this special issue, which I am certain has many delightful surprises in store for its many readers.

On the occasion of this important anniversary, I wish to congratulate the devotion with which *La Scena Musicale* has been an ambassador of our Quebecois artists and artistic productions. I hope that the magazine will continue to promote the performing arts for many years to come.

Philippe Couillard
Premier of Quebec



I would like to acknowledge the extraordinary work achieved by *La Scena Musicale* over the past 20 years. Wah Keung Chan was a true visionary when he introduced this publication and brought together a team of passionate enthusiasts who worked hard to promote classical music and jazz.

It is quite an achievement to continually and consistently breathe musical life onto Montréal's artistic landscape over such a long period. We have built our cultural metropolis and made it grow together on a daily basis.

I am certain that Montréal music lovers will join me in celebrating this important anniversary, and I wish *La Scena Musicale* another 20 years of success.

I would like to congratulate the entire team at *La Scena Musicale* and the partners for their valuable contribution. Long live Montréal!

Denis Coderre
The Mayor of Montreal

Canada 

Québec 

Montréal 

ABOUT LA SCENA MUSICALE

La Scena Musicale is a free bilingual magazine published by La Scène Musicale, a charity dedicated to the promotion of music and the arts. Each issue contains a comprehensive calendar of concerts, compact disc reviews, concert reviews, interviews with musician as well as feature articles on the local, national and international scenes.

The printed version of *La Scena Musicale* is distributed in the Montreal, Quebec City, Ottawa-Hull and Toronto regions. The electronic version is posted world-wide on the internet.

La Scena Musicale est publiée par la Scène Musicale, organisme de bienfaisance voué à la promotion de la musique et des arts. Cette publication mensuelle offre un calendrier des concerts, des critiques de spectacles et de disques, des interviews, ainsi que des articles de fond se rapportant aux artistes de la scène locale, nationale et internationale.

La version imprimée est distribuée gratuitement dans les régions de Montréal, Québec, Ottawa-Hull et Toronto. La version électronique est diffusée à travers le monde sur internet.



Sponsorship Program

La Scena Musicale 20th Anniversary – **Gala RISING STARS / LA RELEVÉ**

La Scena Musicale celebrates its 20th anniversary with the first edition of **Gala LA RELEVÉ/RISING STARS**, a benefit concert on Thursday, November 24, 2016 at 7:30 PM at Salle Pierre-Mercure of the Centre Pierre-Péladeau featuring some of Canada's future star musicians, many of whom have won recent national competitions. Soprano **Chelsea Rus**, baritone **Hugo Laporte**, clarinetist **David Dias da Silva**, violinist **Joshua Peters**, pianist **Emily Oulousian** and **Piano Chameleons** will perform; pianist **Michael McMahon** will accompany the singers.

Title Sponsor: 10 000\$

- Indication as event title presenter in all promotional material
- Name on the tickets
- Full page ad in the program
- Back cover colour ad in the December/January 2017 issue
- 10 pairs of VIP tickets
- Name in honorary committee
- 1/2 page ad in the program
- 1/4 page colour ad in the December/January 2017 issue
- 2 pairs of VIP tickets
- Name in Honourary Committee

Bronze Sponsor: 1 500\$

- Name/logo on all promotional material
- 1/2 page ad in the program
- 2 VIP tickets
- Name in Honourary Committee

Honourary Committee: 1 300\$

- Purchase of 10 VIP tickets
- Name on the Honourary Committee

Product Sponsor

- Logo in program and event website
- 2 VIP tickets
- Name in Thank you section

Gold Sponsor: 6000\$

- Name/logo on all promotional material
- Full page ad in the program
- 1/2 page colour ad in the December/January 2017 issue
- 5 pairs of VIP tickets
- Name in Honourary Committee

Silver Sponsor: 3000\$

- Name/logo on all promotional material

La Scena Musicale				
GALA 20e Anniversaire / 20th Anniversary Gala				
programme de soirée / Concert Program				
Tarif publicitaire . Rate Sheet				
Page size: 5.5" x 8.5"				
		Rate	Rate B	
	Dimension	Tarif	Tarif B*	
			10.00%	
			90.00%	
Covers - colour				
2nd (IFC)	5" x 8"	\$750.00	\$675.00	
3rd (IBC)	5" x 8"	\$700.00	\$630.00	
4th (OBC)	5" x 8"	\$800.00	\$720.00	
Logo - Soutien/Support		\$300.00	\$250.00	
Colour				
1 page	5" x 8"	\$600.00	\$540.00	
1/2 page	5" x 3.75"	\$375.00	\$337.50	
1/4 page	2.4 x 3.75	\$250.00	\$225.00	
B&W				
1 page	5" x 8"	\$500.00	\$450.00	
1/2 page	5" x 3.75"	\$325.00	\$292.50	
1/4 page	2.4 x 3.75	\$175.00	\$157.50	
1/8 Business Card	2.4" x 1.75"	\$100.00	\$90.00	
Tarif B: avec publicité dans La Scena Musicale				
Rate B: 10% off if also advertising in La Scena Musicale				

Help *La Scena Musicale* celebrate 20 years of promoting music and the arts.

Buy a congratulations ad or a sponsorship logo in our 20th anniversary issue.

RATES

1/4 page colour ad: \$1000 (including sponsorship logo)

Sponsorship logo: \$200
exempt from taxes

- Appearance in both English and French editions of the November 2015 issue
- 50,000 copies
- reach 100,000 readers across Canada
- colour glossy page
- Deadline: October 28
- Artwork: October 28

Contact:

- Wah Keung Chan,
wkchan@lascena.org
- Jennifer Clark, jclark@lascena.org
- Brigitte Objois, admin@lascena.org

Artwork: lsm.graf@gmail.com

CONGRATULATIONS *La Scena Musicale* 19 years of promoting music and the arts



**Merle and Bernard
Stotland Family
Foundation**



Pour célébrer son
20^e anniversaire

La Scena Musicale
présente la

première édition du
Gala LA RELÈVE

**Jeudi 24 novembre à
19 h 30**

**Salle Pierre-Mercure,
Centre Pierre-
Péladeau**

300, boul. de Maisonneuve
Est, Montréal (Québec)

**Concert bénéfice
précédé d'un cocktail
dînatoire VIP et suivi
d'une réception (avec
gâteau et café)**

Venez assister à un
concert exceptionnel
célébrant la relève
musicale canadienne!

**billets VIP : 130 \$
(reçu de charité : 100 \$)
prix régulier : 30 \$
étudiants : 20 \$**

Mission

Depuis 20 ans, *La Scena Musicale* œuvre sans
relâche à faire connaître la
scène musicale locale, ses
musiciens et la relève au
grand public!

Renseignements

514-948-2520 x1
don@lascena.org
www.lascena.ca

Le jeudi 24 novembre 19h30 • Thursday, November 24, 7:30 PM



La Scena Musicale célèbre son 20^e anniversaire avec un concert-gala qui aura lieu le 24 novembre 2016, à 19h30, à la salle Pierre-Mercure du centre Pierre-Péladeau à Montréal. Plusieurs musiciens classiques canadiens s'étant distingués à des concours récents se produiront.

La Scena Musicale celebrates its 20th anniversary with a benefit gala on Thursday, November 24, 2016 at 7:30 PM at Salle Pierre-Mercure of the Centre Pierre-Péladeau (Montreal) featuring some of Canada's future star musicians, many of whom have won recent national competitions.

- **Chelsea Rus**, soprano, winner of the Elizabeth Wirth Vocal Competition/ lauréate du concours de chant Elizabeth Wirth
- **Hugo Laporte**, baritone/baryton, winner/lauréat, Concours OSM Standard Life 2014
- **David Dias da Silva**, clarinetist/clarinettiste, winner/lauréat, Prix d'Europe 2016 & winner/lauréat, 2016 Stepping Stone/Tremplin (Concours de musique du Canada)
- **Joshua Peters**, violinist/violoniste, winner/lauréat, McGill Golden Violin Competition & 2015 Eckhardt Gramatté National Music Competition
- **Emily Oulousian**, pianist/pianiste, winner of the TV show Virtuose, gagnante de l'émission Virtuose
- **Piano Caméléons**; nouvel ensemble – musique classique/couleurs jazz par deux virtuoses
- **Michael McMahon**, pianist/pianiste (accompagnera les chanteurs/ will accompany the singers)

The Night's Schedule/ L'horaire de la soirée

- 17 h 30 : cocktail dînatoire (for VIP ticket holders/ pour détenteurs de billets VIP)
- 19 h 30 : concert
- 22 h : réception (cake and coffee will be served!) / Réception (gâteau et café)

Pour célébrer son
20^e anniversaire

La Scena Musicale
présente la

première édition du
Gala LA RELÈVE

Jeudi 24 novembre à
19 h 30

Salle Pierre-Mercure,
Centre Pierre-
Péladeau

300, boul. de Maisonneuve
Est, Montréal (Québec)

Concert bénéfice
précédé d'un cocktail
dînatoire VIP et suivi
d'une réception (avec
gâteau et café)

Venez assister à un
concert exceptionnel
célébrant la relève
musicale canadienne!

billets VIP : 130 \$
(reçu de charité : 100 \$)
prix régulier : 30 \$
étudiants : 20 \$

Mission

Depuis 20 ans, La Scena
Musicale œuvre sans
relâche à faire connaître la
scène musicale locale, ses
musiciens et la relève au
grand public!

Renseignements

514-948-2520 x1
don@lascena.org
www.lascena.ca

Le jeudi 24 novembre 19h30 • Thursday, November 24, 7:30 PM



RÉPERTOIRE

David Dias da Silva, clarinette

- Joly Braga Santos: Aria I
- Bella Kovacs: Hommage à Manuel de Falla
- Debussy: *Première rhapsodie (First Rhapsody)*

Hugo Laporte, baritone

- Duparc: Phydylé
- Mozart: "Papagenal," *Die Zauberflöte*
- Rossini: "Largo al factotum," *Il Barbiere di Siviglia*

Emily Oulousian, piano

- Beethoven: Sonate pour piano, op.7, 1er mouvement
- Chopin: Etude in E major, op.10, no. 3 "Tristesse"
- Prokofiev: Toccate en ré mineur

Joshua Peters, violin; Philip Chiu, piano

- Beethoven: Sonata for Violin and Piano No. 9 "Kreutzer", 1st movement (Adagio Sostenuto-Presto).

Chelsea Rus, soprano

- Gounod: "Ah je veux vivre," *Romeo et Juliette*
- R. Strauss: Die nacht
- R. Strauss: Ständchen
- Puccini: "O mio Babbino caro," *Gianni Schicchi*

Piano Chameleons

- J. S. Bach: Prelude no. 2 in C minor, WTC book 1
- Debussy: Clair de lune
- Chopin: Etude in C minor, op. 10, no. 2, "Revolutionary"

DAVID DIAS DA SILVA

PRIX D'EUROPE & CMC STEPPING STONES

by **JEANNE HOUREZ**

David Dias Da Silva was born in 1987, to a Portuguese family, and spent his childhood in Canada before moving to Portugal. There, he joined a wind ensemble, where he developed his passion for music and for the clarinet. At age 12, the musician decided to enrol in a professional music school, where he benefitted from the guidance of Iva Barbosa. "She really gave me all the artistic and personal tools to go into a career in music," says Da Silva.

After six years of study with Barbosa, the clarinetist undertook a baccalaureate at the Porto Superior School of Music and Performing Arts with the great Portuguese master, Antonio Saiote, where he realized that being a musician was what he wanted to do in life. Da Silva taught in various small schools in Portugal before moving to Switzerland and studying at the Schola Cantorum de Bâle, where he perfected his art with François Benda, obtaining a Master's degree and a diploma in solo performance. He thus had the opportunity to receive the wisdom of several international master clarinetists, as well as playing in renowned orchestras: Switzerland's Jugend Sinfonie Orchester (Youth Symphony Orchestra) and Sinfonieorchester Basel, the National Youth Orchestra of Canada, Japan's Hyogo Orchestra, and the Malaysian Philharmonic Orchestra. At the same time, he won a number of national and international competitions in Switzerland, Portugal, Italy, and Canada.

Finally, in 2015, Da Silva returned to the country of his birth and began studying with Jean-François Normand at McGill University. In 2016, he won two of Canada's biggest competitions: the Prix d'Europe and first prize at the CMC's Stepping Stones competition. "Winning these two magnificent prizes were really some of the best moments of my life," says Da Silva. "I didn't believe that it would be possible. Above all, it confirmed that I made the right decision coming back to my home country, which opened new doors for me, in order to share the music that I make here."

Thanks to both prizes, the clarinetist now has plenty of concert engagements, allowing him to get acquainted with the musical world and complete certain projects more easily. He also likes chamber music and enjoys mixing music with theatre and dance — in fact, for some years, he has been performing works in which the music is a show, encouraging the musician to become an actor or to play a character: "I like to see classical musicians as versatile artists, where the foundation is, of course, music, but with a touch of something else."

Nevertheless, Da Silva remains realistic and insists that the prestige that comes with these two prizes isn't permanent. He hopes to find a place with a professional orchestra, specifically the OSM, even though he is still open to discovering new countries and cultures. **LSM**

TRANSLATION: REBECCA ANNE CLARK



CHELSEA RUS

WIRTH VOCAL PRIZE

by **AN-LAURENCE HIGGINS**

British Columbian soprano Chelsea Rus's story is straight from the movies. Already accomplished at the beginning of her international career, no one would think she had never even actually heard an opera before her first year of college. While she played piano and sang since her childhood, she did not give much attention to classical music — she was busy playing jazz and belting Ella Fitzgerald. After watching *La Traviata* brought her to tears, she began a whole re-education, working her voice in ways she never had before. Years of hard work have paid off: last year she won the inaugural Elizabeth Wirth Vocal Prize, held at the McGill Schulich School of Music. After carefully choosing her competition pieces with her teacher Joanne Kolomyjec, she made up her mind on works by Puccini, Massenet, Gounod, and Richard Strauss. The judges are said to have been quite impressed by Rus's control of her program.

Rus recently received her Master of Music degree from McGill University. She has been a soloist several times with Canadian symphony orchestras, including the Vancouver Symphony Orchestra and the Okanagan Symphony Orchestra. This December, she will appear as the soprano soloist in Handel's *Messiah* with the Orchestre Symphonique de Laval.

The young soprano is not new to competitions; in 2014 she won the University of British Columbia's Johann Strauss Competition, which allowed her to study at the Mozarteum in Salzburg with sopranos Helen Donath and Anna Tomowa-Sintow. A year later, she travelled to Amsterdam as one of the finalists for the Belvedere International Competition. In 2013, she took part in the *Cunning Little Vixen* in the role of Lisak with the Ústí nad Labem Opera House in the Czech Republic.

Chelsea appeared in many operas produced by McGill over the past two years, including *Venus and Adonis* (Venus), *Gianni Schicchi* (Lauretta), *Little Women* (Beth), and *L'Elisir D'Amore* (Adina). She also sang with the Kelowna Opera in the *Marriage of Figaro* and was a member of the female chorus in Benjamin Britten's *The Rape of Lucretia* this past summer. This coming season, she is a resident young artist at the Atelier Lyrique with the Opéra de Montréal. Rus will keep busy until 2017 since the Opera Kelowna called her back to interpret the role of Mimì in *La Bohème*. Rus was recently named one of CBC's Hot Canadian Musicians Under 30.

Asked if she misses jazz, Rus replies that when she sings opera, she can be inspired by jazz singers, since all music needs fluidity as well as the spirit of improvisation. **LSM**

» www.mcgill.ca/music, www.chelsearussoprano.ca



PHOTO ABBIE DAHL

HUGO LAPORTE

OSM MANULIFE COMPETITION

by MICHÈLE-ANDRÉE LANOUE

On November 22, 2014, baritone Hugo Laporte received the highest honours at the prestigious OSM Standard Life Competition. Since then, his engagements have multiplied to ever-increasing critical acclaim. In this article, we encounter a young musician of exceptional promise.

Originally from Quebec, Hugo Laporte was introduced to music at an early age. At four years old, he and his parents attended the youth concert series at the Orchestre symphonique de Québec. "They quickly noticed that I had a strong interest in music. So we went to the open house of the music school around the corner. I was six years old." Young Hugo was smitten with the sound of the violin. "I immediately adored the sonority. Besides, who doesn't love the violin?"

Nevertheless in his teenage years, like many others, Hugo remembers losing his enthusiasm for violin practice. But, he specified, "not for music." Hugo tried to counter this malaise by taking up the trumpet, but the verdict was the same: music was at the centre of his life, but his connection to these instruments wasn't strong enough to constitute a true vocation.

Hugo Laporte turned to singing thanks to the suggestion of professor Dominique Dufour who taught him solfège, and, a few years later, piano. She had noticed that he sang in tune and had a beautiful vocal timbre. "Someone had to tell me. I probably owe her my career." You could say that from that moment on, Hugo was truly one with his instrument.

After focusing on singing at Cégep, Hugo privileged musicology studies while at the University of Laval. "At that time in my life, I didn't see myself being a singer, I didn't think it was possible." Those two years of study in musicology are very useful to him today: "I learned invaluable research skills. Being a musician also involves a lot of work in the library: translation of texts, reading about the compositions, the composers, etc." Over the course of his musicology degree, Hugo Laporte realized that singing was his true love. "I did it everyday and I was a member of several ensembles at the university." He devoted himself completely to vocal studies in January 2014 under the tutelage of Patricia Fournier with whom he is presently completing his Masters degree.

At 24 years old, Hugo recognizes that his triumph at this prestigious national performance competition gives him a huge leg up; but the clear-headed musician was at pains to point out that nothing is a substitute for hard work and professional experience. "Yes, the competition gives an artist greater exposure and some engagements, but that's not a reason to accept everything. And depending on how a contract goes, you can easily fall from grace."

The future seems promising for this artist who is already distinguishing himself on the lyric scene. "My dream is to make the most beautiful music with the best musicians, and to do that all over the world."



TRANSLATION: RONA NADLER

JOSHUA PETERS

GOLDEN VIOLIN COMPETITION

by AN-LAURENCE HIGGINS

The McGill Schulich School of Music Golden Violin Competition is a yearly prestigious competition made possible by the generous donation of businessman and philanthropist, the school's namesake, Mr. Seymour Schulich. In 2015, Joshua Peters won the First Prize. Born in Winnipeg, Manitoba, Peters began playing violin at the early age of four. As he grew up, he moved around the continent to study with Axel Strauss at McGill, and with Jonathan Crow, Denise Lupien, and Ian Swensen at the San Francisco Conservatory.

Peters's main interests are chamber and contemporary music. He had the opportunity to collaborate with many renowned artists, such as Menahem Pressler, Kim Kashkashian, André Laplante, Steven Dann, and members of the Emerson, Concord, St. Lawrence, Guarneri, and Pacifica quartets. He has also studied chamber music with members of the Alban Berg, Guarneri, Cleveland, Juilliard, Kronos, Miró, and Takács String Quartets. Concerning contemporary music, Peters received the guidance of many famous composers while performing their works, including John Adams, Krzysztof Penderecki, Richard Wernick, Christos Hatzis, T. Patrick Carrabré, and Randolph Peters. From 2010 to 2012, he was part of the McGill Contemporary Music Ensemble.

The young violinist played as a soloist with the Winnipeg Symphony



Orchestra, as concertmaster of the McGill Symphony Orchestra, and as a member of the Montreal Symphony Orchestra. This is not his first major competition win. He recently won First Prize from the WMC Doris McClellan Competition in 2014 and the Eck-

hardt-Gramatté National Music Competition (which aims to promote contemporary music) in 2015. He was also the laureate for the Jeunesses Musicales du Canada's Peter Mendell Prize in 2013, a prize given to one full-time string student in Quebec each year. Joshua Peters also benefited from the financial support of the Sylva Gelber Foundation and the Manitoba Arts Council. Moreover, he has the opportunity to play on an 1869 Vuillaume violin with a Vuillaume model bow, lent by the Canada Council for the Arts Musical Instrument Bank.

For the Final of the 2015 Golden Violin Competition, Peters played the Violin Sonata No. 5, op. 53 by Mieczysław Weinberg (1919–1996) and the Sonata for solo Violin No. 5 by Eugène Ysaÿe (1858–1931). The fifth Weinberg Sonata is a very romantic and passionate piece, always swaying between nostalgia, despair, anger, and hope. The recurrent use of modal and augmented seconds, combined with syncopated and pointed rhythms, gives several colours evoking the folkloric Slavic culture, while long and lyric melodic lines provide the music with simple but efficient romanticism. The second sonata Peters played for the final, the Sonata for solo Violin No. 5 by Ysaÿe, is very interesting. Consisting of only two movements, this ten-minute sonata combines a very introverted first movement, *L'aurore* (Aurora), with medieval-inspired joviality in the second, *Danse rustique* (Rustic Dance).

LSM

» www.mcgill.ca/music

EMILY OULOUSIAN

ICI RADIO-CANADA VIRTUOSE

by **CAROLINE RODGERS**

Last May, Emily Oulousian won the grand prize of the CBC Radio-Canada show *Virtuose*, produced and hosted by the ever-popular Gregory Charles. Oulousian was awarded an almost perfect score of 97.6 for her performance of an excerpt of Grieg's Piano Concerto – without orchestra. She was only 15 years old.

In the episodes leading up to the grand finale of the competition, Oulousian performed brilliant renditions of Prokofiev's Toccata in D minor, Op. 11 and Scriabin's Étude in D-sharp minor, Op. 8, No. 12.

A native of Montreal, Oulousian, whose mother is of Chinese descent and father is of Armenian descent, started studying piano at the age of five. In primary school, she even received a grand piano as a birthday gift. She also admitted, during the course of the taping of *Virtuose*, that she hated the piano at first. Today, however, there is no doubt about her love of the instrument, although she is also considering medical school.

"Most of the time, I practice about six nights a week," she said in an interview that aired on the show's website. "For me, it would be very difficult to stop playing the piano. My mother told me that if I went into medicine, I would have to stop playing the piano – or play less – but I cannot see myself stopping. Thus, I set a goal to continue to play the piano at the same time I study medicine if I am accepted."

Even with her busy schedule, Oulousian is also active as part of her school's athletic team. She trains Monday and Wednesday mornings 7 to 9 AM, while on Saturdays she spends the day in Chinese school to learn the language. According to her father, she is very disciplined. She goes to the Conservatory to practice the piano for at least two hours a day. She goes to school at Collège Jean de la Mennais.

Oulousian was a student of Angela Chan and Wonny Song at the Lambda School of Music, which she attended for four years. In 2014 she joined the Conservatoire de musique de Montréal, where she studied with Richard Raymond. She has participated several times in the Canadian Music Competition, each time making the finals. In 2015 she also won the "Senior Champion" title at the Concours de musique classique de Montréal.

"I submitted an application to *Virtuose* because I found the prospect of a classical music television program to be intriguing. Normally we have all these things like American Idol for pop musicians and dancers. You rarely see classical music, so I really wanted to be part of the project," she said in an interview on CBC Music.

Virtuose will have a second season. The recording will resume October 19 to 23 and the 7, 8, and 27 of November. If you make a reservation, it is possible to attend the recordings. www.publiccible.com

TRANSLATION: KIERSTEN VAN VLIET



MICHAEL MCMAHON

ASSOCIATE PROFESSOR, PIANO, VOICE
SCHULICH SCHOOL OF MUSIC, MCGILL UNIVERSITY

INSTRUMENT:

piano, voice

ACADEMIC STUDIES:

Undertook musical instruction as a child in both piano and voice; also began teaching piano and church conducting in his teens; B.mus (McGill University); Graduate Hochschule für Musik (Vienna)

INFLUENTIAL TEACHERS:

Viennese pianist and composer Erik Werba has had a tremendous influence on his artistic approach to vocal repertoire and his piano skills as an accompanist. Mr. McMahon describes his entire experience in Austria as an immersion in a country from which originated the "art song" tradition, and where culture itself reflects this lyrical sensibility. Charles Reiner and Jan Simons also had a considerable impact, as he recalls that when training with them at McGill University, a very large portion of their work focused on art song.

ON BECOMING A VOCAL COACH:

Strong piano training is certainly necessary, but a deep interest for vocal repertoire is perhaps most important. Though it used to be that one would attach oneself to a senior coach, and basically follow and assist this person to learn the job, he insists that nowadays university programs specializing in accompaniment and vocal coaching provide excellent instruction in this regard.

TEACHING STYLE:

Professor McMahon believes his role is to help students learn, and never to force anything on them. Many students when coming to him, though having often achieved a high level of technicality, tend to lack the self-confidence which would allow them to go much deeper in their interpretation and enjoyment of the music. He teaches them to listen to themselves and others, and to develop a personal style.



PIANO CAMÉLÉONS

KEYS FOR TWO

by MARC CHÉNARD

The Piano Caméléons project first came together in 2013. Its instigator, Oliver Esmonde-White (see sidebar) recalls, “I invited five pianists to play in duo combinations over five nights at the House of Jazz on Aylmer Street: Oliver Jones, Lorraine Desmarais, Marianne Trudel, John Roney, and Matt Herskowitz. I’ve known Matt for about 20 years, shortly after he arrived in town. He came one evening to my old studio for a musical evening I’d put together. I was taken by him as a virtuoso classical pianist, but he could also make it up on the spot like a jazzman. I had heard of John Roney before seeing him. I hired him once when he was still a student, but really started to appreciate him after a concert where I had supplied the piano, an instrument he ended up purchasing for himself. But it was that five night event that led to my decision to pair him and Matt.”

Several shows later, including the closing performance at the previous Montreal Jazz Fest, the Piano Caméléons duo was signed on to the Justin Time label last October, the signature coinciding with the opening of a new performance space: the Espace Oliver Jones. Located in the industrial sector of the Mile End district, the room is tucked away in one of the area’s office buildings. Finding it is not easy, because there is no sign at the entrance. The room is not a concert hall as such with rows of seats on ground level and a stage raised above them. At best, it accommodates about forty people on card table-type chairs spread over two or three rows. Far from being a hole in the wall, it’s quite large. Most of it is taken up by some sizeable pieces of furniture, 15 or more, the smaller items lined up along a wall, the remainder measuring two meters and more, all packed closely to one another, four of which can be squeezed into the front stage area.

As Mr. Esmonde-White explains, he envisages it more like a multi-purpose room for rehearsal and intimate concert purposes. Also worth noting is a recording booth at the back, where performances can be also filmed and eventually uploaded online.



L-R: JOHN RONEY, MATT HERSKOWITZ AND OLIVER ESMONDE-WHITE.
PHOTO LORRAINE DESJARDINS

With such amenities at hand, this space is an ideal laboratory for the duo, and it may well be used for the recording itself – though its date not set at this writing, the release is to take place before year’s end. From a purely musical standpoint, these two gentlemen have decided to tackle on one of the most tricky tasks: to jazz the classics. Their repertoire consists of staples by Bach, Chopin, Gershwin and Debussy, and, in the offing, a co-composed original. Just recently, they headed to New York to play several showcases at the APAP, a leading stateside organization of agents and concert presenters.

Each a strong personality in his own right, these partners have found the experience a most gratifying one, in artistic and inter-personal terms alike. When asked what one brings to the other in this project, Roney states: “Matt is the perfect partner in this project. I haven’t met anyone else who shares such a vast knowledge of the piano: harmony, history, styles, repertoire. This makes it easy to communicate musically, and work together in an efficient and creative way. As for myself, my ‘classical’ technique has improved significantly. I think more about sound and projection than I ever did before.”

For his part, Herskowitz enthuses: “Working on this project with John has been an incredible experience. He brings a rich palette of harmony, a beautiful, compelling melodic style and great chops to the table, along with a killer sense of groove. I’ve done a lot of arranging of classical music, but have never collaborated with anyone before. Working on these arrangements with him has absolutely expanded my repertoire of ideas and possibilities. I believe we can take from each other and be inspired, which is both lots of fun and very motivating. We also come up with better material than either of us would individually, a great reason for us to continue!”

LSM

» www.pianocameleons.com

GALA LA RELÈVE ARTISTS

In honour of our 20th anniversary, we are proud to introduce the seven artists who will perform at our gala on Thursday, November 24. Each artist talked with *La Scena Musicale* about his or her favourite works, the pieces they will be performing at the gala, the challenges of performing them, the high points of each piece, and which artist they dream of meeting.



DAVID DIAS DA SILVA – CLARINETTIST

Joly Braga Santos : *Aria I*
Bella Kovacs : *Hommage a Manuel de Falla*
Debussy: *First Rhapsody*

I chose Debussy's *First Rhapsody* because it is one of the most important pieces in the clarinet repertoire. Secondly, I identify a lot with the piece, as I feel it conveys a lot of who I am.

The piece has many colour changes and is representative of a very important French period, impressionism. The piece is very difficult for a clarinetist. It has many *pianissimos*, *fortissimos*, and slow passages. The harmony becomes denser as the piece progresses and it moves stylistically from romanticism to a more modern style. The beginning is very curious, it feels as if we're on another planet. The difficulty for the clarinetist is to set the tone in the first 30 seconds. The end of the piece is a complete gush of impressionism. Sabine Meyer is my favourite interpreter, even if she's German and doesn't play in the real French style; I really love the colours in her interpretation.

When they called me to play in the gala, I said, "Yes, of course!" It's a good opportunity to showcase the music that I'm learning.

ARTIST DREAM ENCOUNTER

I would like to have a private talk with Martin Fröst. He has style I would love to have: a mix of music and theatre.



HUGO LAPORTE – BARITONE

Duparc: *Phidylé*
Mozart: "Papageno!" *Die Zauberflöte*
Rossini: "Largo al factotum," *Il Barbiere di Siviglia*

The French art song *Phidylé* is very intimate at first and finishes in a flamboyant way, which leads nicely to the following aria. The main difficulty in the Duparc is to set a good atmosphere and bring the right colours because there are many differences from one stanza to the next. There is a high, a sort of crescendo on piano that you will hear the night of the concert, and the voice continues. Jean-François Lapointe is my favourite interpreter of this melody.

Papageno's suicide melody is comic and light, and it's a character that people like, since he's an adult who acts like a child. In the role of Papageno, the biggest difficulty, other than the German language of course, is the comedy. Simon Keenlyside is inspiring in the role. In opera, we talk about dramatic or musical high points. Here, you have to make people understand that it's not a real suicide but a call for help.

People love a piece they know well and Figaro's song is a fun way to end. It is a baritone piece that is technically difficult. You have to be careful to conserve your energy all the way to the end. The climax is the one everyone knows, when he sings his name "Figaro, Figaro, Figaro." Thomas Allen is an excellent interpreter.

It is a pleasure to play at the gala because *La Scena Musicale* is a serious periodical. It's a very important part of the music community and I wish to support the work that they do.

ARTIST DREAM ENCOUNTER

I would love to meet Leo Nucci. He has a technique that I strongly admire and he has sung in all the biggest opera houses.



EMILY OULOUSIAN – PIANIST

Beethoven: Piano Sonata, No. 4, Op. 7, 1st movement
Chopin: Étude in E Major, Op. 10, No. 3, "Tristesse"
Prokofiev: Toccata in D minor

The Prokofiev sonata is very modern: lots of notes, chords, many highs and lows. It is one of the most difficult pieces I've played, since both hands work together. The challenge is when both hands are at the extremes and have to go up and down at the same time. Though it's impossible to play at Martha Argerich's speed, I admire her clarity and precision.

The Étude is very romantic and a little nostalgic, since it recalls Chopin's Polish nationalism. You have to bring out different emotions, make the lines and voices sing out. The climax of the piece is when you have to play big chords in both hands, but in reverse. It takes a lot of energy and it's very technical. I like Evgeny Kissin a lot and he's one of my favourite interpreters.

Beethoven is one of my favourite composers. I really enjoy playing his pieces, and I'm learning his Sonata No. 4 this year. It's very technical and musical at the same time. I easily get used to his pieces, but it's a challenge to maintain my standard of playing and to continue improving myself every time I play the piece. For Beethoven, I really like Daniel Barenboim's interpretations – he is always very majestic.

I accepted to play at the gala because it is a beautiful experience and I can share my passion for music with everyone. It is an honour and a dream come true to be part of the 20th anniversary, because I always want to get involved in the classical music world and help promote it.

ARTIST DREAM ENCOUNTER

Piotr Ilitch Tchaikovsky because I developed a passion for classical music at the age of 4, thanks to *The Nutcracker*. Also Tchaikovsky was a gay man living in a culture where he had to be closeted. I would like to know how he lived and if it influenced his music.



PHOTO PIERRE ARSENAULT

PIANO CAMÉLÉONS: JOHN RONEY & MATT HERSKOWITZ - PIANISTS

J. S. Bach: Prelude no. 2 in C minor, WTC book 1
Debussy: *Claire de lune*
Chopin: Étude in C minor, Op. 10, No. 2, "Revolutionary"

Matt Herskowitz: The idea behind the choice of J.S. Bach's Prelude is to open with our sort of *marque du commerce*, something that shows both performance and arrangements. Debussy's *Claire de lune* is a hugely famous piece that everyone knows. We've done something new with it while retaining its character and context. Chopin's "Revolutionary" Étude is a "pièce de résistance mais une résistance polonaise." It shows off another side of the virtuoso aspect we do as well as the let loose jamming.

John Roney: We're trying to honour what the composer wrote even when we're improvising. A lot of the cross-genre jazz performers will appropriate the properties of jazz and leave the textual side of the original music alone. It's a good balance of being able to play the original and new part we've come up with and improvise on the spot.

MH: There is no sort of precedence for the kind of interpretation we're doing.

JR: We strive on the entire history of piano.

JR & MH: Our favourite musicians and musical influences are vast and varied: Oscar Peterson, Keith Jarrett, Oliver Jones, Thelonious Monk, Jacky Terrason, Vladimir Ashkenazy, Michel Petrucciani, Martha Argerich, and Vladimir Horowitz.

JR & MH: We accepted to perform at the gala because it's truly an honour and pleasure to support a great and important cultural institution as *La Scena Musicale*. We also contribute to the cause with our music and performing is fun!

ARTIST DREAM ENCOUNTER

JR: Oscar Peterson. I hung out outside his house with a lawnmower to try and cut his grass but he was never at home. Alternatively, Keith Jarrett. I would like to take a selfie with him just because he would hate it. He's probably the most respected person who does both jazz and classical.

MH: Mieczyslaw Horszowski. He had a touch that sounded the same no matter what piano he played. Only a handful of people in history could do that. I was fortunate to know him a little bit and even had a lesson with him.



PHOTO OWEN EGAN

CHELSEA RUS - SOPRANO

Gounod: "Ah je veux vivre," *Roméo et Juliette*
R. Strauss: "Die nacht" and "Ständchen"
Puccini: "O mio Babbino caro," *Gianni Schicchi*

Gounod's "Ah Je Veux Vivre" from *Roméo et Juliette* is an exciting start to any program since the aria itself in the opera takes place just before a grand party. The key is to find a state of excitement in the character that doesn't affect physical demands too much. Ruth Ann Swenson is my favourite interpreter of the piece as she keeps it so light and youthful.

"O Mio Babbino Caro" from Puccini's comedy *Gianni Schicchi* contains one of his most beloved melodies. I look to Kiri Te Kanawa who has a beautiful sincerity in her tone when performing it.

My love for classical vocal music began with art song. The marriage of poetry and music is unique. I find Strauss's writing for both the piano and voice is superbly colourful with "Die Nacht" and "Ständchen." The most gorgeous climax comes in "Ständchen," which is set up by a wonderful harmonic shift in the B section of the piece where both instruments are taken to their lower registers, and then given the space to soar back up. It's all about colour-hunting with the piano and trying to find expressive tools to bring out the text and nuances of the music. I absolutely love Elly Ameling's rendition of "Die Nacht" and Kathleen Battle's version of "Ständchen."

When I found out I was being featured, I felt like an official part of the Montreal classical music community and that makes me feel so proud. It is an honour to be considered among a group of incredible young talent! Also, I get to share the stage with Michael McMahon, whom I admire and have been so inspired by.

ARTIST DREAM ENCOUNTER

I feel like Mozart and I would have a few laughs. I would be happy spending my lifetime immersed in his musical and theatrical mind.



PHOTO AMY WILLIS

JOSHUA PETERS - VIOLINIST

Beethoven: Sonata for Violin and Piano No. 8 "Kreutzer", 1st movement ("Adagio Sostenuto-Presto")

I always wanted to play the Kreutzer Sonata by Beethoven and it's a good time to sink my teeth into it. Even though it's only the first movement of the entire sonata, it really stands alone. It has a good range of ideas and emotions and it's a very powerful piece. This concert will be the first time I'm playing it. As a musician, you have the responsibility to make your interpretation as vivid and important for an audience hearing it for the first time even if you're comfortable with the piece. It's important to remember that you're interpreting some of the greatest works of arts ever written.

With Beethoven, there are so many immediate surprises and contrasts and they require a lot of control. The coda has some devastating harmonies. It seems very fast and aggressive, but it all comes together. I am very lucky to be playing with pianist Philip Chiu.

I really like Itzhak Perlman's recording with Vladimir Ashkenazy, but I think there's a lot to be learned from Martha Argerich and Gidon Kremer. A really good version is with Sayaka Shoji and Itamar Golan. One of the most important Beethoven sonata recordings is by David Oistrakh and Lev Oborin. The piece is a chance for violinists and pianists to really show their personality.

It's always a great chance to play for the Montreal scene and it's very difficult to do it as a freelance musician. It's good to say yes to all kinds of concerts regardless of where and when they are.

ARTIST DREAM ENCOUNTER

I would have loved to have a conversation with Leonard Bernstein. His works are really beautiful and they have a lot of personality. I'd like to talk to him about his compositions, his conducting, and the way he hears music.