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- **LES BALLETS TROCADERO:** March 5, 2020, 8:00 pm, \$76.24, Place des Arts, Théâtre Maisonneuve
- **TITANIC LIVE:** March, 8-9 2020, 7:30 pm, 2:00 pm, Place des Arts, Salle Wilfrid-Pelletier
- **REQUIEM de Fauré et de Durufé, Violins du Roy,** April 4, 2020, 7:30 pm, \$88.00, Place des Arts, Maison symphonique
- **LYSIS par Fanny Britt and Alexia Bürger,** April 25, 2020, 8:00 pm, Théâtre du Nouveau Monde
- **THE MAGIC FLUTE: Mozart,** Opéra de Montréal, May 26, 2020, \$112.00, Place des Arts, Salle Wilfrid-Pelletier

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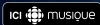
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Saturday, April 18, 2020 at 2 PM and 6 PM



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2019 / 65 minutes
Language: English
Director: Alanis Obomsawin

ADVOCATE

Monday, February 3, 2020 at 6:30 PM

2019 / 108 minutes
Languages: Hebrew, Arabic,
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Directors: Philippe Bellaïche, Rachel Leah Jones

MATAR A JESÚS (Killing Jesus)

Monday, February 10, 2020 at 6:30 PM

2017 / 95 minutes
Language: Spanish with English subtitles
Director: Laura Mora

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Thank you to Susan Lord and Dorit Naaman for the curation of the films for this festival.

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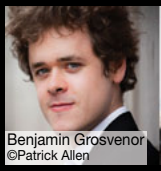
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violoncelle / cello
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CYNTHIA PHELPS, alto / viola
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BENJAMIN GROSVENOR, piano
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Editorial

FROM THE EDITOR

Twenty years ago, *La Scena Musicale*'s February 2000 issue featured on the cover the young and relatively unknown Montreal conductor Yannick Nézet-Séguin, who had joined the Opéra de Montréal as chorus master and assistant conductor in September 1998. Little did we know that in just months, after much intrigue, Yannick would be thrust into the artistic directorship of Montreal's Orchestre Métropolitain, a position he has held ever since, and to which he was recently appointed for life. And in the last 20 years, Yannick has gone from one success to another, reaching the pinnacle of his profession as music director of the Metropolitan Opera.

In this special national issue, we shine a light on conductors and orchestras. Our French edition looks at a new generation of conductors in Quebec (Jonathan Cohen of Les Violons du Roy, Nicolas Ellis of the Agora Orchestra, Jean-Claude Picard of the Orchestre de Trois-Rivières, Julien Proulx of Drummondville Symphony). Twenty years from now, will one of these reach the stature of Yannick?

Our English edition has a decidedly Toronto flavour, featuring on the cover Elisa Citterio, the new conductor of Toronto's Tafelmusik, and a special on the GTA with profiles of Arts Centres in Aurora, Brampton, Burlington, Markham and Richmond Hill. The English edition also includes a contribution from conductor Yoav Talmi on the rhythmic markings of Schumann's Symphonies.

February/March is also *La Scena Musicale*'s issue for Summer Education and our 23rd annual Summer Camp Guide. Finally, check out our regular features – music coverage, CD reviews, jazz column, regional calendar, and concert picks.

DANCE

La SCENA arts magazine continues in this issue with a special on Dance, thanks to section editor Nathalie de Han and writer Marion Gerbier, this time focused on the Masculine, after our special on Women in Dance in the December/January 2019 issue. On the cover, we feature the hilarious male ballet company Les Ballets Trockadero de Monte Carlo, which will tour North America with stops in Toronto and Montreal. We pay tribute to the individual approach of the legendary Paul-André Fortier, winner of the Grand Prix de la danse de Montréal last December; the physical prowess of José Navas, the goldsmith of solos, who becomes introspective with his latest creation of Schubert's *Winterreise*; and the somatic approach of Jean-Sébastien Lourdaux, who will soon present *Les appuis imaginés*. At Les Grands Ballets, Raphaël Bouchard and Maude Sabourin reflect on the models of *Danser Beethoven*.

SINGING VALENTINES

On Feb. 14, *La Scena*'s 2020 Fundraising Campaign begins with our 10th annual Singing Valentines Fundraiser with celebrity baritone Gino Quilico, and featuring soprano Chantal Dionne, mezzo Marie-Annick Béliveau, tenors Wah Keung Chan and Adrian Rodriguez, and singer Dino Spaziani. For a donation of \$30 to \$70 (\$20 for students) – the cost of a bouquet of flowers – you can offer your loved one a unique Valentine on Friday, Feb. 14 in the form of a song or aria sung by trained opera singers over the telephone.

Visit www.mySCENA.org to see the list, which includes such favourites as “Mon coeur s'ouvre à ta voix,” “Che gelida manina,” “My Funny Valentine” and some pop delights. See singer availabilities, listen to clips, and read the testimonials before you place your order at 514-948-2520x3 or don@lascena.org.

SUBSCRIPTION DRIVE @ NEW DISCOVERY BOX

It's no secret that the Internet is reshaping the media landscape. Advertising budgets are shifting. This impacts negatively our advertising receipts, which have traditionally accounted for 80% of *La Scena*'s revenues but have now decreased to 70%. Furthermore, a change in Quebec's Mécénat Placements-Culture program mean that our three-year grant under Volet 2 will not be renewed, leading to a shortfall of \$17,000 in this year's budget.

Since 2001, *La Scena* has been recognized as a registered charity and all donations are gratefully acknowledged with a tax receipt. See page 19 for the list of our donors for 2018-19. We also take this opportunity to launch our

2020 subscription campaign.

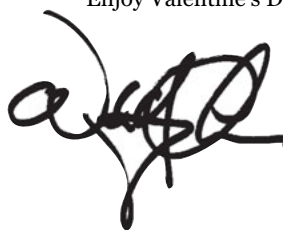
La Scena is the largest arts magazine in Canada that is fully bilingual and dedicated to serving Canadians across the country. If you subscribe, you receive each issue by mail (we also have an option for weekend Montreal home delivery) with supplementary translations in your preferred language. Every two-year subscription comes with a free commercial CD. This would make a great holiday gift for parents and grandparents or musicians and music students. See the subscription page on page 25.

Furthermore, we have launched the NEW *La Scena* Discovery Box, which will allow customers to discover concerts/events and recordings three times a year; it comes in a \$99 package or a premium version at \$299. See the article on p. 60 for more details. Any form of contribution is greatly appreciated and will go far in promoting artists here and abroad.

LSM BOUTIQUE

Thanks to our partners we have acquired tickets to select classical performances, including those of the Opéra de Montréal, Les Violons du Roy, the Orchestre Classique de Montréal and many others. We sell these tickets to raise funds; LSM subscribers get a 15% discount. See www.mySCENA.org or sign up for our e-newsletter at enews@lascena.org. **LSM**

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WAH KEUNG CHAN,
Founding Editor



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SHEKU KANNEH
PHOTO : JAKE TURNEY

SHEKUMANIA HITS THE U.K.

The 20-year-old British cellist Sheku Kanneh-Mason in January became the first classical artist to crack the Top 10 of the UK Official Album Charts since violinist Nigel Kennedy did so in 1989 with a recording of Vivaldi's *The Four Seasons*. Kanneh-Mason placed No. 8 with *Elgar*, a Decca release including that composer's Cello Concerto. The National Schools Symphony Orchestra, a British training ensemble for players aged nine to 19, is reporting a 69% increase in cello applications and a 26% increase across the board. The school credits "the Sheku effect". This is not the Nottingham native's first chart success. His debut album, *Inspiration*, hit No. 18 in January 2018, then re-entered at No. 11 after his performance at the wedding of the Duke and Duchess of Sussex. Kanneh-Mason was appointed a Member of the Order of the British Empire (MBE) in the 2020 New Year Honours for services to music. www.shekukannehmason.com

QUATUOR MOLINARI REACHES OP. 21

The Quatuor Molinari won its 21st Prix Opus on Jan. 19 for an ATMA recording of music by the genre-crossing American composer John Zorn. The Montreal string quartet, dedicated to 20th- and 21st-century



QUATUOR MOLINARI

repertoire, is finding recognition in other ways: It has announced that it attracted more than 200,000 streams in 2019 on Spotify alone, a statistic that further breaks down to 18,200 hours, 88,400 listeners and 78 countries. In November and December the foursome toured Germany, Serbia, Macedonia and Greece. They are sticking to the island of Montreal on Feb. 16, 20 and 23 (in the Maisons de la culture Marie-Uguay, Frontenac and Plateau Mont-Royal) with a program called "horror music." The scary classics: Penderecki's Quartet No. 1 (1962), R. Murray Schafer's Quartet No. 3 (1981) and George Crumb's *Black Angels* (1970). Go to www.quatuormolinari.qc.ca.

BARBARA HANNIGAN, MULTITASKER

The acclaimed Canadian soprano/conductor is practising both of her crafts this spring. In April she leads the Gothenburg Symphony Orchestra (of which she is principal guest conductor) in a program of



BARBARA HANNIGAN
PHOTO : MARCO BORGGREVE

Berg (Violin Concerto with Veronika Eberle), Schoenberg (*Friede auf Erden*) and Mozart (*Requiem*). Prefer to hear her as a singer only? In May she takes the title role in Cleveland in concert performances of Berg's unfinished opera *Lulu*. Franz Welser-Möst conducts the Cleveland Orchestra. In Munich (May) and Vienna (June) Hannigan conducts and sings. The Munich Philharmonic program includes Mahler's Fourth Symphony, which requires a soprano soloist in the finale. On a sadder note, Hannigan was slated to open on Feb. 2 in a Staatsoper Hamburg production of *Lulu* led by Kent Nagano. She withdrew

owing to the sudden death of her mother. Mojca Erdmann is stepping in. www.barbarahannigan.com

KENT NAGANO, THE FINAL MONTHS

After a farewell to Carnegie Hall as OSM music director on March 24 (Shostakovich's Symphony No. 13 "Babi Yar") and a pair of "Éclaté" concerts in Montreal on March 27 and 28, Kent Nagano spends April and much of May in Germany, where he is Generalmusikdirektor of the Staatsoper Hamburg and its orchestra. On the docket: Bruckner's Third Symphony in the first version; Wagner's *Parsifal*; Strauss's *Elek-*



tra in a new production directed by the Russian provocateur Dmitri Tcherniakov; Beethoven's *Fidelio*; and Messiaen's *Saint François d'Assise* in a concert version in the Elbphilharmonie. The six final OSM subscription concerts led by Nagano comprise a choral program matching Messiaen works with Fauré's *Requiem* (May 26, 27, 28) and Mahler's Second Symphony "Resurrection" (June 2, 3, 4). This is not the last hurrah with the OSM: Nagano will visit the Lanaudière Festival on July 31 (Ravel's *Daphnis et Chloé*) and on Aug. 1 (Schumann's *Das Paradies und die Peri*). We can expect a grand finale in the as-yet-unannounced Classical Spree festival in August. www.osm.ca

MEMORIES OF THE MAESTRO

The OSM has put out a call to the general public to pay tribute to, and share memories of, Kent Nagano after his 16 years at the helm. From an orchestra communiqué: “An evening at the Maison symphonique, a piece of music that has become a part of your life, a special performance, a concert you’ll never forget or even an entire season. What is your fondest memory of Maestro Nagano?” Posted tributes, including photos and videos, already run to hundreds. “Thank you for all of the Mahler, without which I would be a much less happy person,” writes one fan. “Also, thanks to your programming, I’ve discovered and fallen for Zemlinsky and Magnard.” (That would be Alexander Zemlinsky and Albéric Magnard.) To add your two cents, or two composers, go to www.mercimaestro.ca. You can share messages at #mercimaestro.

ENSEMBLE CAPRICE HITS THE ROAD

The innovative Montreal early-music squad will perform Matthias Maute’s reconstruction of Vivaldi’s 1733 opera *Motezuma* on Feb. 4 in Bourgie Hall. It goes on tour in February and April, starting in Seattle



and ending in Washington D.C. Other stops are in Mankato, St. Paul, Marshall (all in Minnesota) and Miami. The plot deals fictitiously with the 1519 encounter of the Aztec Emperor Montezuma (whose name in the title omits the “n”) and Hernán Cortés. Maute has engaged an actor to speak the Spanish Conquistador’s recitatives. The cast is made up mostly of Mexicans and Americans. This project is a collaboration between the Bach Society of Minnesota, Early Music Seattle and Ensemble Caprice. www.ensemblecaprice.com



YANNICK AND THE CONSERVATOIRE ORCHESTRA IN REHEARSAL

The Maison symphonique will be open to the general public on the afternoon of Feb. 7 for a rehearsal of Richard Strauss’s tone poem *Don Juan* by the Orchestre symphonique du Conservatoire under a guest conductor, Yannick Nézet-Séguin. Doors open at 1:30 p.m. The rehearsal runs from 2 p.m. to 4 p.m. Admission is

free and no tickets are required. The event underlines a three-year agreement between the Orchestre Métropolitain and the Conservatoire that will result in masterclasses by visiting OM artists and give students the opportunity to attend OM rehearsals. More than half the OM musicians are Conservatoire alumni. YNS himself attended the institution as a piano student.

AN AWARD FOR ALEXANDRA SCHEIBLER

The founding artistic director of the Montreal Bach Festival has been awarded the Order of Merit of the Federal Republic of Germany for her work on behalf of the great J.S. Made official in October, the Cross of Merit (Verdienstkreuz) was presented to Scheibler on Jan. 16 at the Goethe Institute in Montreal. “I am deeply grateful to the whole team of the festival as well as all the people who have supported and accompanied the festival in many different ways in the past years,” she wrote on Facebook. The next Festival presentation



is a recital by pianist Lang Lang, who plays the *Goldberg Variations* on May 29 in the Maison symphonique.



BOB CROWLEY, 1949–2020

Robert (Bob) Crowley, a member of the OSM from 1976 and principal clarinet from 1998 to his retirement in 2012, died on Jan. 18 in Montreal aged 70. The cause was pneumonia, a complication of Alzheimer’s disease. An Eastman School graduate who also studied with Cleveland Orchestra principal Robert Marcellus, Bob was a consummate professional who could perform lyrical or jazzy music with equal aplomb. He can be

heard in two OSM recordings of Gershwin’s *Rhapsody in Blue*. His lyrical side is nicely captured in a YouTube video of a Musica Camerata Montreal performance of the third movement of Dohnányi’s Sextet Op. 37. Bob taught for many years at McGill’s Schulich School of Music. He is survived by Yvonne Zacios and his daughters Annie Crowley and Emily Crowley.

LSM

MONIQUE DUBÉ

23rd PRIX OPUS HOMMAGE

by DOMINIC TRUDEL, CQM GENERAL MANAGER



MONIQUE DUBÉ WITH FRANÇOISE DAVOINE, MINISTER OF CULTURE AND COMMUNICATIONS
PHOTO : CHARLES BÉLISLE

The Conseil québécois de la musique has paid tribute to a leading figure who has left a significant mark on musical life in Quebec. Monique Dubé, who has spent close to 35 years cultivating chamber music on Montreal stages, is the 2019 recipient of the 23rd Prix Opus Hommage.

Because Dubé's father was a music director in the Irish community of Montreal's Rosemont neighbourhood, Dubé first discovered music through sacred choral singing. Back in the day, there was no reason to expect that Dubé would be called on to play a key role in the concert music industry. Although she was interested in the arts at an early age, attending symphony orchestra concerts and shows at the Gesù, particularly shows featuring the Compagnons de Saint-Laurent, her love for chamber music took flight during her tenure at Pro Musica.

After volunteering for many non-profit organizations, including the Quebec Lung Association, Dubé moved to the Pro Musica Society to organize fundraising events in the 1980s. In 1986, she became the general manager, replacing founder Gertrude Constant Gendreau, who had died a few years earlier.

While Dubé was at the helm of Pro Musica, she gave daily operations a professional character. Before graduate diplomas in management of cultural organizations came into existence, Dubé had to learn on the job, just like others before her. She learned everything from organizational administration to project management and computers. At that time, computers had just replaced typewriters.

Even though today's young managers receive training and track progress through a sturdy framework, Dubé believed that specific components in the profession were easier in her time. "Competition was less cut-throat, especially in the chamber music industry," she says. "Nowa-

days, the music supply has skyrocketed. One must continually vary repertoire and hold extra activities during concerts." Today, as in the past, the challenge for chamber music lies in funding, an area Dubé is familiar with. "Because chamber music might be less appealing than repertoire for larger ensembles, more inward-looking and at times challenging for the listener, this musical genre struggles to find its way to sponsors and benefactors," she said.

A good manager needs to be well surrounded. By recruiting Pierre Rolland, a familiar face in Quebec's music industry, to the position of artistic director, the organization gained new momentum. From 1986 to 2011, Dubé and Rolland were outstanding team players, as Rolland's bold artistic vision complemented Dubé's efficient management skills. The teammates' combined networks of professionals and friends allowed them to take stock of opportunities and benefit from talents that enhanced music in Quebec and overseas.

Dubé and Rolland created the Sapphire series for major concerts, the Emerald series for high-quality international artists, and the Topaz series for up-and-coming musicians. Created in partnership with Place des Arts, the Mélodînes series encourages music lovers to discover rising young musicians in a casual atmosphere. **LSM**

TRANSLATION BY DWAIN RICHARDSON

www.cqm.qc.ca , www.promusica.qc.ca



MONIQUE DUBÉ WITH LUC CHAPUT, CQM PRÉSIDENT
PHOTO : GUILLAUME MORIN

23rd OPUS AWARDS

HEAVENLY HEIGHTS

by DINO SPAZIANI

On Sunday Jan. 19, 2020, Bourgie Hall of the Montreal Museum of Fine Arts finds itself between heaven and earth. The Conseil québécois de la musique is ready. Make way for celebrations of a year rich in creation, imagination, emotion, collaboration, for music in vibrant colours.

THE PRELIMINARY GALA

For a third year running, near the entrance, Marc Hervieux conducts live interviews on the CQM Facebook page. The excitement of those involved in local arts is palpable. It doesn't take long to know a bit of what they are preparing for in 2020. The passion will always outweigh the potential disappointments.

OPENING, INTERMISSIONS AND CLOSING

Impressive opening, a mass in three voices, *Les Litanies à la Vierge noire, Notre-Dame de Roc-Amadour* by Francis Poulenc, for children's or women's choir. Twenty-eight girls from the École Jean-François Perrault, three dancers, the Quatuor Molinari and I Musici de Montréal. The group reassembles for the closing in works by William Byrd. For this final tableau, the host Florence Blain Mbaye joins an orchestra of recorders.

First intermission, at the higher realms where oxygen is vital, nine dancers and the Quatuor Molinari offer a performance of high distinction. The second is a traditional number by Mimeault/Morris, arranged and interpreted by Alexis Chartrand and Nicolas Babineau. The staging is by Alexis Raynault and Hubert Tanguay-Labrosse, co-directors of BOP Ballet-Opéra-Pantomime.

THE JURIES

Ninety-two judges. "All the members of our group, there were eight of us, are composers active in the profession, and we must reach a consensus," said a juror who participated in the choice of Opus winner accompanied by a \$10,000 scholarship offered by the Quebec Council for the Arts and Letters, awarded to the Composer of the Year. "A little over six minutes per concert for our composers here would be great," suggests Éric Champagne.

OVERVIEW OF THE 2019 LAUREATES

The Orchestre Métropolitain garnered four Opus awards, two for *Bluebeard's Castle*, the Concert of the Year (Montreal), accompanied by a grant of \$3,000 from the Conseil des Arts de Montréal; and a second for the Concert of the Year (Classical, romantic, post-romantic, impressionist). A third for the Production of the Year (Young audience), with \$5,000 in scholarship funding by Culture and Communications Minister Nathalie Roy, for *Airs de jeunesse - Music in the cinema*. Finally, Album of the Year (Classical, romantic, postromantic, impressionist) went to *Sibelius 1* on the ATMA Classique label. The Opus for Outreach was awarded by CINARS to the Orchestre symphonique de Montréal for its 2019 European tour with an amount of \$1,000 and an invitation to the CINARS 2020 biennial.



In conjunction with the Conseil des Arts de Montréal, \$3,000 goes to OktoÉcho for Inclusion and Diversity Montreal. The Concert of the Year (Traditional Quebec music) goes to *Déversement d'huiles, Les Chauffeurs à pieds, La Grande Rencontre, 14 septembre 2018* with an amount of \$1,000 from the Conseil québécois du patrimoine vivant. The Concert of the Year (Musique actuelle and electroacoustic music) goes to *Cathédrale-Métal* by the Quasar saxophone quartet, June 6, 2019; the same performance won for New Work of the Year with *Ode au métal* Sonia Paço-Rocchia, *Cathédrale-Métal*. The Concert of the Year (contemporary music) went to *Grand concert 30^e anniversaire, Nouvel Ensemble Moderne* and the percussion ensemble Sixtrum, Lorraine Vaillancourt, conductor; and the Concert of the Year (multimedia) went to *Opéras!*, Galileo (formerly Orchestre symphonique de la Vallée-du-Haut-Saint-Laurent), Daniel Constantineau, conductor.

The Orchestre symphonique de Drummondville got the nod for Concert of the Year (Regions) for *Prince et Tsar*. The Festival d'Opéra de Québec won Concert of the Year (Quebec City) for *The Flying Dutchman*.

TRIBUTES TO WOMEN OF MULTIPLE TALENTS

Monique Dubé, retired general manager of Pro Musica, received the tribute award for her 39 years of service since the founding of the society. Le Vivier's managing director Pierrette Gingras, serving since August 2010 and a founding member, won for the *Diffuseur spécialisé* award attributed to Groupe Le Vivier. Claire Guimond of Arion Baroque Orchestra won the Opus for Artistic Director of the Year. The Discovery of the Year is Gentiane MG. Performer of the Year, Ensemble Paramirabo, receives \$5000 from the Canada Council for the Arts. The Musical Event of the Year: Rythmopolis, Sixtrum Percussion Ensemble, a flagship event of the Le Vivier's 10th anniversary celebrations. **LSM**



The 30 winners can be found on the website of the Conseil québécois de la musique:

www.cqm.qc.ca

And several capsules on the Facebook page:

www.facebook.com/hashtag/prixopus23

ELIAS STRING QUARTET

A BIG YEAR FOR BEETHOVEN

by LA SCENA MUSICALE STAFF



PHOTO : COURTESY

Haydn's Op. 77 No. 1, Mendelssohn's Op. 13, Beethoven's Op. 131: The program is logical enough. After all, the Elias String Quartet takes its name from Mendelssohn's oratorio *Elijah* – *Elias* being the German form. Beethoven's String Quartet in C Sharp Minor Op. 131 is a towering masterpiece, and this is the composer's 250th anniversary year.

Mendelssohn wrote his String Quartet No. 2 in A minor in 1827, when he was 18, months after Beethoven's death. The influence of the late string quartets of the master is quite clear in the work of his young admirer.

As for Haydn's String Quartet in G Major Op. 77 No. 1, it is just a good piece. And quartet concerts presented by the Ladies' Morning Musical Club in Pollack Hall, like this one on Feb. 23, often begin with Haydn.

The Elias foursome took shape in 1998 at the Royal Northern College of Music in Manchester, England, where they worked closely with

the late Christopher Rowland. The players also spent a year studying at the Hochschule in Cologne with the Alban Berg Quartet.

Between 2005 and 2009 the Elias was the resident string quartet at Sheffield's "Music in the Round" as part of Ensemble 360. The format keeps all listeners within 20 feet of the stage. The quartet is now ensemble-in-residence at the Royal Northern College of Music.

The Elias players are ready for the Beethoven year. Eleven of their first 12 concerts in 2020 include music by this composer.

Beethoven is not a new avocation. In 2009 the Elias Quartet was chosen to participate in BBC Radio 3's New Generation Artists' program. With the support of the Borletti-Buitoni Trust, the Elias Quartet mounted The Beethoven Project, studying and performing all of Beethoven's string quartets as cycles and sharing the experience through a website

(www.thebeethovenproject.com) that is still active. The project culminated with a cycle at Wigmore Hall. All six concerts were recorded live for the Wigmore live label.

The Elias String Quartet is building its CD catalogue. They have recorded the Schumann and Dvořák Piano Quintets with Jonathan Biss, Britten for Sonimage, Mendelssohn for ASV Gold and Schumann for Outhere.

The members of the quartet are Sara Bitloch and Donald Grant, violins; Simone van der Giessen, viola; and Marie Bitloch, cello. The remaining LMMC presentations in 2020 are programs by the Pavel Haas Quartet with pianist Boris Giltburg (March 15), pianist Pavel Kolesnikov (April 5), and violinist James Ehnes (April 26). The Ehnes recital is solo. On the program: Bach's Sonatas No. 2 and No. 3 and Partita No. 3. **LSM**

Go to www.lmmc.ca

ORCHESTRE CLASSIQUE DE MONTRÉAL

A VIENNESE PROGRAM BROUGHT DOWN TO SIZE

by ARTHUR KAPTAINIS



A harmonium you only find in heaven,” Boris Brott said from his earthly lodgings in Montreal. “And even there they get tired of pumping with their feet.” The music director of the Orchestre classique de

Montréal was explaining why the Viennese program of Feb. 16 in Victoria Hall in Westmount will involve that least classical of all instruments – a synthesizer.

“A synthesizer that sounds like a harmonium,” he clarified.

Also known as a pump organ, the harmonium is indeed in short supply, its heyday having passed about a century ago, which is approximately when Arnold Schoenberg and his acolytes Alban Berg and

Brott argues that the arrangements Schoenberg, Berg and Webern created for the 1921 concert are in many respects truer to the Waltz King than the overwrought versions we hear from full-sized symphony orchestras.

“People don’t realize that this was entertainment music,” he says of works like *Roses from the South* and *Treasure Waltz*. “Often the orchestras were small and in a ballroom. They were more in the range of chamber music.”

Some arrangements call for a flute, clarinet and piano as well as the harmonium (the purpose of which, in general, was to stand in for winds). While there was no singer at the 1921 event, a vocalist is close to *de rigueur* in a Viennese program today. Montreal soprano Aline Kutan will do the honours in numbers like “Mein Herr Marquis” from *Die Fledermaus* and “Vilya” from Franz Lehár’s *The Merry Widow*. Brott and the pianist Rich Coburn will create reductions similar to those of the waltzes.



Anton Webern made the arrangements of Johann Strauss waltzes that will form the core of this triple-metre afternoon.

To rework 19th-century waltzes into chamber form might seem an odd activity for composers dedicated to progressivism and atonality, but Schoenberg was having trouble keeping his dead-serious Society for Private Musical Performances alive. It was hoped that a benefit pops concert on May 27, 1921 would stabilize the finances of this Viennese organization (which nevertheless disbanded the following December).

The OCM does not follow all the protocols of Schoenberg’s Society, one of which was to forbid admission to critics. Another was to disallow applause, although Schoenberg relaxed this rule for the Strauss concert. The composer also transported his own harmonium from his suburban residence. Synthesizers were not available in 1921.

Brott is no stranger to the Viennese concert, having performed several in Hamilton and with the New West Symphony in California, as well as in England some years ago.

Curiously, the Viennese formula was not a staple of the OCM when this ensemble was called the McGill Chamber Orchestra. It could become an annual offering, like Handel’s *Messiah*.

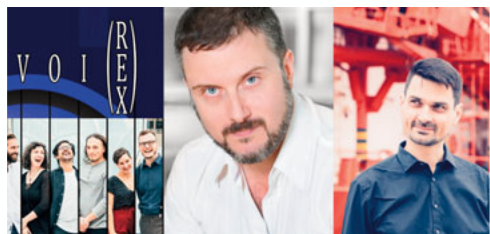
“There are so many of these Strauss waltzes and light pieces from opera,” Brott says. “It really is a treasure trove of music.” **LSM**

The Orchestre Classique de Montréal under Boris Brott presents A Viennese Afternoon, featuring soprano Aline Kutan, on Feb. 16 at Victoria Hall in Westmount. Starting time is 3 p.m. Go to www.ocm.ca.

IRCAM FORUM IN MONTREAL

MUSIC MEETING SCIENCE

by ARNAUD G. VEYDARIER



for baritone on this occasion. *The Phonograph* by Zosha Di Castri will also be presented, as well as *Alone and unalone* by rising star James O'Callaghan, this work having been the subject of a recent recording with the Paramirabo Ensemble.

On April 4, it will be the turn of the McGill Contemporary Music Ensemble to present, in collaboration with CIRMMT, a concert under the direction of its conductor and artistic director, Guillaume Bourgogne. On the program, a work by composer Jean-Luc Hervé based on the development of vegetable seeds (*Germination*), as well as *Namenlosen* by Sasha J. Blondeau and *It is nothing but water slipping through my fingers* by Jonas Regnier. Two concerts will be presented on April 5 for the closing of the forum. The first takes place in the afternoon in the Wirth Opera Studio of the Schulich School of Music

Scientific research and musical creativity will be honored at the next IRCAM Forum Hors les murs, which will be held for the first time in its history in Canada in April. Researchers, composers, performers and music lovers are invited to a series of workshops and concerts that take place in Montreal around the themes of spatialization, orchestration and perception. The forum is organized in partnership with Le Vivier, CIRMMT, the Society for Arts and Technology (SAT), McGill University and the Université de Montréal and will take place in various venues around the city. A veritable high mass of new music, the event constitutes a space for exchange and reflection for those involved in the field, in addition to offering the public a showcase on the current challenges of research and creativity in music.

Founded in Paris in 1977 by the conductor and composer Pierre Boulez, the Institute for Research and Acoustic/Music Coordination (IRCAM) is one of the main world centres of scientific research focused on creativity, research, dissemination and transmission in new music. The institute brings together specialists from various fields of study, as well as professionals from sectors as varied as music, video games, computers, film, sound design and the performing arts, placing interdisciplinarity at the heart of its activities. The Hors les murs forums adopt the same formula and bring together each year in a designated city a community of researchers and creators in order to present new technologies, the result of research work and original compositions.

This year, the forum will be launched in music on April 2 at the Salle Claude-Champagne with a free concert by the Nouvel Ensemble Moderne (NEM) and students from the UdeM Contemporary Music Ensemble under the direction of Lorraine Vaillancourt. The public will be able to hear *d(Tourner)* by Philippe Leroux, *Récifs* by Serge Arcuri and *Gone* by Jérôme Combier. The next day, the forum will move to the Gesù amphitheater for *Rex (Voix)* presented in collaboration with Le Vivier. The Paramirabo Ensemble and the singer Vincent Ranallo will perform, under the direction of Guillaume Bourgogne, another work by Leroux, *Voix (Rex)*. Composed at IRCAM, this masterpiece for six instruments, electronics and soprano processing will be rearranged

and will stage two guest performers (Alexandra Tibbitts and Gearóid Ó hAllmhuráin) who will present works by five composers for solo instruments and electronic processing. A second concert in the evening, organized in partnership with Le Vivier, this time in the Gesù amphitheater, will see the percussion ensemble Sixtrum perform four creations that promise to offer listeners a highly immersive experience. The aquatic games of composer Tan Dun in *Water Music* constitute a fascinating exploration of the timbral possibilities offered by water. *Fishbone* by composer Ondřej Adámek is inspired by the tragic fate of a fish in the ocean, the history of which is illustrated through timbre research with striking contrasts. The composer Carmine Emanuele Cella will also present his creation *Inside-out*, for which musicians will use his own instruments, called xulons. Originally designed for his piece *Kore*, these augmented instruments modify the sound produced in real time according to the performer's actions. Sixtrum musicians will end the evening with *East 11th St. NY 10003 - Nine Rivers 1* for six percussionists by composer James Dillon.

If the musical programming of the IRCAM Forum Hors les murs allows participants to experience music in concert, the series of conferences organized from April 3 to 5, for its part, lifts the veil on the musical universe of creators. Hosted by forum members, IRCAM composers and researchers from SAT, the Université de Montréal and McGill University, these workshops and demonstrations also offer the public a rare window into the world of creation, allowing us to grasp the artistic approaches of composers and to study their composition tools. Invited as part of the prestigious CIRMMT conferences, the composer, mathematician and Berkeley professor Carmine Emanuele Cella will give a presentation on April 5 at the Schulich School of Music entitled "Can Picasso think in shapes?" The eminent researcher will present the fruit of his work on the creation of a new typology of sounds based on a geometric model and its musical applications, including extended orchestration and augmented instruments. **LSM**

The IRCAM Forum will be held in Montreal from April 2 to 5, 2020. www.mcgill.ca/forum2020 www.levivier.ca

THE NEM AND TIM BRADY

SILENCE DEPLOYED ON A GRAND SCALE

by ARNAUD G. VEYDARIER

More than 100 musicians and singers will fill the Church of the Gesù on April 26 to perform the latest symphonic work of composer and guitarist Tim Brady. Soberly titled *Silence, Symphony No. 10*, this new opus adds to the imposing corpus of the Montreal composer whose career spans more than four decades.

Cultivating an obvious taste for large-scale music, Brady will on this occasion be accompanied by the musicians of the Nouvel Ensemble Moderne and their leader Lorraine Vaillancourt, in addition to the members of his ensemble of electric guitars, Instruments of Happiness. To these musicians will also be added the choristers of Voces Boreales, the Chœur du Plateau, the Gaïa Ensemble and the Phoebus Ensemble. If such an armada of performers promises to confer an epic character on this evening, Brady sees it above all as a way to explore different timbres and sound textures.

Asked about this, the composer attributed his interest in research into timbre and musical structures developed by the orchestral reper-

toire of the great composers of the 20th century, but also to the legendary concept albums of rock groups from the 1960s who rocked his childhood. These two musical traditions that seem so distinct nevertheless find their place in a surprisingly coherent way within the musical universe of Brady. Far from the musical clichés commonly associated with the electric guitar and popular repertoire, his writing adopts the heterogeneous structures specific to new music, while exploiting the vast – even infinite – possibilities of the timbre of the instrument. “With the effects available today, the guitar in itself becomes an orchestra,” says Brady. In its expert hands, the instrument is thus an authentic tool for electroacoustic creation.

If this musical syncretism seems perfectly natural to Brady, what about the public for whom the electric guitar is deeply rooted in the American musical heritage of rock and blues? The composer replies that “the main thing for me is not to be linked to a particular musical tradition” and that it is necessary to free oneself to achieve a certain artistic



freedom. This eclecticism is also echoed in the evening’s program. The public will be able to hear, in addition to Brady’s latest opus, the *Ricercare* by J.S. Bach (an excerpt from *The Musical Offering*), *The Unanswered Question* by Charles Ives and *Silent Things and Gestes Nus*, a new work by Montreal composer David Cronkite based on a poem by Hélène Dorion. The public will thus be led to explore a concept that challenges many composers through history: silence. This represents for Brady a particularly fruitful theme, because although silence is part of everyone’s daily life, it remains nonetheless mysterious and elusive. **LSM**

The Nouvel Ensemble Moderne performs Tim Brady’s *Silence, Symphony No. 10*. The Church of the Gesù, April 26, 3 p.m. www.lenem.ca, www.timbrady.ca

CONCERTS AUX ÎLES DU BIC

NINETEEN SEASONS OF TALENT AND PASSION

by HASSAN LAGHCHA



PHOTO : JEAN-PIERRE ROUSSEAU

After almost 20 years of steady work, the Concerts aux Îles du Bic can be proud of the place that this summer chamber-music festival occupies in the calendar of classical festivals in the region and beyond. For the 19th edition, the organizers have announced a program true to tradition as well as surprises and novelties that are sure to rekindle the curiosity of music lovers from across Quebec

and from other regions of North America, such as Vermont.

Co-artistic director Normand Forget is delighted to unveil an overview of the next edition, which will be held in historical locations on the banks of the St. Lawrence: in the Parc national du Bic and in the magnificent churches of Bic and Saint-Fabien. On the program are renowned and emerging musicians interpreting classics by Mozart, Mahler, Prokofiev, Schumann, Domenico Scarlatti, the noted electroacoustic

composer Luciano Berio, and many others.

KINDERTOTENLIEDER, FOLK SONGS AND BRECHT

The schedule is distinguished by the participation of the pianist and conductor Lorraine Vaillancourt, mezzo-soprano Krisztina Szabó and the young virtuoso violinist Yolanda Bruno. Also on hand are Matthias Maute and the Ensemble Caprice,

who present music of the East, and the wind quintet Choros, which prides itself in a great variety of repertoire. Forget focuses on the basics of the next edition, notably the *Kindertotenlieder* of Gustav Mahler, a cycle of five songs for voice and orchestra on texts selected from the *Kindertotenlieder* poems that Friedrich Rückert wrote following the death of two of his children; the Folk Songs of Luciano Berio, which contain arrangements of popular music from various countries; and the show *Jean à François à Bertolt* by Jean Maheux. “This work combines poetry, song and music, all inspired by the music of Kurt Weill and texts by François Villon and Bertolt Brecht,” Forget explains.

Take note that the Concerts aux Îles du Bic festival was a finalist for the Opus Award in the Concert of the Year (multiple disciplines) category for the *Terreste-Céleste* concert presented in the summer of 2019.

The 19th season of the Concerts aux Îles du Bic festival will take place from Aug. 8 to 16. www.bicmusique.com

NADIA LABRIE

NEW RECORDING, NEW INSTRUMENT

by JUSTIN BERNARD



FLÛTE PASSION: BACH

NADIA LABRIE

LUC BEAUSÉJOUR, CAMILLE PAQUETTE-ROY

Nadia Labrie launches a new installment of her ongoing series of recordings entitled *Flute Passion* on Feb. 12. As a follow-up to her previous Analekta album devoted to Schubert, Labrie turns her attention to Bach, a composer she first fell in love with during her student days and whose music she wanted to dedicate a recording to someday.

“I had been thinking about doing Bach for my series almost as long as I did about Schubert,” Labrie confides. “I first thought of it when I was 20, and it became an *idée fixe*. In my spare time, I’d go back to the works of both composers, they were my heartthrobs, so to speak. Two years ago, I decided to do Schubert first, the reason being my frame of mind. I was in the middle of a family crisis, and his music gave me some solace, it had a therapeutic effect on me. I was just pouring out my feelings into the album. Looking back on it, I made the right decision. Bach is better suited for me now, because I am at peace with myself. I’m willing to explore more substantial things, more profound if you will, which is exactly what Bach’s music means to me.”



A DEEPER CONNECTION

Programmed on this recording are two Sonatas for two instruments, one Trio Sonata and a solo Partita. The flutist shines in the latter by rising to the challenge of playing alone. “In a group situation, you can always hide a bit,” Labrie states, “but not here. The upside, however, is that I can be totally myself, and even bare my soul to the listener in the hope of reaching him, or her, at a deeper level.”

In order to achieve such intimacy in her rendition of the Partita in A Minor, Labrie once again turned to Carl Talbot as producer of this recording, the fifth of their ongoing collaboration. “By now we are so well acquainted to each other,” Labrie says. “He can say things to my face, like setting my own standard and living up to it rather than aspiring to someone else’s. In my view, that is what authenticity is about, and to be able to do that with confidence is worth its weight in gold.”

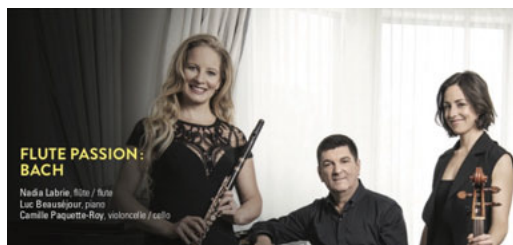
IN PERFECT HARMONY

Labrie has lucked out with her partners on the album, Luc Beauséjour, piano, and Camille Paquette-Roy, cello, two musicians she holds in high esteem. “Luc has been on my wish list for ages. Look, he has more than 35 recordings to his credit, that says something. He is much admired, so much so that it would be fair to call him a musical institution. I remember first hearing him on record when I was 18 or 19, in my final year at the Conservatoire. I was deeply impressed, not only by his playing, but also by the selections he chose to play.”

As for the cellist, Labrie first met Paquette-Roy when both were working on a project for the Cirque Éloize. “We were part of a small orchestra providing accompaniment for dancers,” Labrie recalls. “There are times when you meet someone and you know right there you will be working with them again someday, which is exactly what happened in our case. We simply connected that first night. We both revere Bach. Later on, when talking to Luc about having her on the record, he agreed with my pick. It went so smoothly, everything just clicked in the studio, and with both of them, too.”

NEW RECORDING, NEW INSTRUMENT

In a previous Analekta release of Baroque music, Beauséjour set aside his harpsichord for the piano. Likewise on this album. Labrie, for her part, needed a new instrument, so she headed to Boston to purchase a flute at Powell’s, a flute maker second to none.



“It is made of grenadilla wood,” Labrie says. “A model with keywork. Its sound is softer, more velvety, not as bright as those made of metal alloys, the timbre closer to that of the baroque flute. I’m simply in love with it. Being made out of an organic material has made me aware of the need to be more careful with it. It is very sensitive to changes in temperature, hence the necessity of warming it up first before really pushing the air through. I see it as something of a godsend, because the sound has so many more shadings, all of which are totally suited to the music. I simply had to have it for this record.”

NEXT UP

On April 5, Labrie has two shows earmarked for the Ponticello concert series in Gatineau, both with her sister Annie on guitar. “I’m so happy to play with her again,” Labrie goes on, “Dare I say, the duo we once had, called Similia, is now back on track.” Nadia will also share the bill with other musicians for three concerts programmed at the upcoming Festival Classica. Also on tap are several performances of her Schubert program with Mariane Patenaude on piano. By Labrie’s own admission, she is smitten by Baroque music, and her passion for that era may well be a shaping force for her future projects, Powell flute and all. **LSM**

TRANSLATION BY MARC CHÉNARD

Record launch and concert: Feb. 12 at the studios of the Cirque Éloize (a coproduction with Festival Classica). The performance of *Flute Passion* is planned as the first of a recurring annual concert event set around St. Valentine’s Day.

www.analekta.com; www.nadialabrie.com

MARKETING THE ARTS IN 2020

FIVE TOOLS TO IMPLEMENT TODAY

by KAYLA VAN ZON

Marketing in our digital age has become more difficult than ever. With consumers getting a plethora of information from hundreds of different sources, how do we as arts brands differentiate ourselves enough to convert potential customers into first-time customers into lifelong loyal arts consumers?

For cultural institutions, both visual arts and performing arts facilities, operating in suburbs neighbouring major metropolitan cities, the challenges become even greater.

How do we distinguish ourselves and provide a strong enough offering to convince people to stay in the 'burbs and consume live arts content locally? Not to mention having to compete with Netflix, Crave, Prime Video, Apple TV+, Disney+ and more, which allow audiences to consume the arts from the comfort of their own home.

Here are four tools we have used effectively that you can implement today to start your journey to target and win over the right customers in your local community.

PRINT IS STILL KING

Utilizing printed publications that specialize in reaching your target audience can be an effective marketing tool for your toolbox. Be selective and do your research. Ask for rate cards and distribution data so you can home in on where they deliver and to whom, to ensure they are a good fit to reach your ideal customer.

"Glossy magazines and major publications hold a certain prestige that online doesn't achieve. There is literal weight to your presence. This tangible platform resonates well with luxury consumers and clients." (Forbes, 2019)

The trick is to find a good balance between digital marketing and print advertising in your marketing mix.

IMPLEMENT GOOGLE ANALYTICS

Google Analytics and Google Tag Manager are both free web-based services offered in the Google Marketing Platform. They allow organizations to track various behaviours of consumers: for instance, how long they are staying on your web or social-media channel, what specific content on your website they are looking at, and, more importantly, where they are coming from!

With the integration of Google Analytics, your organization can start to track the effectiveness of your marketing campaigns by analyzing Google's Traffic Referral Sources. This identifies how people are accessing your website (e.g. via Google, social media, other websites, etc.) and can inform your team on what marketing strategies are working best and what is not working. It allows for better investment choices, particularly with limited marketing dollars.

So, get googling!

SEGMENT YOUR DATABASE

Not all your arts patrons are the same and are interested in consuming the same content. Begin to understand who your customers are and what they like. And start crafting content based on what you know about them.

Using email marketing tools such as MailChimp or Constant Contact will easily allow you to keep track of your customers, in various lists, segmented to their individual tastes.

Design curated email content, with dynamic visuals that link back to your website, based on your patrons' previous purchasing behaviour and you'll begin to see higher open rates, higher click-through rates and increased sales.



DIRECT MAIL IS NOT DEAD

Direct-to-consumer advertising such as Direct Mail can still be a very effective form of marketing for arts organizations. Canada Post states "36% of people under the age of 30 look forward to checking their mailboxes every day, 95% of 18-to-29-year-olds have a positive response to receiving personalized cards and letters in the mail and 74% of Canadian consumers always or sometimes notice advertising in direct mail and 85% will open mail if it looks interesting" (Canada Post Marketing Insights).

By designing and creating personalized, engaging content that gets into the hands of your potential customers, it can generate first-time buyers and/or stimulate repeat sales.

SOCIAL MEDIA MARKETING IS IMPORTANT

We all know social media and digital marketing are scary words, and for most of us they are still a relatively new marketing space. "Facebook has over two billion active monthly users. If there's one stat that proves the importance of incorporating Facebook into your marketing strategy, this is it. There's simply no other platform that offers this kind of reach" (Hootsuite, 2020).

Seniors are the fastest growing demographic on Facebook, so if your venue or brand programs content for the 50+ demographic, then this is definitely a space for you.

Start small. Facebook & Instagram advertising is a perfect place to begin. Create dynamic videos or photo content and use Facebook's advertising platform to develop ads that can target users by age, location and interests. By tracking sales and information from Google Analytics, your team will quickly see the value of digital marketing.

Having a robust marketing program, with effective targeting using a diversity of tools, will help you convert these potential customers into lifelong consumers.

LSM

About the Author

Kayla van Zon is an Account Director at Interkom, a full-service agency based in Southwestern Ontario, with more than 10 years of marketing management expertise. Her portfolio of clients includes visual and performing arts institutions across Ontario. Questions about the article? Email kvanzon@interkom.ca.

A portrait of Elisa Citterio, a woman with long, wavy brown hair, wearing a black turtleneck sweater. She is sitting at a table with her hands resting on it, looking towards the camera with a slight smile. The background is a blurred indoor setting with warm lighting.

Elisa
CITTERIO
*A New Approach
to Early Music*

by ARTHUR KAPTAINIS

“I love *Wozzeck*,” Elisa Citterio, 43, said in a cozy spot in Trinity-St. Paul’s, the renovated church in Toronto where Tafelmusik presents most of its concerts. “I played it twice. And *Lulu*.”

If operas by Alban Berg seem a curious choice of favourites for the music director of the best-known baroque ensemble of English Canada, they faithfully reflect the upbringing of a violinist who grew up in Brescia, an hour from Milan, and dreamed from youth of playing in the orchestra of La Scala.

Citterio realized her dream, after orthodox training as a “modern” violinist, first by serving as concertmaster of the La Scala Academy Orchestra and then, in 2004, winning a position the pit of the famous house. But soon she started pursuing a parallel dream – requiring a different violin, a different technique and different state of mind – with such groups as *Dolce & Tempesta*, *Europa Galante*, *Accademia Bizantina*, *Accordone*, *Zefiro*, *la Venexiana*, *La Risonanza*, *Ensemble 415*, *Concerto Italiano*, *Orchestra del Monsalvat*, *Il Giardino Armonico* and *Orchestra Academia 1750*.

“I feel that my life has always been divided between these big commitments – between one of the top modern orchestras and very good baroque ensembles,” Citterio said. “I can’t say it was easy. Back and forth between two worlds that did not talk to each other. But then, when this position came up here...”

This was a reference to the Tafelmusik job offer late in 2016. Citterio bade farewell to La Scala, to Italy and to continuous vibrato and moved to Toronto to succeed Jeanne Lamon, who was retiring after 33 years at the helm. Her daughter Olivia is now taking Suzuki violin lessons in Toronto and learning English in daycare. “She has beautiful English, better than mine,” Citterio says, not that an accent is rare in this quintessentially multicultural city.

Citterio is certainly bilingual in baroque and modern styles. Perhaps she can claim fluency in many languages, given her awareness of the demands of music of the classical period and even styles of the later 19th century. Armed with three replica violins – baroque, classical and modern – as well as a viola and 10 bows of various specifications, Citterio has the repertoire covered.

The many styles interact. Citterio recalls with enthusiasm how her intense baroque training in Basel with Chiara Banchini required her to make do without a chin rest and, more consequentially, without vibrato. The happy outcome was a new focus on regulating tone by other means.

“I was trained to give vibrato on each note, with a lot of bow [pressure],” she said. “And then when I took away the vibrato in baroque training, I had to shape the sound with the bow. I had to think of how to get a beautiful sound without vibrato. That was something I never thought about before. And when I worked to get a sound with bow and added vibrato, it was like two things that are really working together.”

Another aspect of her baroque retraining was to accept the simple sound of open strings, which are avoided in standard violin technique because of the impossibility of enhancing them with vibrato. Capable baroque players, she contends, should be able transit from a stopped note to an open string without an abrupt change of tone. It is an art familiar to singers – of whom Citterio heard a few at La Scala.

Citterio believes that her “modern” playing improved because of her baroque training. “Not because I didn’t use vibrato,” she adds, “but because I had an awareness of why I was using it so much. I could shape more from slow and fast vibrato. And sometimes if I had open string, I was able to shape [the note] and pass to the next ‘vibrato’ note in a smooth way.”

As a baroque-savvy player she had some influence at La Scala, where there was once an attempt to fashion a “baroque” accompaniment for Purcell’s *Dido and Aeneas* under a late conductor whom Citterio asked me not to specify. “The results were terrible,” Citterio recalls. “We were totally out of tune. But with the right instruments, everything is possible. And to find a certain kind of articulation is just easier with a baroque bow.” Now the La Scala orchestra is appropriately equipped and, in her view, doing decent work in early repertoire.

To move a baroque orchestra forward in time – especially one with a long history and a loyal subscriber base – is another sort of challenge, one that Citterio has taken up in Toronto. To the astonishment of Tafelmusik followers, the 2019–20 season opened in September with a program combining Mendelssohn’s *String Symphony No. 7*, an arrangement of the *Scherzo* from *A Midsummer Night’s Dream*, a commissioned work from the Winnipeg composer Andrew Balfour and that beloved standard of “modern” chamber orchestras, Tchaikovsky’s *Serenade for Strings*.

The undertaking was not simply a matter of playing a work of 1880 as if it had been composed 200 years earlier. Citterio organized a workshop to prepare the players. They studied early-20th-century recordings of players and orchestras with links to the 19th century.

“We discovered a totally different kind of sound, from us, as a baroque orchestra, and from the moderns,” Citterio said. “Something in the middle.”

Gut strings, tempo rubato, portamento – these and other performance elements were all given consideration. “We can’t just use our experience to ‘come from the back.’ We should understand something about the evolution of the instruments and the bows, why they are moving the stroke to the upper part of the bow, because they wanted a certain kind of sound.”

All very interesting, but what about the audience? No one subscribes to Tafelmusik out of a love for Tchaikovsky.

“We had a few people say, ‘What are you doing to this orchestra?’” Citterio confessed. “I had to explain the reason.”



PHOTO: DANIEL BANKO, BANKO MEDIA

“I feel that my life has always been divided between these big commitments – between one of the top modern orchestras and very good baroque ensembles. I can’t say it was easy. Back and forth between two worlds that did not talk to each other.”

“It was a risk. But after the concert we got such incredible standing ovations each night. And so many congratulations. We never received so many congratulations after a concert. We did something that people liked, so I’m happy.”

Citterio describes the experiment as the “tip of the iceberg.” While there is no late 19th-century music in the as-yet-unannounced 2020–21 Tafelmusik lineup – we can safely predict some Beethoven – another “B” might beckon in the following season.

Not that an organization identified on its webpage as “Tafelmusik Baroque Orchestra and Chamber Choir” is likely to abandon its core mission. The first Tafelmusik recording under Citterio’s direction is titled *Vivaldi con Amore*. A program in early February features Vittorio Ghielmi, an Italian viola da gamba virtuoso, leading music by Rameau, Marais, Lully and other French composers.

Like her predecessor (“the amazing Jeanne Lamon”) Citterio will sometimes cede centre stage to visiting “leaders” and even conductors. The veteran Tafelmusik chorus master Ivars Taurins, seen annually in Handel’s *Messiah*, will be in charge of Bach’s *St. John Passion* in late March in Koerner Hall. All indications are that longtime Tafelmusik gamba player Alison Mackay will continue to produce inventive multimedia shows. The next, *The Indigo Project*, is devoted to *Indigofera tinctoria*, the regal dye of

the Bourbon courts (as well as common folk) that was cultivated in both India and the Americas.

As an Italian performer, Citterio believes she brings an enthusiasm for contrast to music, in the spirit that animated the architecture and painting of the Italian baroque. Seeking the vocal soul of music is a natural thing for a former La Scala player to do. “And not just the melody,” she cautions.

As the 2019–20 season amply demonstrates, Bach and Handel remain central to this ensemble, whose German name refers to a collection of orchestra and chamber music by Telemann. Citterio reveres the great J.S. and is willing to name only Monteverdi as his early-music equal.

If musical camps abandon their prejudices, and tolerate either vibrato or the lack thereof, all the better. “I’m not saying that people have to choose between us and a modern orchestra,” Citterio says. “They are two different experiences. People can hear both.”

“It’s always a question of joy when you go to a concert. Yes, when I go to a concert, I think of technical things. But if the concert said something, that is enough for me.

“I want people to experience a moment of joy, of connection with the music and musicians. That is all that I want.”

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NICOLAS ELLIS

ARTISTS AS AGENTS OF SOCIAL AWARENESS

by JUSTIN BERNARD



Riding a wave of good fortune these days, conductor Nicolas Ellis is not only lucky enough to be an assistant to Yannick Nézet-Séguin at the Orchestre Métropolitain, but leads an orchestra of his own. The group he put together with fellow students, the Orchestre de l'Agora, first came together in 2012 during the province-wide student strikes against increased tuition fees. This was at a time when the music community was banding together in the face of social issues. While asserting themselves more forcefully on that front, the sheer thrill of playing music together remained intact.

Since then, Agora has steadily climbed the ladder, never losing sight of its original mission of staging benefit concerts for humanitarian, community-based or environmental causes. Ellis is proud to have collected around \$40,000 for various Montreal social service providers. That alone bodes well for its activities, present and future.

Agora is a thoroughly professional outfit. Notably, its mission has evolved over time, for it places the musicians even more at the heart of its concerns. "We wanted to put more stress on their involvement in the community, so as to justify their work in relation to our purpose," Ellis says. "In our view, musicians are social activists who can instill change. We put that idea in practice not just on stage, but also in how we engage in the community."

MAIDEN VOYAGE

Now in the midst of a province-wide tour, the first in its history, Agora is more committed than ever to its mission of bringing music to the masses. Over a period of four months in its current season, it has lined up 17 dates, most of which are in Montreal boroughs, but elsewhere in the province, too, the farthest one scheduled for Rivière-du-Loup. With a trim orchestra of 15 musicians, Agora has consecutive shows booked from March 26 to 29, with stops in Pointe-aux-Trembles, Lévis, Victoriaville, topped off by their Montreal closer at the Chapelle historique du Bon-Pasteur.

"We are delighted by this," Ellis enthuses. "To play the same program over the course of so many concerts is a first for us. It really allows us to dig into the music, go into the minutiae, find a sound of our own, let the energy rise and really connect as a group overall."

"When you have only four or five concerts for a whole season, you have to recapture all of that from scratch at each outing. But by our sixth performance last November, we had reached a whole other level, far above the first one. There is a certain facility that comes with this, which only makes our sound stronger."



on the details of the individual songs chosen by the singers. You could not ask for any better conditions to work under, a rarity nowadays.”

Staged at the Rialto Theatre, the concert will take place in a somewhat more relaxed setting than those of the more staid venues. Standup comedienne Catherine Ethier will emcee the evening, which will first feature 10 short numbers followed by longer ones with full orchestral backing.

AN EARTHLY EVENT

Agora ups the ante to 50 musicians on April 22, International Earth Day, as Ellis leads his charges through Beethoven's Symphony No. 6 (“Pastoral”), among other works. What an appropriate occasion to encourage awareness of the most pressing issue of our time by playing this great masterpiece! The ensemble will be one of many worldwide to perform this work on that day, written, lest we forget, by a composer born two and a half centuries ago this year. “We decided to be part of the event here marking that day,” Ellis says, “as it coincides perfectly with our own commitment in these affairs.”

Three environmental organizations will share the proceeds of the April benefit concert, the Sierra Club, Earth Day and Nature Conservancy of Canada, all of whom are working for the protection of the St. Lawrence estuary. Music lovers should also take note that the concertmasters of the OM and OSM, and OM, Yukari Cousineau and Andrew Wan, will share the stage for the first time in a performance of Mozart's *Sinfonia Concertante*.

DATES IN THE OFFING

Agora's performance in a youth concert presented last November by the Montreal Bach Festival is yet another sign of its continued efforts to reach out to audiences, some of whom have little knowledge of the music. “It's a matter of linking concerts to certain causes”, says Ellis, “like those supported by the Partageons l'espoir foundation. Known primarily for its work in pediatrics, this organization established a music program for the underprivileged five years ago. This allows Agora musicians to act as mentors and rehearsal coaches on a monthly basis.”

Agora has also forged ties with Les Porteurs de musique, an organization that brings musicians to people in places where music is rarely, if ever, performed, be they mental healthcare facilities, prisons, senior citizen homes or shelters for women. **LSM**

Nicolas Ellis will be in concert on February 13, at the Théâtre Rialto, in a cabaret-like show organized with Opéra de Montréal's Young artists program. He continues his tour with the Orchestre de l'Agora throughout Quebec province. Ellis will also conduct the Royal Conservatory Orchestra in Puccini's *Suor Angelica* (March 18 and 20, at Koerner Hall) as well as the Orchestre Métropolitain in a program of Smetana, Vivaldi, Debussy and Stravinski (March 22 and 24). To learn more about the Orchestre de l'Agora's programming or to read more about Nicolas Ellis, go to www.nicolaselis.com and www.orchestreagora.com

AGORA GOES OPERA

Agora's personnel varies in composition and numbers, some performances limited to strings, others with more extended instrumentation. Such will be the case for its Feb. 13 show with no fewer than 40 musicians on hand. Co-produced with the Atelier lyrique de Montréal, the event will be devoted to songs in *bel canto* style. As Ellis notes in passing, this collaboration will actually be the third between the organizations. Beyond the customary dress rehearsal and the two others preceding it, Agora will be also be on hand for those of the Atelier's 10 vocalists.

“Our first joint project was two years ago, when we worked on operas by Mozart and Da Ponte,” Ellis explains. “A year later, we staged three performances of Britten's *The Turn of the Screw*. And now, we are going one step further, in that we have 10 hours at our disposal to work on the program. That way, we can really work

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PHOTO : MIREILLE CAZA

AIRAT ICHMOURATOV

THE NEO-ROMANTIC WITH A PASSION FOR KLEZMER

by HASSAN LAGHCHA

sioned by I Musici. Turovsky so enjoyed the work, as did the members of the orchestra and the audience, that he decided to record it immediately. The success of this work, one of Airat Ichmouratov's first recorded compositions, did much to boost the career of the conductor and composer.

He recorded his Symphony No. 1 ("On the ruins of an ancient fort") last summer with the Orchestre de la Francophonie under the direction of Jean-Philippe Tremblay. The world premiere of this symphony was given in September 2017 by the Orchestre sym-

phonique de Longueuil under Marc David. As its name suggests, the symphony evokes the ruins of Fort Longueuil and draws inspiration from the life of Charles Le Moyne, Baron of Longueuil. This voyage through time reflects Ichmouratov's infatuation with history. In the same vein, his most recent collaboration with the OSDL, of which he is composer and conductor-in-residence, gave rise to the world premiere *Peter the Great*, a tribute to the founder of St. Petersburg. "Peter the Great was a complex character, a cruel monarch, but one who did much to develop Russia and its culture," explains Ichmouratov. This per-

THE KLEZMER EFFECT

formance was among the highlights of the *Sommet des chefs* concert that opened the 2019-20 OSDL season.

Addressing the style of his classical compositions, Ichmouratov highlights one major source of his inspiration: klezmer. He cannot stop praising the specific aspects and universal range of this music: "Impressive, at once both joyful and sad, but always of a pure sincerity; this music is so very true." Ichmouratov fully endorses Shostakovich's words about the "powerful impression" that this Jewish folk music has had on him. "I never tire of taking delight in it. It has many facets. It can seem happy while being tragic. It is almost always like laughing through tears. This quality of Jewish music is close to my ideas of what music should be. Music should always have two levels."

This virtuoso clarinetist is delighted with the achievements of his klezmer ensemble Kleztory, which is celebrating its 20th anniversary with an impressive history including four recordings and more than 800 concerts in around 20 countries. The ensemble's next album will soon be released on the Chandos label.

SOON, HIS FIRST OPERA

Building on the successes of his multifaceted career, Airat Ichmouratov leads off this third decade of the 21st century with verve by embarking on new musical adventures. He has announced his first opera project, inspired by Victor Hugo's *L'Homme qui rit*. Its world premiere is expected in May 2023.

Among the forthcoming events on his agenda are world premieres: a Flute Concerto commissioned by Robert Langevin and Orchestre symphonique de Laval, on March 25; a Double Concerto for Violin, Cello and Chamber Orchestra, commissioned by Belgian violinist and conductor Michael Guttman, in spring 2021; a Trio for Viola, Cello and Piano commissioned by violist and conductor Maxim Rysanov, in December in Budapest; and an Overture commissioned by Daniel Boico and the MÁV Symphony Orchestra (Budapest) in October in Budapest. **LSM**

www.airatichmouratov.com



PHOTO : MIREILLE CAZA

His favorite repertoire includes works by great Russian composers including Tchaikovsky, Rachmaninoff, Shostakovich, Prokofiev, Mussorgsky and Borodin. "It's in my blood. I grew up in Russia with this music," says composer and conductor Airat Ichmouratov.

He also admires romantics like Mahler, Strauss and Wagner: "The compositions of these great German musicians are enormously inspiring." This brilliant representative of the new generation is entirely onboard the current trend of composers finding inspiration in works from the romantic tradition.

CHARMS OF TONAL MUSIC

Ichmouratov affirms his preference for tonal music, like many composers of his generation. "Obviously, the audience really enjoys tonal music, which is very accessible," he notes. In this regard, this self-described neo-romantic calls to mind favourable comments made by listeners at home and abroad and takes great delight in the frequent ovations that greet the world premieres of his works. The audience's enjoyment encourages Airat to go ahead with his musical projects. The numerous invitations he receives from all corners of the world to direct his own compositions provide evidence, for this artist of Tatar origin living in Canada since 1997, that his career is progressing well.

THE MEETING THAT CHANGED HIS LIFE

Recalling key moments in his career, Airat Ichmouratov gets emotional remembering his meeting with the great cellist and conductor Yuli Turovsky (1939-2013), who directed I Musici de Montréal for 30 years. "This meeting completely changed my life," he explains, underlining the importance of his relationship with Turovsky to his professional development. He remembers the premiere of his work *Fantastic Dances*, which was commis-

phonique de Longueuil under Marc David. As its name suggests, the symphony evokes the ruins of Fort Longueuil and draws inspiration from the life of Charles Le Moyne, Baron of Longueuil. This voyage through time reflects Ichmouratov's infatuation with history. In the same vein, his most recent collaboration with the OSDL, of which he is composer and conductor-in-residence, gave rise to the world premiere *Peter the Great*, a tribute to the founder of St. Petersburg. "Peter the Great was a complex character, a cruel monarch, but one who did much to develop Russia and its culture," explains Ichmouratov. This per-

ALEXANDRE DA COSTA

STRIVING FOR PERFECTION

by HASSAN LAGHCHA

Appointed last year as chief conductor of the Orchestre symphonique de Longueuil (OSDL), violinist Alexandre Da Costa is very much delighted by the audience's response since taking over the rostrum a few months ago. "We've had full houses since our season opener," he enthuses. "I'm glad about that, for sure, but the challenge now is to maintain the momentum. To ensure that, you have to stay on top of things, day in, day out."

"It's one thing to put together individual programs that are fresh and exciting, but a whole other to uphold your patrons' interest throughout the season," Da Costa says. Of the OSDL's early season winners, the first summit meeting involving various orchestra associates, including conductors past and present, was a telltale sign of the new man's vision. Sharing centre stage that evening with Da Costa were Marc David, OSDL's previous chief conductor for 25 years, who has since been granted emeritus status, current resident conductor and composer Airat Ichmouratov and Xavier Brossard-Ménard, chorus master of the St. Lambert Choral Society.

SYMPHONIC IMPROV AND MORE

For the second half of the season, starting on Feb. 2, Da Costa has a bold musical stroke in store. Grégory Charles, Quebec's master of all musical trades, joins the orchestra for an evening of "symphonic improvisation." Intriguing indeed. Six weeks later, on Apr. 2, Christian Frohn, principal violist of the Vienna Philharmonic, appears as guest soloist in a program entitled *Simplement Mozart*.

For the 2020-2021 season, Da Costa promises an even more ambitious slate of concerts, some presented in non-conventional formats. Yet one need not worry, for none of them will be devised at the expense of audience expectations. To make do on his artistic choices, Da Costa hopes to be given some leeway, as it is his intention to demonstrate a new mindset shaping the work of modern-day conductors.

Da Costa's own mission is a very clear one: "On the one hand, it is the conductor's duty to present music that appeals. But on the other, he has to define a clear artistic vision and ensure a working climate that fosters good relations within the ensemble."

NO ROOM FOR CUT-AND-PASTE

Falling back on the tried and true is not Da Costa's thing at all, nor are cut-and-paste approaches. By way of example, he sees no purpose in arranging pop tunes for symphonies. "I find that rather dreadful," he says, "nor is it the right way to attract young people to classical music." The main issue for him is content, which needs to be valued as much as the container, or its vehicle, the orchestra. If there is one thing that so marvelously characterizes the essence of classical music, it has to be this constant search for perfection, something that can be best pursued by dealing with that tradition head on rather than lifting from another. **LSM**

TRANSLATION BY MARC CHÉNARD

Next OSDL concert dates

- Feb. 20: *Improvisation symphonique*. With guest Grégory Charles.
- Pratt & Whitney Hall, Théâtre de Ville de Longueuil, 8 p.m.
- April 2: *Simplement Mozart*. With guest soloist, violist Christian Frohn. Église Sainte-Famille de Boucherville, 8 p.m.

www.osdl.ca



ORCHESTRE GALILEO

VERY MUCH OF THE PERIOD

by MARIE-CLAIRE FAFARD-BLAIS

Orchestre Galileo is the only professional classical music ensemble based in the Upper St. Lawrence Valley. Founded in 2010 by Daniel Constantineau, this ensemble, formerly the Orchestre symphonique de la Vallée-du-Haut-Saint-Laurent, was created for the purpose of providing direct access to concert music for citizens of the western part of the Montérégie district. After a decade of activities, this outfit has become one of the more credible cultural institutions in this area of the province. One characteristic sets it apart from all others in Quebec and the rest of Canada, namely, the incorporation of period instruments ranging from 1730 to 1930 into its programs.

To ensure the highest quality possible in its performances, the orchestra relies on variable personnel. This policy allows it to hire period instrument specialists to suit its programming needs. Audiences are afforded the opportunity of discovering a range of musical styles firsthand as well as the timbres of the instruments associated with each. Rather than confining

itself to a single period, the orchestra spans the ages and expects its musicians to be versatile enough to play more than a single version of their instrument. For a given concert, players may be called on to use older and newer ones, or change bows in accordance with the requirements of the works at hand. Challenging as the experience may be for the musicians, it also offers a unique listening experience for concertgoers.

Galileo can be proud of inviting top-notch Canadian guest soloists, the likes of Elinor Frey, Marie-Josée Lord and Jean-Willy Kunz, to name but a few. The ensemble has recorded for the ATMA classique label, its 2016 release *André Gagnon Baroque* short-listed for an ADISQ prize that year. Just last month, on Jan. 19, it pocketed the coveted Opus Prize as finalist in the concert of the year category for the event *Opéras!*, held in conjunction with the Opéra de Montréal on May 26 and June 6, 2019.

The orchestra is steadfast in its commitment to making classical music more accessible to the masses. To that end it has



developed outreach programs to educate audiences and draw them in at lesser personal expense. Constantineau has devised a series of pre-concert talks. What's more, the ensemble invites student musicians from the region to join it for rehearsals, an initiative aimed at introducing the young to repertoires unexplored in their curricula. Yet another initiative is *biglietto sospeso*, an innovative incentive that encourages audience members and private donors to purchase tickets for people on social assistance in the area who are unable to afford such concerts. **LSM**

TRANSLATION BY MARC CHÉNARD

www.orchestregalileo.com

JONATHAN COHEN

BRINGS MANY SKILLS TO LES VIOLONS DU ROY

by ARTHUR KAPTAINIS



PHOTO: MARCO BORGGREVE

Meet Jonathan Cohen, cellist, baroque cellist, classical cellist, orchestral player, chamber musician, Cambridge scholar, pianist, harpsichordist, conductor, recreational sailor, father of one. And most importantly for our purposes, music director of Les Violons du Roy.

The native of Manchester and resident of London has held that position since 2017, although a Montreal music fan might be forgiven for supposing that Bernard Labadie was still at the helm. This season alone, the founding conductor of Les Violons has led Handel's *Messiah* in the Maison symphonique and is booked to conduct a double-Requiem night (Fauré and Duruflé) on April 4.

"I get my slice of that pie as well," Cohen, 43, clarified a few hours before a more modest but no less musical program in Bourgie Hall. Next winter he will be on Christmas duty, in both the orchestra's home base of Quebec City and Montreal. Bear in mind that Cohen took Les Violons to South Korea and China in October and November with pianist Marc-André Hamelin. He will also be in charge of a seven-city tour of the United States with mandolinist Avi Avital in April and May, including stops at Zankel Hall in New York and the Walt Disney Concert Hall in Los Angeles. Sounds like a music director to me.

Still, it is natural to compare Cohen to his illustrious predecessor, particularly as he first conducted the orchestra when he stepped in to lead a European tour in October 2014, when Labadie was in the midst of a difficult convalescence from lymphoma. Apparently the trip went well. After a concert in Cologne, a critic took note of the Englishman's demonstrative conducting style but concluded: "So what? Such individuality is to be appreciated when it gives birth to living music."

The judgement might have been applied just as aptly to the Bourgie Hall concert, which fea-

tured both baroque and 20th-century repertoire (with British mezzo-soprano Christine Rice as soloist). To these ears, music by Elgar and Grażyna Bacewicz sounded just as idiomatic as low-vibrato works by Purcell and Rameau.

Where appropriate Cohen leads from a harpsichord, which he plays fluently, having started as a boy as "a basher type of pianist." He did not bash the cello, which he started at age 8 with no particular career ambitions. Even at Clare College, Cambridge (which had produced Ivor Bolton, Richard Egarr, Roger Norrington and Robin Ticciati) he was not dead set on being a musician, but summer work at the International Music Academy in Cornwall with Sándor Végh and Steven Isserlis fired his interest, as did freelance cello work in the thriving London scene.

Many of Cohen's gigs in the capital were for the non-baroque Philharmonia Orchestra. He also filled in as the cellist for the non-baroque Fitzwilliam Quartet. Yet the early-music world had intrigued him even as a teenager, when conductors like John Eliot Gardiner and William Christie were replenishing the catalogue with original-instrument recordings.

"Being at Cambridge, there is a history of that," Cohen explained. "People interested in the historical aspect of music." His own interest was such that in 2000 he founded the London Haydn Quartet, a period group that is still thriving. He also played cello as part of the continuo squad for the well-known Orchestra of the Age of Enlightenment.

It was around this time that Cohen migrated into conducting, initially at Glyndebourne at the behest of Christie (who appreciated his ability to conduct from the keyboard) and then as an assistant with Les Arts Florissants, the French ensemble that the American-born conductor founded in 1979.

"I was very lucky with Bill," Cohen says. "He likes to give a lot of responsibility to people. From the get-go I was rehearsing the orchestra and working with singers. I did a lot of operas: Handel, Purcell, the whole repertoire, really. It was a wonderful experience."

It inspired Cohen to start his own ensemble in London, Arcangelo, a protean group that can number as few as four in Buxtehude Trio Sonatas or as many as 80 (in Bach's Mass in B Minor), a recording of which was a Gramophone Award finalist in 2014 (the Buxtehude was nominated for a 2018 Grammy).

Given his considerable Arcangelo discography, one might wonder what repertoire is left for Cohen to explore with Les Violons. (In fact he did partner with Les Violons and countertenor Anthony Roth Costanzo in 2017 to cut a Grammy-nominated recording on Decca Gold of arias by Philip Glass and Handel.) The

larger answer might involve encounters with 19th-century repertoire that the ensemble traditionally has not emphasized. Even the prospect of the Tchaikovsky and Dvořák Serenades does not faze this conductor, who is more interested in how phrasing aligns itself with harmonic motion than the technicalities of period practice.

"I think it's too easy to put music in boxes," Cohen observes, "to say, this is *this* music, and that is *that* music. Maybe it's a symptom of 21st-century marketing to say that one can make chairs but not tables. If you're a carpenter, you make furniture."

None of which is to imply that Cohen is indifferent to the podium requirements of various styles. Much repertoire, indeed, requires a keyboard rather than a podium.

"For me the role of the conductor in music pre-late Beethoven is very different from what is now seen as the role of the modern conductor, to stand silently with the baton," he said. "If you took a time machine to the baroque, I'm pretty sure that most conductors would be conducting from the violin, the harpsichord, the piano. The tradition of the silent conductor was born very late.

"It's the best way to make music of that period. By its aesthetic and its nature, it's chamber music, large-scale chamber music. Even if you're doing a big oratorio, you're still dealing essentially with chamber music where all the parts link. It's not um-pah-pah in the bass with a soloist. It's such more integrated."

Cohen's sensitivity to style might explain why he also functions as artistic partner of the Saint Paul Chamber Orchestra and has guest appearances with the likes of the Cincinnati Symphony and New York Philharmonic, albeit in early music (last season, *Messiah* with the NYP).

His schedule is so prodigious that it makes quality time with his son a priority and cuts into his sailing pastime. It is important to take the wheel of Les Violons du Roy. He will be back in Bourgie Hall on Feb. 23 with an afternoon program of Bach Cantatas.

"There are things to develop," Cohen says about his plans for the orchestra's repertoire. "Of course, Bernard's legacy is incredibly important. I'm very grateful to him. He built the orchestra and that choir [i.e. La Chapelle de Québec, of which Labadie is still artistic director] with its experience in that repertoire. I'm very grateful for that because it allows me to continue." **LSM**

Jonathan Cohen and Les Violons du Roy present Bach Cantatas with Alex Potter, countertenor; Nick Pritchard, tenor; and Tyler Duncan, baritone on Feb. 23 at Bourgie Hall. www.violonsduroy.com

THE NEXT MSO MUSIC DIRECTOR

LOOKING INTO THE CRYSTAL BALL

by LA SCENA MUSICALE STAFF

And the next music director of the Montreal Symphony Orchestra is... Unknown. Perhaps even to the committee that was struck in October 2017 to seek a successor to Kent Nagano who conducts his final concert in August. But MSO chief executive Madeleine Careau has confirmed that there is a short list to which no further names will be added. Since a mandatory requirement for the lucky candidate is to have conducted the orchestra at least once – and recently – we can look at a few conductors who have already appeared in the Maison symphonique, and especially at those who, by the end of the 2019–20 season, will have visited Montreal more than once.



VASILY PETRENKO
PHOTO : MARK MCNULTY

VASILY PETRENKO

Making his fifth visit in April is Vasily Petrenko, 43, who told the *Montreal Gazette* in 2017 that there was “a certain interest”. He will conduct Prokofiev’s *Romeo and Juliet* ballet music. He will have to toggle between Montreal and London, where he starts as music director of the Royal Philharmonic in 2021. His English is excellent. He would have to add French to his repertoire, which includes German, Russian and Spanish.

LIONEL BRINGUIER AND FRANÇOIS-XAVIER ROTH

Frenchmen with the requisite linguistic skills include Lionel Bringuier, 33, who makes his second visit on March 14 in Florent Schmitt’s *La tragédie de Salomé*. François-Xavier Roth, 48, made his second visit last October. He has a sheaf of good reviews from London, where he is principal guest conductor of the London Symphony Orchestra.



LIONEL BRINGUIER
PHOTO : PAOLO DUITO



FRANCOIS-XAVIER ROTH
PHOTO : OSM



JEREMIE RHORER
PHOTO : CAROLINE DOUTRE SW QUADRAT

JÉRÉMIE RHORER

In May Jérémi Rhorer, 46, arrives for the second time with Stravinsky (*Firebird Suite*) and Strauss (*Also Sprach Zarathustra*). This harpsichordist and composer remains best known as a man of early music. But apart from his own period orchestra, Le Cercle de L’Harmonie, he is free of contractual commitments.

SUSANNA MÄLKKI

One of the first conductors to be “tried out” was Susanna Mälkki at Lanaudière in July 2018. She has not been invited back. But no contemporary orchestra in a city with a liberal outlook can afford to work from a short list without a female candidate. This 50-year-old Finn speaks French and English fluently, to judge by interviews on YouTube. She has a penchant for contemporary music. Possibly Mälkki will appear next season. No law forces the MSO to make up its mind before Kent Nagano leaves in August.



SUSANNA MÄLKKI

JUANJO MENA

Juanjo Mena, born in Basque country, returns in a big way in late April to lead a three-concert Spanish festival including many selections that the orchestra has already recorded under Charles Dutoit. He speaks French.

CANADIANS?

No Canadian conductor other than Yannick Nézet-Séguin comes to mind as someone equipped with the requisite experience – and we know where his lifetime sympathies lie. Stay tuned for more evidence in the 2020–21 OSM season, which will be announced in the middle of March.



JUANJO MENA
PHOTO : MICHAL NOVAK

KINDRED SPIRITS ORCHESTRA

FINDING SYMPHONIC STRENGTH IN DIVERSITY

by ARTHUR KAPTAINIS



Sometimes a luxury is also a necessity. “Typically, we allocate eight, sometimes nine rehearsals to prepare a concert,” says Kristian Alexander, founding music director of the Kindred Spirits Orchestra. “I know this is a ‘luxury,’ but it also allows us to prepare pieces that are more difficult and sophisticated.”

Pieces like Rachmaninoff’s Third Symphony, which he conducts Feb. 4 at the Flato Markham Theatre, one of two venues regularly used by this ensemble based in the thriving York region north of Toronto. Or Bartók’s Concerto for Orchestra, the main item on a March 20 program at the Richmond Hill Centre for the Performing Arts.

The Kindred Spirits list of connoisseur delights is extraordinary. Alexander has programmed Prokofiev’s Symphonies Nos. 2, 3 and 4 – most orchestras settle for Symphony No. 1 “Classical” and Symphony No. 5 – as well as Shostakovich’s seldom-heard Symphony No. 6. “Musicians like to be challenged and enjoy working on a complex repertoire,” Alexander explains.

The 2019–20 season reaches something of a climax of sophistication on May 8 in Richmond Hill with Shostakovich’s valedictory Symphony No. 15, an allusive score of 1971 that runs longer than 40 minutes. Matched, it should be said, with Prokofiev’s Piano Concerto No. 4, a work for left hand alone that is almost never performed by established major orchestras. (Dong Xu, a native of Beijing who has a flair for southpaw repertoire, is the soloist.)

“Shostakovich’s Symphony No. 15 has a complex structure and multi-layered texture but it is also entertaining in style, filled with humorous quotations from Rossini, Glinka, Rachmaninoff and even Mahler and Wagner,” Alexander observes. Point taken.

Not that subscribers to the eight-concert Kindred Spirits season need to be seduced. “Our audience is sophisticated and appreciates the opportunity to hear something different, to learn and explore,” Alexander says.

Still, there is room for standards like Tchaikovsky’s Fifth Symphony on June 26 (Richmond Hill) and 27 (the Glenn Gould Studio in downtown Toronto). On July 1, Kindred Spirits perform a little of the light programming that most orchestras rely on for their very survival. The Broadway-and-cinema-oriented Canada Day celebration (a concert outside the subscription series) takes place in the Unionville Millennium Theatre under the Kindred Spirits associate conductor, Michael Berec, who also serves as host in some of the subscription concerts. There was also a Chinese New Year celebration in January at the Markham Civic Centre.

The conductor is an advocate of new and Canadian music. Last year he conducted Wing-Wah Chan’s Symphony No. 9 for orchestra, soloists, two choirs and traditional Chinese instruments. This was a Kindred Spirits Orchestra commission. Brian Current, Gary Kulesha and Larysa Kuzmenko are some of the established Canadians whose music has been performed on Kindred Spirits programs.

As in all symphony orchestras, the musician count rises and falls according to need. The Kindred Spirits Orchestra grows to a maximum of 70 – a limit imposed partly by stage capacity. Slimmer repertoire will be heard on June 6 in Cornell Hall in Markham in a program combining Stravinsky's *Pulcinella* with a new Violin Concerto for chamber orchestra by Werner Chan, a Hong Kong composer living in Markham.

The soloist is Sarah Davidson-Gurney, the former Kindred Spirits principal second violin, whose interesting credits include a bachelor's degree from the University of Toronto and a victory in the talent segment of the 2010 Miss World Canada Beauty Pageant. This concert is part of the Markham Contemporary Music Festival that Alexander inaugurated in 2011.

MELDING DIVERSE SPIRITS

The mix of national backgrounds in the Kindred Spirits Orchestra is wide, reflecting both its name and the famously multicultural character of the Greater Toronto Area. Its website is available in French, Chinese and Russian as well as English.

While the Kindred Spirits players live up to their name in their common love of music, their diversity does pose certain challenges for a conductor. Instruments are played differently in different countries. Bowing styles diverge.

“The cultural identity of the musicians is reflected in the sound they produce and may vary substantially from one country to another. As a result, we have to work a lot towards achieving a unified sound concept that conveys the right colours and style.”

“The cultural identity of the musicians is reflected in the sound they produce and may vary substantially from one country to another,” Alexander says. “As a result, we have to work a lot towards achieving a unified sound concept that conveys the right colours and style.”

It helps that the principals are professionals. Alexander Gangurean, the concertmaster, was born in Moldova. Most of the violinists are of Asian or Eastern European descent. Unlike most community orchestras, the Kindred Spirits Orchestra also engages professionals for many of the section positions.

“There are many wonderful musicians from Canada, Eastern Europe, Italy, Russia, Armenia, Moldova, Asia,” Alexander says. “Canada welcomes people from all cultures so it has become a norm for many orchestras in the large urban centres to work with diverse communities.”

Such communities sometimes pack a box-office punch. In 2017, the Kindred Spirits Orchestra accompanied the Indian composer A.R. Rahman in a sellout performance at the 3,200-seat Sony Centre for the Performing Arts in Toronto (now called Meridian Hall). In the following year, it filled the Isabel Bader Theatre at Victoria College for a concert in Toronto celebrating the centennial of the foundation of Romania.

THE WORKS OF A POLYMATH

Alexander himself was born in Bulgaria in 1969 and earned his master's degree from the National Academy of Music in Sofia. As well as music he has studied anthropology, computer science and theology, earning a second master's in the last discipline from the Université de Montréal. His dissertation concerned symbolism in the *Magnificat* settings of Schütz, Bach and Mozart.

That Alexander is a man of many parts is made clear by his fluency in English, French and Russian as well as Bulgarian, to which he adds a working knowledge of Czech, German, Italian, Latin, Greek and Hebrew. He has served on the board of the Virginia-based Conductors Guild, which happens to be meeting in Montreal in February.

As a conductor and orchestra-builder, Alexander made his mark as early as 1990 by founding the Mozarteum Orchestra of Sofia, earning an award from the International Mozarteum Foundation in Salzburg for his service on behalf of Mozart.

His current work includes overseas engagements. In May he travels to Hong Kong to lead the Hong Kong Oratorio Society in Verdi's *Requiem*. The concert will be recorded for television broadcast. It is a return engagement, following a televised concert two years ago that included Bruckner's *Te Deum* and Mendelssohn's *Lobgesang* (Symphony No. 2). Other coming engagements are a debut with the Sofia



Philharmonic and another debut with the state symphony orchestra of Changsha, the capital of Hunan province in central China.

Given his wide learning (including postgraduate training in arts management) it is not surprising that Alexander is an advocate of music education. He is the founding director of the International Music Academy, a private music school with branches in Markham (Mozart House) and Stouffville, Ontario (Beethoven House).

The school lays claim to about 400 students and 30 teachers specializing in orchestral instruments as well as piano, voice, music theory and history. “It is a training ground for many young musicians,” Alexander says. “It also supports the mission of the Kindred Spirits Orchestra to make live classical music accessible to the younger generation.”

Another recent Alexander initiative with an outreach component is the International Music Festival and Competition. The plan is to opportunities to aspiring musicians to work with professors from the University of Toronto, York University and the Royal Conservatory of Music, as well as musicians from the Toronto Symphony Orchestra, Canadian Opera Company and the National Ballet of Canada. “The organizations work together to ensure a great tradition of classical music continues to inspire, uplift and educate,” Alexander says. **LSM**

For information on Kindred Spirits Orchestra concerts, go to www.ksorchestra.ca.

For information on educational initiatives, go to

www.internationalmusicacademy.ca/index.html and www.intermusic.ca.

SCARBOROUGH PHILHARMONIC

MAKING MUSIC, HAVING FUN

by MICHAEL SCHULMAN



Scarborough: population 650,000. Formerly an independent, sprawling suburban city. Since 1998, the eastern 30% of the even more sprawling, amalgamated “megacity” of Toronto.

Scarborough Philharmonic Orchestra: population 50 to 60 (it varies). Since 1980, a community orchestra of mostly non-professional players.

Ronald Royer: cellist, composer, conductor. Since 2009, the SPO’s music director.

“Music is an art but for many it’s also a business,” Royer says. “For some professionals, doing it long-term, hour after hour, all day every day, it isn’t always easy keeping their enthusiasm up. And if you play, say, in the Toronto Symphony, you feel a responsibility to try to be perfect every time, which can be stressful.

“Community orchestras are different. In a community orchestra, you’re there just to have fun, the atmosphere is much more relaxed and mistakes are not such a big deal. The SPO is nearly half professional, including our principals. A fair number of the non-professional players are music teachers, trained as musicians, who want to keep up their skills, and future professionals, graduate students at the University of Toronto’s Faculty of Music and the Royal Conservatory’s Glenn Gould School.

“The rest are people doing music only part-time, who have a variety of careers, including lawyers, teachers and doctors, and this is their hobby. It’s part of my job to serve as a mentor, to encourage those less-experienced players still learning the repertoire.”

“Mentor,” a word Royer uses often, also enters into an SPO’s program called New Generation Composers, in partnership with the University of Toronto Schools. “Every year,” says Royer, “young composers apply to be part of the program and we select four to compose a new piece for a 10-player ensemble of strings and winds. When I started out as a composer myself, there were many conductors who were supportive of me, so I feel it’s really important for me to help others, to mentor young artists, whether they’re still in university or young professionals.”

Each “new-generation” composer is paired with a “mentor-composer” who provides technical and artistic guidance and assistance, as well as advice about aspects of career development. After being workshopped, this year’s four works will be conducted by Royer on May 4 at a public reading session at the UTS. Each composer will also receive an archival audio recording of the performance.

Royer’s commitment to Canadian composers also includes the SPO’s composer-in-residence program, commissioning and performing their works. The current composer-in-residence is the well-established Elizabeth Raum (who has also subbed with the SPO as an oboist). The post

has previously been held by, among others, Chan Ka Nin, John Estacio, Alex Eddington and John McGrath.

The latter two composers are among the seven featured on the critically acclaimed *Canadian Panorama* disc of world-premiere recordings (Cambria CD 1227), in which Royer conducts the SPO winds. The other composers on the CD are Royer himself, Alexander Rapoport, the late Howard Cable (for many years, the conductor of the SPO’s annual Christmas concerts), Chris Meyer and John S. Gray.

On April 25, music by Meyer and Gray will be included in the final event of the SPO’s six-concert season, a program titled “Romantic Gems,” along with works by Beethoven, Rossini, Brahms, Dvořák and Elgar. A month earlier, On March 28, the SPO will be joined by the 150-voice Toronto Choral Society in a blockbuster program of Bruckner’s *Te Deum* and Beethoven’s Ninth Symphony.

“It’s unusual for a community orchestra and a chorus to have a yearly ongoing relationship as we do with the TCS,” Royer says. “Both groups really appreciate the opportunity to work together, doing repertoire neither of us could afford to do otherwise. It’s been a real joy for the SPO.” (Author’s note: As a member myself of the Toronto Choral Society, I know it’s been a real joy for us, too.)

Royer was born in Hollywood in 1959. “In a hospital on Sunset Boulevard,” he adds, “with a family of professional musicians all around me. Nine members of my family performed in the Los Angeles Philharmonic. My grandfather was a cellist and two uncles were professional cellists and I really took to the cello.”

In Los Angeles, the young Royer freelanced as a cellist, playing in classical orchestras and opera and ballet pits. “I also did a fair amount in LA’s motion picture and television industries, in recording studios and live concerts with such incredible musicians as Plácido Domingo, John Williams, Henry Mancini, Frank Sinatra, Ray Charles and the Modern Jazz Quartet.”

In 1982, at a music festival in Siena, Italy where they were both performing, Royer met his future wife, Kaye, a clarinetist from Cayuga, Ontario. Royer, still based in Los Angeles, and the Canadian Kaye began a three-year long-distance relationship. They married in 1985 (Kaye Royer is now the SPO’s principal clarinet). Royer became a Canadian citizen and earned a performance master’s degree at the University of Toronto.

“I got to sub on a regular basis for a year playing cello in the Toronto Symphony and went on to teach, first at the Toronto District School Board, then at the University of Toronto Schools, while also playing, composing and conducting. I’ve now retired from teaching and have more time for cello playing, composing, conducting and producing recordings.”

Royer’s home-town connections led to his continuing association with the Los Angeles-based Cambria label, with which he’s represented as composer and/or conductor on six of his total of 13 CDs, while currently working on five more.

Despite his earlier comment about some long-time professionals finding it difficult to maintain their enthusiasm for making music, Royer himself still conveys an unabated, genially boyish exuberance for all things musical, both on the podium and in conversation. “I’m very fortunate,” he says, “that I grew up in a family that truly loved and were passionate about music all their lives. I’ve been doing this for 40 years now and I still love it as much today as when I started my career!”

LSM

www.spo.ca
www.ronaldroyer.com

JAMES WALLENBERG

42 YEARS WITH THE TSO AND GOING STRONG

by DENISE LAI

Symphony orchestra musicians are generally lifers in their chosen profession. Only a few play with a single organization in their career. Violinist James Wallenberg is among those few. Looking much more youthful than 67, he is in his 42nd season with the TSO and is the fourth-longest serving member of the organization. And he shows no signs of slowing down.

Wallenberg grew up in Binghamton, New York in a musical family. His father, a mechanical engineer by day and a cellist, pianist and conductor by night, taught Wallenberg piano and German. His mother, a violinist, was his violin teacher from the age of 9 until he attended university. He has a Bachelor of Music in music education from Ithaca College and a Masters of Music in violin performance from the Yale Graduate School of Music. He joined the TSO in 1978, and has worked alongside four renowned music directors, including Sir Andrew Davis, Günther Herbig, Jukka-Pekka Saraste and Peter Oundjian. Initially he did not plan to stay permanently in Toronto. He auditioned for the Boston Symphony Orchestra and was a finalist twice. But he really liked Toronto as a city and eventually, stability was more important, so he became a Canadian citizen and did not look back.

He was part of many TSO tours in Europe and North America, but the 1990 tour to Japan, Australia Singapore and Taiwan stands out. One of his fondest memories of playing in the TSO was accompanying the Three Tenors in concert in the 1990s. Another was “The Great Gathering” in 1986, a gala concert honouring the retirement of long time TSO general manager Walter Homburger. Many great conductors and musicians took part, including Seiji Ozawa, Isaac Stern, Mstislav Rostropovich, Yo-Yo Ma, Itzhak Perlman, Maureen Forrester, Pinchas Zuckerman, Elmer Iseler and Murray Perahia.

The TSO has given him the opportunity to play under many great conductors and with countless world-class soloists. Among the celebrities and dignitaries who have sat in the audience are Queen Elizabeth II and Pope John Paul II. With the orchestra he made recordings with each of the four music directors. Several of these recordings have received Juno awards, the most recent being *Vaughan Williams: Orchestral Works* with Oundjian, which received the Juno last year.

When asked how he feels the TSO has changed in the past 40-plus years, Wallenberg notes that the demographics of the orchestra have shifted as younger players come on board. Programming has also changed in that there are now many different concert series, more contemporary concerts with pops and movies, and special concerts for kids. He recalls 1999 as a low point, when the TSO musicians went on strike for 11 weeks. Fundraising is always challenging and subscriptions have risen and fallen through the years. But this is not solely a TSO problem. Many major American orchestras have faced similar or worse financial crises.

The TSO will welcome a new music director this September. Wallenberg has experience of Gustavo Gimeno from when he conducted the TSO on two separate occasions. “Despite a very limited



time playing under him I can say a lot,” Wallenberg says. “He’s good-looking, flamboyant and charismatic. He’s quite energetic and precise. He knows the score inside out so all his details of rehearsing are truly worked out. In concert he enjoys the music through us and has a nice flow of the pieces throughout. He has a wonderful command of the orchestra.”

On a personal note, Wallenberg is a “late bloomer”—he got married at 53 and became a father of twins at 56. His main hobbies are Scrabble, tennis and standup comedy. For the past 12 summers he has played at the Colorado Music Festival. When asked to name his desert-island composer, he answers “Mozart” without hesitation. Even at 67, he is not considering retirement—just yet. He would like to continue playing until his twins go to college. But when he does retire, among things like traveling, he would like to attend more cultural and entertainment events in Toronto.

Lastly, when asked what advice he has for young players who aspire to a career playing in major orchestras, he has this to offer: “It is very competitive to get into an orchestra and the quality of the incoming musicians keeps getting higher. Try to gain any orchestral experience as early as possible. The schedule of an orchestra player is erratic—there is work on days, nights and weekends, and the two days off a week are not always consecutive.”

Looking back on his career, Wallenberg finds fulfilment and enrichment in the varied programs, conductors, tours and concerts, and has become a better person through the camaraderie of his fellow musicians. He looks forward to working with his fifth TSO music director next season. **LSM**

www.tso.ca

XIAN ZHANG

A CONDUCTOR TO WATCH

by CAROL XIONG



PHOTO : B. EALOVEGA

Xian Zhang's career spans continents. She conducts 80 to 100 concerts a year, divided between her posts as music director of the New Jersey Symphony Orchestra, principal guest conductor of the Melbourne Symphony Orchestra and conductor emeritus of the Orchestra Sinfonica di Milano Giuseppe Verdi.

DESTINED FOR MUSIC

Zhang's musician parents named her Xian, which is Chinese for the sound of a stringed instrument. "You could tell that my parents had already set their minds on making me a musician," Zhang recalls.

Zhang began her musical studies at age 3, on a piano built by her father. To this day, Zhang credits her background in piano as the "reservoir" from which she sources her musicality as a conductor. In a chance encounter at age 17, Zhang met professor and conductor Lingfen Wu at the Central Conservatory in Beijing, where she was already taking piano lessons. At age 20 she made her professional debut when called at the last minute to fill in for Professor Wu. She conducted the *The Marriage of Figaro* at the Central Opera House at a special concert marking the 50th anniversary of the Central Conservatory.

Another key influence at the school was Professor Xiaoying Zheng. "She taught everybody, and she was very strict," Zhang reminisces. Zheng expected her students to conduct from memory at every lesson, and only allowed them to use a baton when she deemed them ready.

After a year of conducting with bare hands, Zhang earned the nod to use a baton.

"I was at Professor Zheng's house for a lesson," Zhang recalls. "We had just finished eating dumplings when she told me that I could use a baton. I was so excited! She gave me a chopstick from the table. She said that if I could handle this, *only then* would she give me a real baton."

The baton that Zhang has used for the past 30 years was given to her by another key influence at the Central Conservatory. "Professor Yu Feng actually had the length cut specifically to fit my hand, and though I've looked all over the world for something like this, I have never found a replacement. When I hold it, it feels like a part of my body."

MAKING AN IMPRESSION IN AMERICA

After earning her bachelor's and master's degrees in Beijing, Zhang moved to the United States in 1998 to pursue a doctorate at the University of Cincinnati College-Conservatory of Music.

Because of visa issues, Zhang was only able to arrive mid-semester. As soon as she landed, she hurried to class, where the professor was halfway through introducing the conducting students to the school orchestra. Zhang was asked on the spot to try her hand at Beethoven's First Symphony. Luckily, the piece was one of the very first that Zhang had studied in her undergraduate years. When she finished conducting, both the professor and orchestral musicians were stunned by her musicality and command.

In 2002, Zhang made a further impression when she captured first prize at the Maazel-Vilar Conductor's Competition. The late Lorin Maazel, who was music director of the New York Philharmonic at the time, quickly took Zhang under his wing. With him, Zhang honed what Maazel termed "conducting as a form of mental projection."

Zhang elaborates: "Maazel emphasized how a conductor needs to hear everything so well in his head that it comes out through his body movements. What specific body movements you use doesn't really matter when the mental picture is clear. So, one hour of rehearsal with the orchestra equals at least 20 hours of score study and preparation on my own."

On the recommendation of Maazel, Zhang was appointed as the New York Philharmonic's assistant conductor in 2002 and associate conductor in 2005.

"The years with the New York Philharmonic really opened my ears. It's like eating a really delicious dish," Zhang reflects. "Once you get those flavors in your mind, you are opened to a whole new world of what is possible."

ENRICHMENT IN EUROPE

"The next market to capture was Europe. For us orchestral conductors, we *have* to have some sort of background in continental Europe, because that's where the music is from," Zhang explains. "How they worked, how they played: you really need to understand that tradition."

Zhang moved to Europe in 2008 when she became the first woman to conduct the Staatskapelle Dresden. In 2009, she became the first female to lead an Italian orchestra when she was appointed music director of the Orchestra Sinfonica di Milano Giuseppe Verdi. A year later, Zhang became artistic leader of the Dutch Orchestra and Ensemble Academy. Then, in 2015, Zhang was appointed principal guest conductor of the BBC National Orchestra of Wales, becoming the first woman to hold a title with any BBC orchestra.

HOMECOMING AND BEYOND

Bolstered by her European credentials, Zhang returned to the United States in 2016 stronger than ever, as the first woman to serve as music director of the New Jersey Symphony Orchestra. Zhang has also been making homecoming appearances in her native China, having guest conducted major Chinese orchestras, toured in China with the BBC National Orchestra of Wales in the 2018-19 concert season, and championed works by Chinese composers.

As of 2020, Zhang is adding principal guest conductor of the Melbourne Symphony Orchestra to her ever-growing résumé. We may only imagine what exciting things lay ahead for a career that is ever on the rise. One thing is for sure: Xian Zhang is a conductor to watch. **LSM**

Xian Zhang will be conducting the OSM on Feb. 9 (www.osm.ca) and the final round of the Concours musical international de Montreal (CMIM) on May 12-13 (www.concoursmontreal.ca).

THOMAS LE DUC-MOREAU

OSM'S YOUNGEST ASSISTANT CONDUCTOR

by PHILIPPE GERVAIS



PHOTO : OSM

At the tender age of 25, Thomas Le Duc-Moreau is one of the most promising talents of his generation. His apprenticeship in conducting with Jacques Lacombe at the Conservatoire de musique de Montréal seems to have paid off. Indeed, he is the youngest appointee ever as assistant conductor of the OSM, having previously held a similar posting at the OSQ in Quebec City. Far from being cast in the shadows, Le Duc-Moreau will be appearing regularly in the months to come, especially in concert programs aimed at families and their offspring. He certainly values Kent Nagano's tutelage greatly, all the more given the latter's departure at the end of the current season.

"As a Montrealer, I was exposed early to music in programs offered at schools in the Plateau and at François-Perrault," remembers the young conductor. "Growing up, I attended OSM concerts and got more serious about music with the arrival of Maestro Nagano. I have learned so much from him over the last decade, simply by observing him."

Beyond his new duties, Le Duc-Moreau founded the Ensemble Volte two years ago in conjunction with a host of virtuoso players, all fellow graduates of the Conservatoire. "We joined forces simply because of our shared enjoyment in playing together," says the young go-getter. On stage, the pleasure is palpable, brimming with energy too.

"We've had long discussions among ourselves on the place of classical music in today's society," he goes on to say, "all that for the sake of finding another way of dealing with works of the past in the here and now. Volte is the medium of choice for us to express ourselves on such matters."

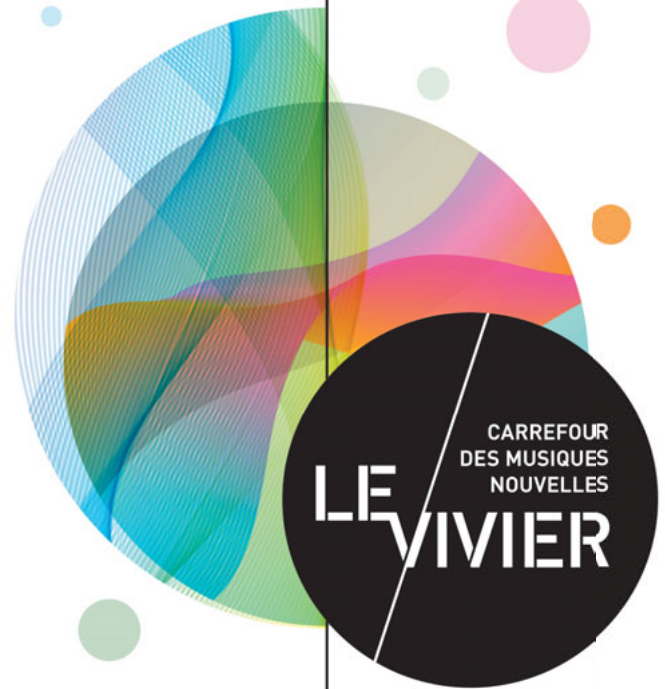
The ensemble has made good on this by devising an array of concert programs that span the ages, from Rameau to Shostakovich. Part of its mission is to include lesser known works of the repertoire. This June, for instance, Volte tackles a seldom-performed opera, Haydn's *L'isola disabitata*. "Haydn wrote 12 operas," Le Duc-Moreau points out. "Regrettably though, they are rarely staged. Not only that, but few of his symphonies are played with any regularity. For instance, we will be doing his No. 60, subtitled 'Il Distratto.' It's in six movements, quite original too, and ought to be a real discovery for many a music lover."

Le Duc-Moreau's time at the OSM will be a great learning experience, unquestionably, and something will surely rub off on him in his work with Volte. In his view: "A good way to make classical music more accessible is to create bridges with other art forms, poetry, theatre and dance. For that purpose, we intend to commission written texts, choreographies and art installations for our concerts." When passion and hard work are invested into culture, the possibilities are limitless. **LSM**

TRANSLATION BY MARC CHÉNARD

www.ensemblevolte.com

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METRONOME MARKINGS

IN SCHUMANN'S SYMPHONIES

by YOAV TALMI



*To send light into the darkness of men's hearts,
such is the duty of the artist.*

ROBERT SCHUMANN

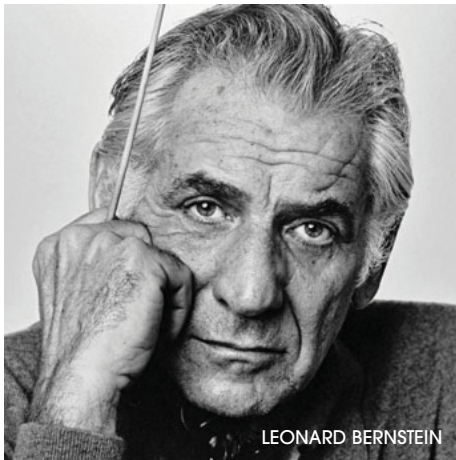
For the past 45 years I have been living, breathing and thoroughly absorbing the Schumann Symphonies. Having a special affinity with all four, I have conducted them with some 30 different orchestras around the world. During all these years, I have studied and researched everything I could find about Schumann.

There is no doubt that the character of a musical work is determined by the basic choice of tempo. The same music performed in a flowing basic tempo has a totally different effect if performed in a halting slower one. Why then do so many conductors (as well as pianists and other performers) simply ignore the specific wishes and instructions of Schumann in that regard? We are well aware that Schumann was most particular in prescribing meticulous metronome markings in most of his works. Moreover, he went back a few times later in his life to recheck his metronome markings and occasionally amend them.

We also know from letters of his friends that while his wife Clara was reading some of his works at the piano, Robert stood behind

her, lightly tapping the correct tempo on her shoulder, to ensure that she didn't play it too slowly! As Schumann was what one would call "a fast-pulse person" his agitated metronome markings clearly reflect his personality and character.

As this article deals mainly with the composer's four symphonies, I would like to focus on explaining the utmost importance of his metronome markings for the overall understanding of these great works. I am well aware that the validity of Schumann's metronome markings (henceforth m.m.) had been subject to dispute as to how far they should be binding (as were Beethoven's). Perhaps this is the reason why so many great conductors in the past regarded most of these tempi as far too fast – while others thought them too slow. However, rather early in my career I became thoroughly convinced that Schumann's tempi are authentic and valuable. If performed as prescribed, they endow his symphonies with the true, exciting and exhilarating character intended by the composer, and allow them to



LEONARD BERNSTEIN

stand out among the greatest symphonies written in the 19th century. It should be noted that all modern studies prove beyond doubt that Schumann's m.m. were handwritten by him and were not tampered with by other hands. There are (as I shall indicate later) a very few cases where his m.m. were printed incorrectly by the publisher and unfortunately remained so.

In 1969, when I served as fellow conductor at the Tanglewood Music Center, I met Leonard Bernstein, who came to coach us. As he felt a keen affinity with the music of Schumann, we discussed in depth the issue of m.m. in Schumann's symphonies. His opinion was that "a composer's instructions should be obeyed according to how you feel them." As much as I admired Bernstein then and today, I could not agree with this free and permissive concept. I wholeheartedly believe that as conductors (and as performers for that matter) our mission is first and foremost to adhere to the composer's wishes and try to fulfill them. We must be humble enough to see ourselves as the composer's servants and always strive to understand his meanings and intentions.

At an early stage of my career, aged 38, I was asked to conduct all of Schumann's symphonies with the Tonhalle Orchestra in Zurich, a different symphony each year. Already then I was determined to perform them with the original m.m. However, at a time when most German conductors performed Schumann as heavily and as slowly as Brahms, I knew that I would be likely to receive adverse critical reviews. The reaction of the Zurich reviewers was not late to arrive: "Who is this young conductor who suddenly introduces Schumann with such fast tempi?" Needless to add that none of them bothered to open the scores and look at Schumann's m.m.! Ironically, some 15 years later, this same orchestra, now under the baton of David Zinman, performed and recorded all of Beethoven's and Schumann's symphonies with their original m.m.

In order to understand why Schumann went back to recheck his original m.m. in his symphonies, one must first acknowledge the extraordinary circumstances of his health: Schumann had contracted syphilis at the age of 21 and lived with it in its secondary stage for most of his adult life. In 1854, however, the disease entered its terrifying and fatal "tertiary" stage, attacking his brain, causing the symptoms that were misdiagnosed for years as "madness." (Years later his mental illness was an embarrassment to the Nazi regime, whose laws mandated compulsive sterilization of schizophrenics and manic-depressives. To avoid shaming Schumann, who was the pride of the Aryan race, they solved it by claiming that he had "hypertension leading to vascular dementia.")

In his diary, Schumann himself wrote clearly: "In 1831 I was syphilitic and treated with arsenic." It has been postulated that he was probably already infected with the disease when he was a student. One of the effects of this illness is the slowing down of the body's metabolism. Therefore, his physical movements such as conducting became gradually heavier. This may explain why when returning later to recheck his earlier m.m., he found some of the original tempi too fast and altered them.

In this article I will not get into the issue of Schumann's orchestration as this subject needs a separate and thorough discussion. Suffice it to say that in my humble opinion, Schumann's only weakness lies occasionally in his orchestration. Conductors may use careful assistance in fulfilling what the composer obviously wished the score to sound like. However, such small amendments in his orchestration must be done most discretely with wide knowledge and good taste.



GEORGE SZELL (1965)

Almost all the great conductors, past and present, recognized Schumann's enormous magnitude, and have often performed his symphonies and recorded them for posterity: from Mahler, Furtwängler, Klemperer, Bruno Walter and Toscanini to Karajan, Bernstein, Szell, Solti, Kubelik and Haitink, to name but a few. Nowadays, there are modern recordings of his symphonies by David Zinman, John Eliot Gardiner and others, who adhere as closely as possible to his original m.m. and portray Schumann's authentic musical character.

In conclusion, I would strongly suggest to conductors, whether young or experienced, to take a fresh and closer look at Schumann's m.m. It won't hurt at all to practice his music (pianists and other instrumentalists too) while the metronome ticks. This would compel one to get closer to the basic tempi intended by this wonderful composer.

Never see yourself above the composer and think that your feelings are more important than his. Those who choose to ignore the composer's wishes embark on a dangerous path of distortion: they allow themselves to change his tempi, his dynamics and his orchestration, and along the way the genuine character of the composition is falsely represented.

ANALYSIS OF THE TEMPI IN SCHUMANN'S FOUR SYMPHONIES

The following detailed analysis is intended mainly for conducting students as well as for professional conductors.

* The Schumann research centre Robert Schumann-Forschungsstelle e.V. Düsseldorf collected all of Schumann's metronome markings and is providing these for useful overview.

SYMPHONY NO. 1 IN B FLAT MAJOR, OP. 38 ("SPRING")

Written in 1841 when the composer was 31 years old.

Born of a spring-like happiness of his recent marriage to Clara, this impulsive work charms spring and happiness into our hearts. It premiered on March 31, 1841, with Felix Mendelssohn conducting the Gewandhaus orchestra in Leipzig, and was received with great enthusiasm.

I. ANDANTE UN POCO MAESTOSO [4/4]

Breitkopf score published in 1853: A quarter = 66

Schumann's tempo of 66 should be observed. Those who want to emphasize the "Maestoso" may take it a bit down to 60-63 but not slower.

[One must remember that in his first piano-four-hands edition of 1842, the m.m. was a quarter = 76! The same m.m. was found in both full score manuscripts at the British Museum and at the Vienna Musikfreunde].

ALLEGRO MOLTO VIVACE [2/4]

Breitkopf score published in 1853: A quarter = 120

The m.m. of 120 is rather slow and does not correspond to the title *Molto vivace*.

However, in his first piano-four-hands edition of 1842, Schumann prescribed quarter = 152! Later on, in the full score manuscript found at the Vienna Musikfreunde, he amended it to 132.

Thus, between the three sets of tempi, I choose the middle one: A quarter = 132.

II. LARGHETTO [3/8]

Breitkopf score published in 1853: An eighth note = 66

The m.m. of 66 is excellent and must be observed. Schumann did not change the m.m. in his later rechecking.

III. SCHERZO (MOLTO VIVACE) [3/4]

Breitkopf score published in 1853: A dotted quarter = 88

The first Piano duet editions from 1842 as well as the full scores at the British Museum and at the Vienna Musikfreunde give the shocking m.m.: dotted half = 138! This is clearly a mistake that was repeated automatically. Researchers believe that Schumann intended to write the 108 (which is still too fast) but certainly not 138!

In 1853 Schumann amended it to 88 and this corresponds well to the description *Molto vivace*.

Conductors who feel that even 88 is too fast may take it down to 80-84, thus getting very close to the composer's intentions.

TRIO I [2/4]

Breitkopf (1853): A half note = 108

The first piano-four-hands editions from 1842 as well as the full scores at the British Museum and at the Vienna Musikfreunde indicate the extremely fast m.m.: half = 144. The amendment Schumann made eleven years later is dramatically slower.

I therefore recommend in this case a tempo in between the two tempi of Schumann: Half = 132

TRIO II [3/4]

Schumann left the second Trio with no m.m. at all. Does that mean that the conductor must continue conducting it in the tempo of the previous Scherzo (half = 88, rather slow for the Trio)? I believe that this was the composer's intention when he originally prescribed 108 for the Scherzo. When he amended the basic tempo of the Scherzo to 88, he forgot the second Trio and left it unchanged. Therefore the second Trio should be played at half = 108 as originally prescribed. In other words, both Trios should be performed at faster tempos than the Scherzo.

IV. ALLEGRO ANIMATO E GRAZIOSO [2/2]

Breitkopf score published in 1853: A half note = 100

The first Piano-four-hands edition from 1842 as well as the full scores at the British Museum and at the Vienna Musikfreunde give a faster m.m. of half = 116.

I believe that in this movement, the original tempo Schumann wrote in 1842 (half = 116) is the one that gives this movement its right *grazioso* character.

I would therefore warmly recommend using this tempo.

SYMPHONY NO. 2 IN C MAJOR, OP. 61

Written in 1846 when the composer was 36 years old.

The second symphony, considered by many to be the greatest of the four, is Schumann's first large scale work after his exhaustion collapse in 1842 and the severe breakdown in 1844. Following Beethoven's Ninth Symphony, Schumann placed the *Scherzo* as second movement and brought the *Adagio espressivo* with its rare depth and beauty as third. Schumann wrote the whole symphony within a month, but the orchestration took much longer. He completed it on Oct. 19, 1846, just three weeks before its premiere, conducted by Felix Mendelssohn.

I. SOSTENUTO ASSAI [6/4]

Breitkopf score published in 1847: A quarter = 76

In his rechecking of 1856, Schumann left the m.m. unchanged.

The prescribed m.m. is excellent and should be observed. Unfortunately, there were many performances in the past where conductors performed this slow introduction quarter = 52 or even slower! However, the title calls for a "Very sustained" tempo, not for *Molto adagio*!

ALLEGRO MA NON TROPPO [3/4]

Breitkopf score published in 1847: A quarter = 144

In his rechecking of 1856, Schumann amended the m.m. to a quarter = 120.

The prescribed m.m. of 144 is excellent and must be observed. The amendment to 120 was done when Schumann had already entered the "tertiary" stage of his syphilis, which slowed his metabolism considerably.

II. SCHERZO (ALLEGRO VIVACE) [2/4]

Breitkopf score published in 1847: A quarter = 144

In his rechecking of 1856, Schumann left the m.m. unchanged.

The prescribed m.m. is excellent and must be observed. Unlike his First Symphony, here the two Trios have no change of tempo and should therefore be conducted in the same tempo, although with the typical Schumann *rubatos*.

III. ADAGIO ESPRESSIVO [2/4]

Breitkopf score published in 1847: An eighth note = 76 (a quarter = 38)

In his rechecking of 1856, Schumann left the m.m. unchanged.

Most conductors in the past performed this movement much slower – some, like George Szell, twice as slow (!), claiming that it was Schumann's error and that he meant to write a 16-note = 76, thus an eighth note = 38.

I believe that even when we beat this movement in four, we should feel it in two (Schumann wrote 2/4 and not 4/8), and then the quarter = 38 feels indeed *Adagio*. Those who feel strongly that eighth note = 76 is too fast for them, could reduce it slightly to 66-68 in order to stay as close as possible to the composer's intention.

IV. ALLEGRO MOLTO VIVACE [2/2]

Breitkopf published score in 1847: A half = 170 (whole = 85)

In his rechecking of 1856, Schumann amended it to half = 150 (whole = 75).

The original tempo is indeed so fast that it is hardly playable; the sections with eighth notes from measures 48-75 and 95-105 sound quite blurry in this tempo and the clarity of the texture is lost. I therefore recommend following Schumann's amendment of half = 150, or somewhere in between the two: half = 160.

Please note that in the section beginning in measure 140, Schumann wrote first *Stringendo*, but later crossed it over and replaced it with the remark *Marcato*.

SYMPHONY NO. 3 IN E FLAT MAJOR (“RHENISH”), OP.97

Written in 1850 when the composer was 40 years old.

The Third Symphony, also known as the *Rhenish*, is the last symphony Schumann composed and the only symphony comprising five movements. It was written around the time of his arrival as the new conductor in Düsseldorf. Situated on the famous Rhine river (hence the name *Rhenish*), it is a vibrant testimony to what was to be the last truly happy time in his life. In this, as well as in his Fourth Symphony, Schumann started to write his movements' tempo titles in German (rather than Italian). On Feb. 6, 1851, two months after completing the symphony, Schumann himself conducted the premiere in Düsseldorf.

I. LEBHAFT [3/4]

Breitkopf score published in 1851: A quarter = 66

The prescribed m.m. is excellent and should be observed. It allows full expression of the stored energy and vitality of this movement.

II. SCHERZO (SEHR MÄSSIG) [3/4]

Breitkopf score published in 1851: A quarter = 100

The m.m. of quarter = 100 is rather fast and does not really correspond to the description *Sehr mässig* (Very moderate), especially when the section with the sixteen notes begins (measure 17). I would therefore recommend taking a slightly more moderate tempo of quarter = 84-88. The Trio in A minor should remain exactly in the same tempo.

III. NICHT SCHNELL [4/4]

Breitkopf score published in 1851: An eighth note = 116

Since Schumann placed the real slow movement fourth, he introduced an intermezzo-like movement as number three with the title *Nicht schnell* (Not fast). If he wanted it really slow, he would have written *Langsam* or *Ziemlich langsam*. Nevertheless, some conductors in the past took it at a tempo of an eighth note = 64, almost twice as slow as the composer intended! I agree however, that this sublime *Eusebius* feminine music needs the time to allow the sustained tenderness to come out. I would therefore concede here and recommend m.m. of eighth note = 88-92, feeling the quarters as the basic pulse – not the eighth notes!

IV. FEIERLICH [4/4]

Breitkopf score published in 1851: A quarter = 54

The movement originally bore the tempo title: “In the manner of an accompaniment to a solemn ceremony” which Schumann later changed to a simple *Feierlich* (“Solemnly”). That the story was inspired by Schumann's visit to the mighty Cologne Cathedral has apparently no credible proof in any written material. But this very unique E flat minor (despite the key signature of three flats) movement brings religious inspiration to the music in a quasi-Palestrina counterpoint style.

The m.m. of quarter = 54 is rather fast and does not allow for the solemn atmosphere Schumann wished. I would recommend amending it slightly to a quarter = 46-48.

V. LEBHAFT [2/2]

Breitkopf score published in 1851: A half = 120

The m.m. of a half = 120 is just perfect and should be kept.

Under the staves of all instruments, Schumann wrote the unusual combination of: *Forte* and *dolce* (Loud and sweet). Perhaps he should have written *Forte ma dolce* (loud but sweet), as he clearly wanted the *forte* to be rather delicate and not aggressive. The movement radiates a special mixture of joyful energy and delicacy throughout.

Towards the end, in measure 299, Schumann prescribed the title *Schneller* (faster). I would recommend taking it in m.m. of half = 138.

SYMPHONY NO. 4 IN D MINOR, OP. 120

Writing started in 1841 (before the First Symphony) but was revised a decade later, in 1851.

This symphony brings a radical new approach to symphonic form: the whole symphony in a single arc with no intervals between the four movements. It is the only Schumann's symphony written in a minor key, a fact that further validates the agitated, distressed tempi. Although Schumann spent only a week revising and re-orchestrating this symphony, the changes were extremely important and most effective. The premiere of the new revised symphony on Dec. 30, 1852 was one of the last great public and critical triumphs of Schumann's career.

I. ZIEMLICH LANGSAM [3/4]

Breitkopf published score in 1853: A quarter = 52

Schumann wrote *Ziemlich langsam* (Rather slow), not *Sehr Langsam!* (Very slow). Earlier performances, such as those of Furtwängler or Solti, take this introduction as slow as m.m. of quarter = 32! This is clearly very far from the intentions of the composer in both m.m. as well as the title description. If the m.m. of quarter = 52 feels too fast, make a strong effort to get closer to Schumann's wishes by conducting it in quarter = 42-44.

LEBHAFT (LIVELY) [2/2]

Breitkopf published score in 1853: A quarter = 92

Schumann's m.m. is excellent and must be kept. It portrays exactly the agitated stormy mood he wanted (and succeeded) to create.

In measure 285 Schumann introduces the motive that will later develop into the fourth movement. I recommend taking it at a slightly faster tempo (quarter = 112) and even faster when he moves to D Major in measure 315 (quarter = 126).

II. ROMANZE, ZIEMLICH LANGSAM (RATHER SLOW) [3/4]

Breitkopf published score in 1853: A quarter = 66

This Romance is a simple love song that should be played (with the pizzicatos imitation of a guitar or lute accompaniment) in a rather slow tempo, not in a *Molto adagio* as so many performances offer. If the tempo of quarter = 66 feels too fast, make an effort to stay closer to Schumann's wish by conducting it quarter = 52-54.

III. SCHERZO, LEBHAFT (LIVELY) [3/4]

Breitkopf published score in 1853: A dotted half = 92

So many conductors introduce this movement as a heavy minuet and totally miss the stormy character of this Scherzo. The m.m. of dotted half = 92 is indeed fast but playable. It could be very slightly reduced to dotted half = 84-88.

TRIO

Schumann did not specify any change in the tempo of the Trio, but the abrupt change from the masculine *Floristan* to the tender *Eusebius* allows for a *Più tranquillo* approach and a slight reduction in the tempo.

The theme is derived from the solo violin of the second movement's middle section.

At the end of the movement (measure 530), the remark *Etwas zurückhaltend* means *Poco a poco rallentando* and not a sudden *Meno mosso*. Namely: a slight slowing down during 15 measures, until we reach the *Langsam*.

LANGSAM (SLOW)

Breitkopf published score in 1853: A quarter = 52

This profound slow section bridges the 3rd and the 4th movements. Schumann's tempo title *Langsam* allows us to start it slightly slower than the prescribed m.m. I would recommend quarter = 40-42

IV. LEBHAFT (LIVELY) [4/4]

Breitkopf published score in 1853: A quarter = 126

The m.m. of quarter = 126 is excellent and must not be any slower. In my own performances, I found that I conducted it slightly faster: quarter=130-132, which added to the excitement and exhilaration of this finale.

SCHNELLER (FASTER) [2/2]

Breitkopf published score in 1853: no m.m.

I would recommend a quarter = 112 for this faster short section.

PRESTO [2/2]

Breitkopf published score in 1853: no m.m.

It is imperative that these last 26 measures are played really *Presto!* I therefore recommend the m.m. of a half = 152.

The great conductor George Szell wrote: “Schumann's symphonies can be a truly thrilling experience to both performers and audiences, providing that they are performed with the right tempi, with enthusiasm and with understanding their greatness.” I concur wholeheartedly. **LSM**

GREATER TORONTO AREA

PERFORMING ARTS AND CULTURAL CENTRES



Canada is truly a diverse nation and a mosaic of many different communities. Each community tries to authentically serve up to its constituents the best possible cultural experience in the performing arts. *La Scena Musicale* reached out to some of the primary art centres on the periphery of Canada's largest city,

Toronto. On the borders of a metropolis, there are many different aspects of programming and marketing for smaller communities.

Although all communities are closely connected to Toronto, each of them offers a distinct approach to arts presentation and cultural programming and services, sharing the common trait of being intimately connected with their direct constituents and cultural landscape. The approach for each community is clearly based on the "what works" principle, and building on success. The models of governance differ, though quality programming leads the way for each organization.

One clear aspect we discovered was the importance of developing community trust and engagement. Every individual organization, and by extension, the staff and volunteers who contribute, are worthy of praise.

As a non-profit charity supported by many volunteers, *La Scena Musicale* appreciates the efforts of the volunteers of the following art centres: the Aurora Cultural Centre, The Rose Brampton, the Burlington Performing Arts Centre, the Flato Markham Theatre and the Richmond Hill Centre for the Performing Arts. Each of these organizations provides exceptional programming for its community and for those who may just want to get out of town.

La Scena Musicale hopes that this overview will help readers in the Greater Toronto Area have a better understanding of cultural programming in and around Toronto. Though this also applies also to readers who are elsewhere and looking for something different to do if they are visiting Toronto. Let them take *downtown uptown*. Let them move out into the periphery! Arts, culture and music have no borders. Discover new venues and support the arts. **LSM**

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FLATO MARKHAM THEATRE

LEADER IN DIVERSITY AND INNOVATION

by ERIC LARIVIERE



The City of Markham is a high-tech capital, as well as the most diverse municipality in Canada, with 78% of its population defined as visible minorities (Statistics Canada 2016). The city owns and operates three cultural venues: Markham Museum, Varley Art Gallery and the Flato Markham Theatre (FMT).

Operating a performing arts venue and delivering cultural services and programs in proximity to, and on the outskirts of, Toronto provides a unique opportunity to offer a variety of programs close to home for the residents. Although proximity to a large urban center entails a very competitive environment, suburbs such as Markham are experiencing rapid population and economic growth – Markham’s population is 350,000 and the immediate York Region, 1.2 million. This triggers a need and demand for cultural enterprises and favours the delivery of a wide variety of programs and services. Another characteristic of most Toronto suburbs, including Markham, is that the ecology of the arts sector is primarily community-based, prompting the importance for municipalities to take a critical leadership role for culture.

Flato Markham Theatre is one of Canada’s premier theatre houses serving York Region, the GTA and Markham. FMT opened its doors in 1985 and is the leading performing arts venue in York Region, hosting and presenting 350 events annually. The Theatre presenting season and education and outreach programs include all performing arts disciplines, from dance to drama, from music to contemporary family entertainment, and a few performances that defy categories! We are also a favourite of community users from around the York Region, servicing hundreds of community groups, education institutions, commercial promoters and corporations.

The Theatre, with a seating capacity of 537, offers multiple programs under two distinct umbrellas: Diamond Season and Discovery. The Diamond Season is the flagship presenting season, featuring a wide variety and diversity of artists and productions in all disciplines and genres, structured in different series with over 65 performances annually, serving over 30,000 patrons. FMT’s Diamond Season honours respected Canadian and international artists and productions, presenting headliners and emerging artists alike such as Blue Rodeo, Matt Dusk, Robert Charlebois, The Abrams, John McDermott, Canada’s Ballet Jorgen, Shanghai Dance Theatre, Compagnie Marie Chouinard, Seven Fingers, Peking Acrobats, Buffy Sainte-Marie, Sara Chang, Menaka Thakkar Dance Company, Anda Union, José Feliciano and many more.

In the realm of concert music, FMT hosts the annual concert series of the Markham Concert Band, Kindred Spirits Orchestra, and multiple school concerts of all genres, including its meaningful connection with the prestigious Unionville High School arts program. Through the Diamond Season, the theatre presents successful concert series in classical, jazz and world music.

Discovery is FMT’s education and outreach platform, designed to educate, inspire and engage Markham’s community through the performing arts. It includes three programs: Every Child Every Year, Performing Arts

Camps and Community Outreach and Engagement. In 2019, Discovery serviced and engaged over 25,000 youth and residents from all walks of life.

Every Child, Every Year is the most important cultural initiative for youth in York Region, and enables students enrolled in Grades 1 to 8 in Markham schools to attend one matinee performance once a year, every year, at no charge. When fully implemented, the initiative will engage over 25,000 students annually.

Every year during spring break and summer vacations, Performing Arts Camps give a chance to over 1,200 children aged 4-16 to experience performing on a big stage first-hand. With three locations and six distinct camps for all ages, campers can learn, develop and explore their love of live arts. Campers build meaningful life skills, including confidence and understanding of teamwork, sense of self, speech, presentation and artistic skills. Our instructors are professional artists working in the industry, bringing their vast experience and passion for teaching to Markham’s youth.

Education, Community Outreach and Engagement disseminates the performing arts into the community through activities such as workshops, masterclasses, pre- and post-show talks, “informances” in public spaces and special events and performances in community festivals and gatherings.

FMT’s vision is “Live Arts in Markham, it matters to all” (Live Arts Matters!), and its mission is to “cultivate a vibrant and creative community through live arts.” With a backdrop of a multicultural city with more than 65 communities and dialects, and a diversity index of 78%, the opportunities to integrate a robust agenda for culture are unparalleled, in the perspective of arts services, programs, and infrastructures, along with cultural appreciation and social cohesion.

More opportunities can be triggered through the economic profile of the city. Its connection with innovation can be used as a springboard to build a robust arts sector and creative economy. Markham is at the centre of the second-largest tech cluster in Canada and is anchored by over 1,500 technology companies that generate more than 37,000 jobs. A high concentration of Canadian head offices can be found in Markham, including such industry leaders such as IBM, GE Energy, Toshiba and Qualcomm. Recently announced projects such as the York University Markham Campus, Markham Movieland’s First Studio City, Destination Markham and Markham Innovation Exchange (MIX) certainly showcase the vitality and great potential of the city.

On the other hand, the Flato Markham Theatre is now over 35 years old and runs at capacity, bringing to the surface the challenge of a fast-growing municipality and the need for additional cultural spaces and infrastructure (population when the theatre was built: 80,000). Moreover, serving and connecting to a growing diverse market remains an exciting challenge that the FMT team tackles through programming, marketing and audience development strategies.

In conclusion, the City of Markham is well positioned to remain a thriving municipality at the leading edge of the convergence of culture, diversity and innovation.

LSM

CITY OF BRAMPTON

by VASYL PAWLOWSKY



Brampton is a growing and diverse community in the west end of the Greater Toronto Area. With a population of 593,638 (Statistics Canada, 2016), it is the ninth largest urban centre in Canada. Its proximity to Lester B. Pearson Airport positions it geographically for diverse programming to a very diversified population where the mean age is 39.

Visible minorities make up nearly 73% of the population, which is equally diverse linguistically (Statistics Canada, 2016). Unlike some of the other performing arts centres on the outskirts of Toronto, arts programming in Brampton is undertaken not by a not-for-profit charitable organization, but by Performing Arts, reporting to the Senior Manager of the Cultural Services Division in the Economic Development & Culture Department of the municipality. The executive team is composed of three individuals, including Jocelyn Johnston, manager of Brampton's performing arts venues.

"In June of last year we were pleased to have Steven Schipper, who came to us from the Royal Manitoba Theatre Centre to become our creative director. As a member of the Order of Canada and Winnipeg and with over 30 years of experience in theatre, he brings a great deal of depth to our programming. In addition, in 2018, we completed our cultural master plan for the municipality. We hope it will serve as a good road map as we travel forward into the next decade."

Brampton is fortunate in that it has a number of venues in order to carry out its diverse and ever-changing programming. "We have three different venues in Brampton, each serving a different aspect of our programming," explained Johnston. The Rose, a horseshoe-shaped room where the primary performances take place, is the showcase.

"Even though it seats 866, it's a very intimate venue appreciated by artist and audience alike," added Johnston. "Though regardless of which venue is used, we place a great deal of attention on the artists we welcome into those spaces and their interaction with their audiences."

Johnston explained how their great corps of staff and volunteers play a key role in the artist and audience interactive experience. "We have a team of volunteers that focus simply on taking care of any artist that walks through our doors to perform for our audiences," explained Johnston. "The care our artists receive is what attracts them back to our venues. Jim Cuddy of Blue Rodeo fame is one artist who always voices his desire to return to The Rose."

Besides their main venue, the Lester B. Pearson Theatre is more clearly a community hub and learning centre, and while it is an older building,



PHOTO : LYDIA PERSAUD

\$3.4 million was spent on renovations in 2019. The Cyril Clark Library Theatre is the smallest of Brampton's venues, with 180 seat room for smaller recitals and performances.

A great deal of Brampton's programs focus on providing that which is not covered by other music and cultural organizations within the community. This is not unlike a not-too-distant neighbour in Richmond Hill. Throughout the seven-month season, attend September through May, approximately 45,000 individuals from the approximately 70 events plus an additional 12 educational performances at their main venue. This is in addition to the hundreds of rental events that use their venues annually. "Our audience is very open to the genres of music we present," Johnston said. "About two thirds of our presentations are some genre of music presented as a concert. We also have a series called This is Brampton, that includes a jazz series called Sessions in Studio 2, held in our smaller venue.

"In short, we try to fill in the gaps left by other cultural programming, and support cultural entrepreneurship. For example, we present a variety of genres in partnership with other organizations, including jazz with the annual World of Jazz Festival and authors with The Festival of Literary Diversity such as the well-known throat singer Tanya Tagaq."

"Opportunities abound in our community where our programming allows for local professional development and the nurturing of young talent," Johnston add. "And there is the cooperation required by being on the outskirts of Toronto. While there are plenty of different opportunities we have one key challenge. It's the constant growth and change of our demographic composition. We need to keep finding ways to stay connected and reflective of our community."

While Brampton uses many of the standard metrics for measuring success, there is one that stands out, according to Johnston. "The level of engagement between artists and the audience is our true measure of success, and we always try to gather feedback from all involved." **LSM**

www.brampton.ca



KINDRED SPIRITS ORCHESTRA

Kristian Alexander | Music Director



RACHMANINOFF'S THIRD

February 8, 2020 at 8 pm
Flato Markham Theatre

Bruch, *In Memoriam*
Nakwon Choi | violinist
Bartók, Piano concerto No. 3
Mary Kenedi | pianist
Rachmaninoff, Symphony No. 3



THE MUSE AND THE POET

March 20, 2020 at 8 pm
Richmond Hill Centre

Saint-Saëns, *La muse et le poète*
Nakwon Choi | violinist
Hee Yeon Kim | cellist
Ravel, *Concerto pour piano en sol*
Maxim Bernard | pianist
Bartók, Concerto for orchestra



SHOSTAKOVICH'S FIFTEENTH

May 8, 2020 at 8 pm
Richmond Hill Centre

Tchaikovsky, *Capriccio Italien*
Prokofiev, Piano concerto No. 4
Dong Xu | pianist
Shostakovich, Symphony No. 15



METAMORPHOSES

June 26, 2020 at 8 pm
Richmond Hill Centre

Franck, *Variations symphoniques*
Shostakovich, Piano concerto No. 2
Sheng Cai | pianist
Tchaikovsky, Symphony No. 5

Richmond Hill Centre for the performing arts: 10268 Yonge St, Richmond Hill. 905.787.8811 | RHCentre.ca
Flato Markham Theatre: 171 Town Centre Blvd, Markham. 905.305.7469 | MarkhamTheatre.ca
Kindred Spirits Orchestra: 4981 Highway 7, Markham. 905.604.8339 | KSOchestra.ca

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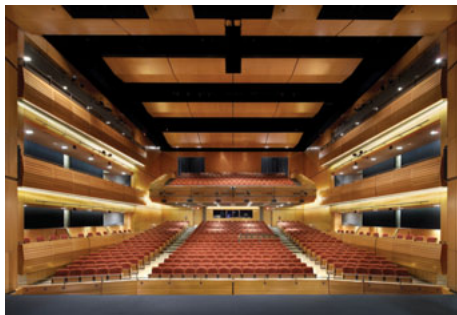
BURLINGTON PERFORMING ARTS CENTRE

HIGH-QUALITY, DIVERSE AND EDUCATIONAL PROGRAMMING

by VASYL PAWLOWSKY



The Burlington Performing Arts Centre (BPAC) is a world-class venue, a presenter, an educator, a public place, the cultural hub of the community and the focal point for performing arts activity in downtown Burlington. Sponsorship helps the centre engage the



community in meaningful arts experiences through curated programming choices and allows it to take a leadership role in cultural development by ensuring that they remain healthy, sustainable and dynamic.

The BPAC opened its doors in the autumn of 2011 and serves a population of 183,314, according to the latest census data of 2016. Regarding the diversity of the population, only about 15.73% of the population are visible minorities.

The BPAC is a not-for-profit, charitable organization, governed by a board of directors. Over 100,000 patrons visit BPAC annually. Their annual operating budget is \$3.5 million.

“The BPAC’s presenting season provides Burlington and surrounding areas direct access to the diversity and richness of Canadian and international work, in music, theatre, dance and family programming,” explained executive director Tammy Fox. Throughout their season they present 75+ shows, in every genre.

In addition to their presentations they also have a very strong educational program. This includes matinee performances for students as well as workshops. Performances touch on very relevant topics faced by adolescents in our time such as cyberbullying, reconciliation with Canada’s Indigenous people, and sexual orientation. Teachers are not left alone to tackle these difficult issues. The BPAC’s community engagement coordinator plays an important role to ensure that study guides are available for teachers, which are paired with each performance. These guides also make it possible for audiences to provide feedback to BPAC.

The BPAC has three different venues within one centre: the Main Theatre, with 720 seats; the Community Studio Theatre, 165 seats; and the Family Lobby, which is used for civic and corporate events, exhibitions and receptions.

CHALLENGES, OPPORTUNITIES AND MEASURES

Like all not-for-profit and charitable organizations, the BPAC faces the challenge of competing for sponsorship dollars. Though like other arts centres in the Greater Toronto Area, though somewhat on the periphery, there are also different types of opportunities that present themselves. “Our centre’s location allows us to develop solid community engagement and partnerships within our territory,” Fox says. “We also have a number of initiatives aimed at local artist development.”

Being outside of the thick of things and on the outskirts of Toronto is a double-edged sword. “Unlike Toronto, we are unable to take the same kind of programming risks,” Fox says, referring to one of those edges. The second edge deals mainly with the type of programming they are taking on in a judicious manner. “We continue to work towards building audiences for dance and theatre, as well as for programming that is more culturally diverse – although we remain firmly committed to all of the above,” said Fox on the subject of how their location influences their programmes.

Every community is different and each is at a different stage of development for presenting a variety of musical genres. “Our community has quite a taste for jazz, and jazz draws quite a large audience,” Fox says. “The audiences of other genres such as classical, folk and world music are still developing. So, for now, we present these genres in our Community Studio Theatre and in free outdoor summer festivals in our Plaza.”

Some of the coming shows offered under the BPAC Presents rubric include, on Valentine’s Day, *Romeo and Juliet* as performed by the National Ballet Theatre of Odessa, Ukraine in their main theatre; and Jazz Affair, a six-piece *cappella* group presented in the Community Theatre that same evening. Two days later the Burlington Symphony Orchestra presents a matinee, *Love at the Opera*, featuring soprano Jessica Lane, tenor Romulo Delgado and baritone Peter Bass. The following Friday, the Main and Community Theatre, respectively, will feature Les Ballets Jazz de Montréal in *DANCE ME* and the award-winning one-woman play *Confessions of a Fairy’s Daughter* written and performed by Alison Wearing.

At the beginning of March the Kaha:wi Dance Theatre’s presentation of *The Mush Hole* – “a stunning and powerful production about a difficult truth we are all still grappling with.” (Kevin Loring, director of Indigenous theatre, National Arts Centre). From a quick perusal of the BPAC website it is clear that programming attempts to accommodate many different tastes and genres. Even more, it does not shy away from difficult subject matter such as sexual orientation or the issue of reconciliation between settlers and Canada’s Indigenous community. It may be a national leader in this area.

Every organization uses some type of metric, though the most important common denominator among them all is the quality of the work they present. When *La Scena Musicale* asked Fox about how the BPAC measures success she replied: “Attendance and the quality of the work that we present on stage, which is consistently high, regardless of attendance.”

A number of things allow one performing arts centre to differentiate itself from another. “The BPAC was the first performing-arts centre in Canada to install a Legacy Space, and to partner with the Gord Downie & Chanie Wenjack Fund. We are very proud of this,” expressed Fox. The Legacy Space is part of the Legacy Spaces program as set by the aforementioned foundation. According to the BPAC website, these are “safe, welcoming places dedicated to providing education and spreading awareness about Indigenous history and our journey of reconciliation.”

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www.burlingtonpac.ca

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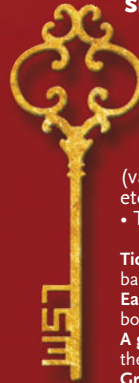
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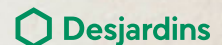
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RICHMOND HILL

BRINGING DOWNTOWN UPTOWN

by VASYL PAWLOWSKY



Richmond Hill, like many of the communities surrounding Toronto, has a diverse population of 195,022 (Statistics Canada, 2016). Visible minorities comprise 59.6% and a variety of linguistic minorities exist within the community. “Seventy percent of what happens at our centre is that we rent out venue space,” says Richmond Hill Centre for the Performing Arts Theatre manager Michael Grit. “That leaves us with 30% of our own programming, with

which we try to fill the gaps that are left by other organizations who rent our space.”

The operational model in Richmond Hill is that the arts centre directly reports to the city hall’s Department of Recreation and Culture and has an operating budget of \$3 million. The centre opened its doors on Feb. 28, 2009.

With the centre providing only 30% of its programming, the shows it offers may seem limited compared to some of the other communities in the region. “Our educational programming focuses on kindergarten to Grade 8 and for most part we partner with those who provide such programming. For example: Theatre USA, The Magic School Bus, and we also try to bring in known production companies like Geordie Theatre and Ripopée from Montreal. These complement the local bilingual curriculum programmes in our schools.”

La Scena Musicale asked Grit a little more about programmes. “For adult audiences, we have three orchestras and two opera companies that operate out of our space and provide some very specific programming, as do others who rent our space,” said Grit. “The gaps left are where we find opportunities.”

What are some of those opportunities?

“We like to bring downtown uptown,” was his quick reply. “It’s so much better to have dinner at home after slogging up the Don Valley Parkway and being able to go to a show close by – without the headaches of heading back downtown – including parking,” he expressed.

“Yes, the Don Valley Parking Lot,” I replied.

“You and hundreds of thousands refer to it as that,” responded Grit with a chuckle. “We have a very intelligent audience base, who are willing to take a chance with the programming we present. Though before we even consider putting something together, we ask ourselves: ‘Is this a choice that will be appreciated by our community?’ On top of that, our address is 10268 Yonge Street. Who doesn’t know where Yonge Street is?”

“Yes, but how many know it is one the longest main streets in the world,” I stated. Again a chuckle from Grit.

The benefits and community on the periphery of a city the size of Toronto are many, though there must be some challenges. “One of my biggest challenges I face,” Grit says, “is that I don’t have enough days to fulfill the demand for what I could possibly provide for our community. Another is technology.”

Grit explained how a Canadian telecom provider was now offering the possibility of performances via holograms of artists in the subscriber’s own home. “We have to stay abreast of developing technologies and face them by making intelligent choices,” Grit says.

Like other communities, Richmond Hill places great importance on developing relationships with their artists. “We stand firmly behind the talent of [R&B singer] Luke McMaster, who has a gift,” Grit says “This will help us nurture a younger generation of music lovers.”

The gaps that Grit and his team try to fill are not much different from communities with developed music organizations. “In the summer we fill our outdoor venue, The Plaza, with some jazz programming. The other genres that fall into the gap are Broadway types of shows, something we call *Rock the Burbs*, and also nostalgia productions. The most important thing for us is to build on our successes.”

Grit concludes: “Our success is determined in many ways. From what we call Community Engagement Sessions (focus groups) – we don’t carry these out too often – to the regular feedback we get after each presentation of performances we program. The key is that we keep building relationships with our community. This is one factor of sustainability.”

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AURORA CULTURAL CENTRE

COMMUNITY-FOCUSED AND VOLUNTEER-DRIVEN

by VASYL PAWLOWSKY

The Aurora Cultural Centre (ACC) serves the town of Aurora, population 55,445 (Statistics Canada, 2016). Over 26% of the population is made up of visible minorities, though the town also has a wide range of people who are diverse in other indicators, with many linguistic backgrounds. Like similar organizations, the ACC operates as a not-for-profit organization at arms length from the town council.

“Every one of the 12-member board of directors brings a wide breadth of talent to the table. We work under a Provision of Cultural Services with the municipality,” says Jane Taylor, ACC’s communications and events manager. “Every one of the 12-member board has a buy-in and brings a great deal of talent to the table. We are very much a provider of cultural services for our municipality as a third party.

“The core of our programming revolves around the visual arts, and we like to give youth the opportunity to take ownership of the arts,” Taylor says. One of their programs aims at exhibiting the works of local Grade 12 students of the visual arts and provides mentoring, particularly in the area of how to conduct publicity in the arts. “The students who are in the lower grades look forward to their final year and the opportunity for such mentoring,” stated Taylor, adding: “The Mayor and his office provide a great deal of support for this event, which is in fact called ‘The Mayor’s Celebration of Youth Arts’ and has been running since 2011.”

The buy-in from community members is the biggest thing going in Aurora. In the area of music programming, Bonnie Silver and her husband, classical guitarist Norbert Kraft, curate the Great Artist Music Series which consists of four classical concerts per year. “In addition, with the sponsorship of RBC we also have what we call the Emerging Artists Series and ad-

ditionally we have the Meridian Magic Carpet Series aimed at youth, and the Kaleidoscope Family Series,” Taylor says. “All of these are hosted in the very intimate setting of Brevik Hall, which seats 150 people.”

The Signature Series is well established. Taylor feels lucky to have John Sheard, musical director of Stuart McLean’s long-running programme *Vinyl Café*, as a host. “He’s worked with so many outstanding artists,” Taylor says with a note of excitement.

“We use all the standard metrics for measuring success, though one thing we are extremely proud of is our receipt of Imagine Canada’s Standard Programs Trustmark, which focuses on five key areas: board governance, financial accountability, fundraising, staff management and volunteer involvement.” **LSM**

www.auroraculturalcentre.ca



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514-933-0047 | www.dawsoncollege.qc.ca/summer-camps

Dawson College (CTD) Nature-hood Camp

Montreal, July 6 to 10
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Dawson College (CTD) Video Game Design Camp

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Institut Suzuki Montréal

Montréal, July 19 to 26
450-922-8196 | www.suzukimontreal.org



Jours d'été / Summer Days - Centre d'art de Prévilles

Saint-Lambert, July 6 to August 14
450-671-2810 | www.centreprevilles.org

Dates limite : places sont limitées
Coût : Session de deux semaines 355 \$; avant le 1er mai: 325 \$; service de garde: 115 \$
Langues : français et anglais
Catégories d'âges : Enfant et Ados
Cours : piano, violon, guitar, chœur, danse, théâtre, arts visuel, English, Espanol, échecs, design de mode, arts martiaux, science

Our day camp offers the development of musical skills, language, sports, visual arts and performing arts. Taught by our outstanding Prévilles staff, our camp has a supportive and friendly environment, perfect for summer days. Our day care is for children and teens ages 5-17. Day care is available before 9am and after 3pm. Sign up before May 1st for the early bird special.

Camp de jour du Musée d'art contemporain de Montréal (MAC)

Montréal, June 25 to August 14
514-847-6253 | www.macm.org/camps

Sunny Acres Day Camps

Sainte-Anne-de-Bellevue, June 29 to August 21
514-369-6364 | www.sunnyacresday-camp.com

SuperCamp @ Vanier College

St-Laurent, June 22 to July 3
www.supercamp.ca

Camp de jour du Musée

Montréal, June 29 to August 21
514-285-2000 x3 | www.mmfa.qc.ca

Centre des arts visuels

Montréal, June 29 to August 21
514-488-9558 | www.visualartscentre.ca/school-of-art/summer-camp

QUEBEC CITY

Camp d'été de l'École de danse de Québec

Québec, June 29 to July 17
418-649-4715 | www.ledq.qc.ca

Camp d'été de l'École de danse de Québec

Québec, June 29 to July 17
418-649-4715 x222 | www.ledq.qc.ca

QC ELSEWHERE

Académie de musique ancienne

Ham-Sud, June 12 to 14
819-877-5995 | www.boreades.com/academie



VIVRE LA MUSIQUE - LET'S MAKE MUSIC

Centre musical CAMMAC

Harrington, June 28 to August 16
888-622-8755, 819-687-3938-poste-225 | www.cammac.ca

Scholarships/financial aid: Yes
Teaching languages: English and French
Instruments, ensembles and disciplines offered: Voice, flute, piano, recorder, trombone, French horn, brass, violin, viola, cello, double bass, strings, guitar, harp, saxophone, clarinet, bassoon, oboe, woodwind, percussion, ukulele, orchestra, choir, chamber music, concert band, jazz, blues, early music, world music, Celtic music, Broadway, theory, improvisation, composition, ORFF, musical theatre, yoga, dance.

Make your summer memorable! Come with friends and family and choose from among our 7 week-long programs for musicians of all ages and abilities. CAMMAC offer one-of-a-kind experiences focusing on both music and wellness: choir, orchestra, chamber music, Broadway, Jazz, Early Music, World music, dance, yoga, outdoor activities and more!

Camp Musical Asbestos

Asbestos, August 8 to 14
819-879-4342 | www.campmusicalinc.com

Camp Musical d'Asbestos

Asbestos, June 28 to August 14
819-879-4342 | www.centreo3.com/fr/camp-musical

Camp musical de l'Estrie

Sherbrooke, August 3 to 14
www.CampMusicalEstrie.com

Camp musical des Laurentides

St-Adolphe d'Howard, June 28 to Aug. 16
450-227-0909 | www.cmlaurentides.qc.ca

SUMMER MUSIC CAMPS

by **ANDRÉANNE VENNE**

CAMMAC

JUN 28 – AUG. 16 (HARRINGTON, QC)

Held annually in mid-summer on the shores of Lac McDonald in the Laurentians, the Canadian Amateur Musicians Camp (CAMMAC) welcomes the U.K.-based vocal ensemble Gesualdo Six. Also coming is the Utrecht String Quartet, which will host a chamber music workshop. Of the programs offered, there will be intensives for beginners in voice and piano, composition, songwriting, recording techniques and jazz improvisation. Attendees will have the opportunity of witnessing a full-blown production of the *Fairy Queen* by Henry Purcell. Lest we forget, Beethoven's spirit will hover over the proceedings in one concert or another.

www.cammac.ca

MUSIC AT PORT MILFORD

JULY 19 – AUG. 16 (ONTARIO)

Port Milford, Ontario, has played host to a summer chamber music camp for over three decades. This year's edition, its 33rd, will be entrusted to a handful of solid performers. Among them: Angela Park, Allison Gagnon and singers from the Canadian Opera Company; instructors at the Phil and Eli Taylor Dance Company; a pair of top-notch chamber ensembles (Tokai Quartet and Saguenay Quartet, previously known as the Alcan String Quartet); all rounded out by some TSO principal players.

www.musicatportmilford.org

TUTTI MUSIC CAMP

JUNE 28, JULY 5 (LENNOXVILLE, QC)

Housed at Bishop's University in the Eastern Townships, the Tutti Music Camp celebrates its first quarter century. Over a one-week period in early summer, the camp opens its doors to all levels and age groups and provides instruction in three languages. The camp accommodates students in need of more flexible schedules. Programs offered range from private lessons for piano, strings, voice, winds, drums and guitar, allotments for individual and choir practice, staging of masterclasses for chamber and orchestral music and workshops in other media such as visual arts, theatre and outdoor activities. Participants are given several opportunities to share the stage with their teachers, all of which lead to a closing gala concert that cements new relationships between students and their mentors. On April 16, the not-for-profit camp holds a special benefit concert at the Bourgie Hall of the MMFA, with star pianist Dang Thai Son headlining.

www.camp tutti.com

GREAT LAKES INTERNATIONAL SUMMER MUSIC INSTITUTE

JULY 19 – AUG. 1 (ONTARIO)

The Summer Music Institute at Algoma University in the Great Lakes region provides training for string players and pianists of collegiate and university levels. Its two-week intensive program has been devised to offer rewarding educational experiences to students with potentially lasting effects on their future careers. Lessons are taught by highly skilled professionals who are available to oversee rehearsals on a daily basis, to get involved in workshops, masterclasses, special presentations, conferences and recitals given by teachers and First Nation communities alike. Last but not least, nature buffs and campers simply have to hit the trails of the National Park at Lake Superior in their spare time and take full advantage of all the sightseeing and on-site recreational activities.

www.algomau.ca



INTERPROVINCIAL MUSIC CAMP

AUG. 23 – SEPT. 6 (ONTARIO)

Conceived with the young musician in mind, the Interprovincial Music Camp (IMC) marks its 60th anniversary this summer. Workshops are offered in an array of disciplines, from orchestral and choral music all the way to jazz, rock, musicals and songwriting. Instructors guide students through a process that encourages them to develop their own projects.

www.campimc.ca

VANCOUVER SYMPHONY ORCHESTRAL INSTITUTE

JUNE 27, JULY 6 (B.C.)

Based at the campus of UBC., the Vancouver Symphony Orchestral Institute immerses its participants in its in-house orchestra staffed by members of the VSO and its renowned conductor Otto Tausk. Masterclasses and chamber music workshops are part and parcel of the curriculum. Applicants to the UBC chamber music festival are given the chance to extend their stay so as to acquire further experience, either in performing within the intimate setting of a high-calibre chamber orchestra, or by following intensives in the art of conducting.

www.vancouversymphony.ca

KINGSWAY MUSIC CONSERVATORY

JUNE 29 – JULY 3 (ONTARIO)

Now in its 25th season, the Kingsway Summer Music Conservatory is an ideal outlet for grade schoolers and high schoolers to intensify their musical training or to simply explore new avenues. The camp introduces the very young (ages 4 to 10) to a range of individual training routines based on the Suzuki method in which both individual and group teachings are dispensed. Kingsway offers, on request, added instruction in chamber music for piano and strings to the more advanced. Concerts are also scheduled, with special guests dropping in.

www.kingswayconservatory.ca

UNIVERSITÉ DE SHERBROOKE VOICE SCHOOL

JUNE 27 – JULY 5 (SHERBROOKE/LONGUEUIL, QC)

For the past 20 summers, choirmasters and singers of intermediate to advanced levels have trekked to Sherbrooke to spend a week sharing their passion in the friendly confines of its university. There is no better opportunity for each and every one to compare notes at different stages of their respective careers, its invited instructors and top-drawer performers notwithstanding. Worth noting is that the choral music school returns to the university's Longueuil campus this year. Music camp director Robert Ingari will provide instruction to chorus masters during a week of rehearsals that come to a close on July 5 with a gala concert at the Abbey in Saint-Benoît-du-Lac. www.usherbrooke.ca/musique

NATIONAL MUSIC CAMP

AUG. 15 – 30 (ONTARIO)

Ontario's National Music Camp was spawned on the shores of Lake Couchiching in Simcoe County in 1965 and rapidly became a breeding ground for aspiring talents. Half a century later, youthful musical campers are drawn to the area to experience that perfect balance between rigorous training and stimulating camp activities. The camp's 2020 prospectus goes so far to claim that their young charges improve as much in a week than in six months of private lessons or a whole semester at school. The program is divided in two levels, the first for juniors (Grades 3 to 8, running from Aug. 15 to 22), the second for seniors (Grades 8 to 12, running from Aug. 23 to 30).

www.nationalmusiccamp.com

LSM

TRANSLATION BY MARC CHÉNARD

Camp musical du Saguenay Lac-St-Jean

Metabetchouan-Lac-à-la-Croix, June 21 to August 16
418-349-2085 | www.campmusical-slsj.qc.ca

Camp musical Père Lindsay

St-Côme, June 28 to August 22
450-755-2496 | www.campmusicalpere-lindsay.com

Camp musical
St-Alexandre
PLAISIR
4 SAISONS
campmusical.com



Camp musical Saint-Alexandre

St-Alexandre-de-Kamouraska, June 20 to August 31
418-495-2898 | www.campmusical.com
418-495-2898 • info@campmusical.com
Date limite : 15 juin
Coût : 400 \$ à 1600 \$
Bourses : disponibles sur demande (faible revenu)
Langues : français
Catégories d'âge : tous
Disciplines : tous les instruments selon le séjour
Lieu artistique d'excellence, le Camp musical St-Alexandre mise sur un équilibre entre formation musicale rigoureuse et vie de camp endiablée. Nous offrons également avec nos partenaires des séjours de perfectionnement pour adultes en musique en danse traditionnelle ainsi qu'en chant choral. Nombreux projets internationaux dont le Festival International Euro-chestries (orchestre de jeunes). Renseignez-vous ! Plaisir 4 saisons.



Camp musical Tutti

Sherbrooke, June 28 to July 5
www.campmusical.com
Camp musical Tutti (June 28th to July 5th) takes place in the picturesque Eastern Townships. 2020 is our 25th anniversary! We run residential and day camps, and we offer a flexi-stay program. We welcome participants of all ages (children/adults), all levels and all instruments. Partial scholarships are available. Courses include choir, individual lessons, chamber music, orchestra, theatre, art, recreational activities. We end with a gala concert.

Camp Nominique

Nominique, June 27 to August 19
819-278-3383 | www.nominique.com

Camp Violon Trad Québec

Saint-Côme, July 19 to 24
514-378-0918 | www.violontradquebec.ca

École d'été de chant choral - Édition 2019 - Université de Sherbrooke

Sherbrooke, June 27 to July 5
www.usherbrooke.ca/musique

École de musique Côte-Nord

Baie-Comeau, July 6 to 17
418-296-6428 | www.emcn.org

JazzWorks Summer Jazz Workshop and Composers' Symposium

Grand lac MacDonald, August 17 to 23
www.jazzworkscanada.com

KlezKanada Festival de la culture et des arts yiddish

Montreal, August 24 to 30
514-489-9014 | www.klezkanada.org

Académie internationale de musique et de danse du Domaine Forget

Saint-Irénée, May 31 to August 20
418-452-8111 | www.domaineforget.com

Orford Musique

Orford, June 7 to August 1
819-843-3981 x251 | www.orford.mu

OTTAWA-GATINEAU

Camp musical Adagio

Gatineau (Hull), July 6 to 31
819-772-9711 | www.campmusicaladagio.com

TORONTO

Bravo Academy for the Performing Arts

Toronto, July 6 to August 28
647-350-7464 | www.bravoacademy.ca

Camp Wahanowin, Creative Arts Programs

Toronto, June 26 to August 13
416-482-2600 | www.wahanowin.com

Canadian Opera Company, Scotiabank Summer Opera Camps

Toronto, July 6 to August 1
416-363-6671 | www.coc.ca

Conservatory of Dance and Music

Toronto, July 8 to August 29
416-497-1793 | www.cmdance.com

Guitar Workshop Plus

Mississauga, July 26 to 31
905-567-8000 | www.guitarworkshopplus.com

Kingsway Conservatory Suzuki / Traditional Strings Camp

Toronto, June 29 to July 3
416-234-0121 | www.kingswayconservatory.ca

Miles Nadal JCC Suzuki Summer Music Camp

Toronto, June 29 to August 12
416-924-6211 x277 | www.mnjcc.org/Suzuki

National Music Camp

Toronto, August 15 to 22
416-482-2475 | www.nationalmusiccamp.com

National Music Camp of Canada

Toronto, August 15 to 22
416-482-2475 | www.nationalmusiccamp.com

Sing Music Studio

Mississauga, July 6 to August 21
www.singmusicstudio.com

Tafelmusik Baroque Summer Institute

Toronto, May 31 to June 13
416-964-6337 | www.tafelmusik.org/tbsi

The Royal Conservatory School

Toronto, June 29 to August 21
416-408-2824 | www.rcmusic.com/camps

The Royal Conservatory
ROYAL CONSERVATORY SCHOOL

The Royal Conservatory School's Vocal Performance Intensive

Toronto, July 13 to 25
416-408-2825 | www.rcmusic.com/summer-vocal

Email: conservatoryschool@rcmusic.ca
Deadline: May 15, 5 pm
Application Fee: \$250 (\$75 non-refundable fee and a \$175 deposit towards the program tuition)
Registration Fee: \$1,699 (minus \$175 deposit)

Language: English
Age category: teen (14-18)
Discipline: Voice

Join young singers from across North America in this unique and immersive learning experience at The Royal Conservatory of Music. Leading professionals and music educators provide daily lessons and coaching, as well as classes in acting, movement, diction, and musicianship skills. This year's program includes a special master class with Adrienne Pieczonka, Vocal Chair of The Glenn Gould School. Appropriate for intermediate- and advanced-level students, this two-week session provides opportunities to deepen voice performance skills, with focused study of vocal technique, song and aria interpretation, diction, acting technique and scene development, and musicianship skills.

Toronto Music Camp

Toronto, July 6 to August 21
416-406-5355 | www.torontomusiccamp.com

Toronto Summer Music Community Academy

Toronto, July 6 to August 1
www.torontosummermusic.com

ONTARIO ELSEWHERE

AlgomaTrad

Desbarats, August 10 to 16
www.algomatrad.ca

Centauri Summer Arts Camp

Wellandport, July 5 to August 23
416-766-7124 | www.centauriartscamp.com

Cosmo School of Music Camps

Richmond Hill, March 16 to 20
905-770-5222 | www.cosmomusic.ca

Deep River Summer Music

Deep River, July 13 to 24
www.summermusic.ca

Goderich Celtic College & Celtic Kids Day Camp

Goderich, August 3 to 7
519-524-8221 | www.celticfestival.ca/kids-day-camp.html



Great Lakes International Summer Music Institute

Sault Ste-Marie, July 19 to August 1
705-206-1845 | www.algomau.ca/music-institute

Deadline: June 1
Cost: \$2000 - includes room and board
Language of Instruction: English
Age Categories: Teens, Students, Young Adults
Instruments: Piano, Violin, Viola, Cello, Chamber Music

Two-week summer program catering to advanced string and piano in late high school or university. Holistic and collaborative, our intensive program provides students with a transformative experience that will positively impact their futures as musicians and as inspired leaders in their fields. Students arrive playing at a high level on their instruments, and leave with a wealth of new knowledge, skills, perspective and inspiration. Students receive lessons from highly-skilled faculty as well as collaborating in daily chamber music rehearsals, performing in masterclasses and recitals, attending workshops and presentations, attending faculty concerts, and exploring Lake Superior Park and other local attractions.

Interprovincial Music Camp

10 Camp Road, August 23 to September 6
416-488-3316 | www.campIMC.ca

JVL Summer School for Performing Arts

Orillia, July 2 to 12
www.musicinthesummer.com

Kincardine Summer Music Festival

Kincardine, August 9 to 15
519-396-9716 | www.ksmf.ca



Lake Field Music Camp

Lakefield, August 9 to 16
647-692-3463 | www.lakefieldmusic.ca

647-692-3463
info@lakefieldmusic.ca

Application Deadline: June 30, 2020
Cost: \$899 to 1499

Scholarships: Yes
Languages: English
Disciplines: Voice, flute, piano, brass, violin, viola, cello, bass, strings, guitar, fiddle, organ, saxophone, clarinet, oboe, woodwinds, percussion, orchestra, choir, chamber music, jazz, world music, improvisation, musical theatre
Age Categories: Adults

One-week program with 20 coaches offering over 50 ensembles and workshops in Classical, Jazz, World and Popular music. Adult amateur singers and instrumentalists enjoy technique and master classes, small and large ensembles, choirs, musical theatre. Supportive and friendly environment to perform or simply enjoy daily concerts. Onsite accommodations available.

C A  A C

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cammac.ca

MUSIC AT PORT MILFORD

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Tokai Quartet • Canadian Opera Company
Select members of Toronto Symphony Orchestra
Royal Conservatory of Music Faculty

MUSICATPORTMILFORD.ORG

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—Nicolas Namoradze, 2018 Honens Prize Laureate

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Jon Kimura Parker
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MUSIC COMPETITIONS



Music at Port Milford

Prince Edward County, July 19 to August 16
914-439-5039 | www.musicatportmilford.org

Phone: 914-439-5039

Email: director@musicatportmilford.org

Deadline: rolling admissions

Cost: \$895-\$1005/wk

Scholarships: Yes

Languages: English

Disciplines: violin, viola, cello, bass, piano

2020 marks Music at Port Milford's 33rd year of bringing internationally-renowned artist faculty and students with a passion for chamber music together to create an inspiring summer music experience. Throughout July and August, this experience is proudly shared with Prince Edward County, as the students and faculty bring the highest calibre of chamber music to Ontario. 2020 Faculty Artists include Quatuor Saguenay (formerly Alcan), Tokai Quartet, pianists Angela Park and Allison Gagnon, select members of the Canadian Opera Company, Toronto Symphony Orchestra and select Faculty from the Phil and Eli Taylor Performance Academy faculty.

Niagara Symphony Summer Music Camp

St. Catharines, July 1 to 26
905-687-4993 | www.niagarasymphony.com

Ontario Mennonite Music Camp

Waterloo, August 9 to 21
519-885-0220 | www.uwaterloo.ca

Studio PAVAS Performing and Visual Arts School

Mississauga, June 29 to August 28
www.studiopavas.com

Summer Music

Southampton, July 20 to 24
www.summERMUSIC.com

Summer Sizzle: A Piano Pedagogy Symposium and Keyboard Camp

Mount Forest, July 13 to 14
866-889-8807 | www.cncm.ca

The Hollows Camp Summer Music Program

Bradford, June 29 to August 7
905-775-2694 | www.hollowscamp.com

SASKATCHEWAN

Northern Lights Bluegrass and Old Tyme Music Camp

Ness Creek Site, August 10 to 14
306-373-4190 | www.northernlightsbluegrass.com/camp-2

SOA International Saito Conducting Workshop with Wayne Toews

Saskatoon, July 18 to 25
www.conductorschool.com/SOA.html

ALBERTA

ASF Summer Fiddle Camp

Alix, August 16 to 21
780-998-4817 | www.albertafiddlers.com

Camp Calvin - Calvin Vollrath Music Camp

St. Paul, July 19 to 23
www.campcalvin.ca

The Banff Centre - Summer Music Programs

Banff, July 6 to 25
800-565-9989 | www.banffcentre.ca/music

BRITISH COLUMBIA

Comox Valley Youth Music Centre

Courtenay, June 27 to July 19
250-338-7463 | www.cymc.ca

Early Music Vancouver

Vancouver, July 11 to 19
604-732-1610 | www.earlymusic.bc.ca

Kamloops Interior Summer School of Music

Kamloops, July 6 to 24
236-425-4221 | www.kamloopsmusiccollective.info/kissm

Penticton Academy of Music & Dramatic Arts Summer Programs

Penticton, July 1 to 31
250-493-7977 | www.pentictonacademyofmusic.ca

Suzuki Summer Workshops

Langley, July 12 to 16
604-534-2848 | www.langleymusic.com

Vancouver Symphony Orchestra Institute

Vancouver, June 27 to July 6
604-684-9100 x245 | www.vsoinstitute.ca

Victoria Conservatory of Music - Summer Academy

Victoria, June 29 to August 30
866-386-5311 | www.vcm.bc.ca

USA



Point CounterPoint Chamber Music Camp

Leicester, VT, June 1 to August 31
267-886-5359 | www.pointcp.com

Age Categories: Children, Teens, Adults
Application deadline: April 15

Scholarships: Yes

Instruments: Piano, violin, viola, cello, strings

Point CounterPoint chamber music camp provides a serious chamber music program balanced with a traditional camp experience. Open to string and piano students ages 8-18, students play in two different groups, receive private lessons, coached rehearsals, and opportunities to perform. Sessions are two weeks. Applications are online and by audition only.



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LA FONDATION HNATYSHYN

CALL FOR NOMINATIONS 2020 Developing Artist Grants in the Performing Arts

*Classical Music (orchestral instrument, piano, voice) -
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English & French Theatre*

**Professors have until April 23 to nominate a candidate
Nominated candidates should apply by May 16 (June 6 - French theatre)**

Check our guidelines at www.rjhf.com



In light of the vital role artists play in expressing our national identity, our founder, the late Right Honourable Ramon John Hnatyshyn, believed deeply in the importance of assisting emerging artists with their schooling, training and career development.

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XXVIIe Audition Lyrique Nationale
XXVIIth National Lyric Audition

Montréal - Conservatoire de Musique
25 et 26 Avril 2020 / April 25 and 26, 2020
Toronto - Imperial Oil Opera Theatre
27 et 28 avril 2020 / April 27 and 28, 2020
Vancouver - Vancouver Opera
29 avril 2020 / April 29, 2020

Date limite d'inscription : 10 avril 2020
Registration deadline : April 10, 2020

514 823 - 9734 (13h-18h / 1pm-6pm)
operajal@gmail.com - www.L20.ca



Great Lakes
INTERNATIONAL SUMMER
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Algoma University is located in Sault Ste. Marie, Ontario, Canada.



VISIT: algomau.ca/music-institute

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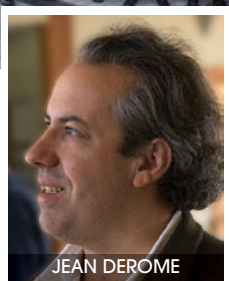
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SOMETHING OLD, SOMETHING NEW

BIG BAND MUSIC RELOADED

by **MARC CHÉNARD**



JEAN DEROME

During the Swing Era, jazz took over the hit parade and laid its claim as the popular music of the time. From the mid-1930s into the war years, big bands were calling the tune(s), one hit after the next. But the surge of Rhythm & Blues to the top of the charts and the onslaught of Rock and Roll in the ensuing decade would soon dislodge those bands, none of whom seemed capable of keeping step with the new lean and mean grooves. Some went so far as to compare big bands to dinosaurs, as if their extinction were certain. As dire as the prediction was, it did not come to pass.

Far from being wiped off the map, big bands simply changed address. From the dance halls, nightclubs and lounges of yore, jazz orchestras, as they prefer to be called nowadays, have moved into more hallowed halls. Music schools for one saw their potential, and admitted them in their confines after having snubbed the music for so long. Professional orchestras have also emerged, some of which

are supported by well-endowed private institutions (New York's Lincoln Center), others by the state itself (Orchestre national de Jazz in France and Germany's jazz radio orchestras).

In Quebec, there is nothing comparable to the aforementioned private and public sector models, leaving the schools as the main locus for big-band activity. To ensure the existence of a large musical organization clearly requires considerable financial means, but there is more to it than just throwing money its way. First and foremost, it requires passion and dedication, an element of risk-taking, and being sharp enough to make the most of a lucky break or two.

While not in the same financial league as its French counterpart, the Orchestre National de Jazz de Montréal has held its own pretty well since its inception in 2012, the qualities mentioned above clearly contributing to its survival. From one season to the next, it manages to draw new partners to the cause. In the fall of 2018, the Conservatoire granted it a residency to stage most of its concerts. As of last fall, McGill University has extended it a second residency that continues into the new year, this one for rehearsal purposes.

Over the next six months, the orchestra has four performances on tap, the last of these in the suburb of Beloeil. The first three will be staged at the Cinquième salle of Place des Arts, its new home till year's end, the outcome of yet another residency.

For the second half of its seventh season, ONJ will dip into the past on each occasion. The opener, falling on the extra day of the year (Feb. 29), will be tapping into the jazzy roots of R & B, with guest singer Marie-Christine Depestre providing the added soul to the proceedings. With two albums to her credit and a third in the works, this Gregory Charles discovery has garnered several credits as a background

vocalist behind the likes of DJ Champion, Lionel Ritchie, Corey Hart, even Stevie Wonder. The musical fare that evening will include many a Motown evergreen, including *I Heard it Through the Grapevine* and *Ain't No Mountain High Enough*. Trombonist and composer in chief Jean-Nicolas Trottier will take on double duties, as conductor and arranger.

As far as titles go, *Les multiples visages de Jean Derome* says it all. The April 11 date will cast this Montreal musical polymath front and centre. The first half will see the orchestra premiere a commissioned work by its guest, while the second will focus on pieces by Duke Ellington and Billy Strayhorn, two of Derome's favourite tunesmiths. Not only will he blow his horns with the band, but display some vocal talent, too. More on this concert, and the premiere, in the next installment of this column.

If one musician is an old hand at big band music, it has to be Ron Di Lauro. As straw boss for the late Vic Vogel, this trumpeter is not only in his element within a band as a section player and soloist, but also in front of it, a case in point being his position as director of the Université de Montréal Big Band. In the last couple of years he has led the ONJ, directing it through musical programs of historical interest. On May 11, he too will revisit more Duke Ellington classics, including one of the maestro's early extended works, *Black, Brown & Beige*. The version played that night will be the original from 1943 rather than the remake of 15 years later, featuring the majestic Mahalia Jackson. Vocalist Rane Lee will be on hand, rekindling some of the magic of her illustrious predecessor. For its out-of-town finale on June 13, Di Lauro will reprise its tribute to Basie program, first heard at the Orford Festival last summer. **LSM**

www.onjm.ca

GONE BUT NOT QUITE FORGOTTEN

In his short lifespan, trumpeter Don Ellis was something of a free-thinker in the jazz world.

In the early 1960s, he was part of the nascent avant-garde, serving notice with the sextet of composer George Russell, then in the drummerless trio of pianist Paul Bley. Midway in that decade he headed out to California to kickstart a big band. From early explorations of composite metres (7/4, 11/8, etc.), he corralled his troops into the rock arena, then in full psychedelic bloom. At the time of his passing in 1978, at age 44, he was churning out scores for Hollywood. These

days, his name rarely comes up, yet he gave a decidedly more contemporary edge to the big-band sound. And this is precisely what Philippe Keyser wants to remind us of next March 18 and 19 at the Sala Rossa.

A drummer by craft and a retired CEGEP music teacher, Keyser spearheaded several large ensembles over the years, the first of which was Kappa two decades ago. In 2017, he recruited a group of youngsters to perform the music of the legendary québécois orchestra L'infonie on opening night of the Suoni per il Popolo festival. Last

December, with a new cast of players in tow, he delved into the Stan Kenton book, with special focus on the most daring arranger Bob Graettinger, including his unparalleled masterwork *City of Glass*. Closing the evening were three numbers written for Don Ellis's orchestra. Those small teasers set the stage for the twin March concerts, which should be quite crazy, too, as there will be some 50 players on hand for what promises to be quite a musical happening. **LSM**

www.casadelpopolo.com



THE QJLQ STORY (FINAL CHAPTER)

by MARC CHÉNARD

At this time a year ago, this section presented a conversation with historian Eric Fillion, author of a book chronicling the rise and fall of the first free-jazz group in the province, the Quatuor de jazz libre du Québec, or QJLQ for short. On the heels of its publication last May, a quadruple box set of unissued recordings was to appear soon thereafter, only to be released by late last summer.

The anthology, entitled *Le Quatuor de jazz libre du Québec – Musique-politique (Anthologie 1971-1974)*, is a rather big chunk of free jazz to listen to. (Some might even call it an overdose, given the fact that the total running time of this package, issued on the Tour de Bras label in Rimouski, clocks in at four hours and 50 minutes.) But the 16 tracks are not music wall-to-wall, as there are several spoken-word segments to be heard, all in French. The band's main lynchpins, tenorman Jean Préfontaine and trumpeter Yves Charbonneau, wear their political convictions on their sleeves, very much in keeping with those heady times, yet their revolutionary ideas do

sound dated to our ears. Backing them are a carousel of bass players and drummers, with occasional added guests, the most noteworthy being cellist Tristan Honsinger.

The package, which is not a box set at all as advertised, but a simple plastic envelope, contains the four discs and a 24-page LP-size booklet with a central essay by Fillion, prefaced by Éric Normand, the album producer, and facsimiles of documents drawn from the group's archives. While the packaging is a bit flimsy, this is minor quibble in relation to the one major flaw that mars this production: disc 3 contains four tracks when the booklet lists only three, the missing cut being the next to last, in which an unidentified alto and soprano saxophonist is heard. When asked about this, the producer confirms the oversight and reveals that Gaby Johnston is the mystery man, a ubiquitous player on the scene at the time whose voice was stilled in 1977, the result of a freak accident.

True to form, or lack thereof depending on one's point of view, this music is vintage free jazz, so to speak: brash in delivery, loud, very

raw and often going over the top, screeches and all. This pretty much characterizes the first two discs of the set, the other half allowing for more open spaces, some of these drawing on the abstractions of contemporary music that Préfontaine was sympathetic to. With one exception, the music is a bristling demonstration of unpremeditated playing, bumps, warts and all. Only in the last track of the final disc does the band cover a tune, *L'internationale*, the socialist hymn par excellence that often brought their sets to a close. www.tourdebras.com

Available as a digital download, or as a physical copy by mail order from the label.

EPILOGUE

Guy Thouin, last surviving founding member of QJLQ, has just released two CDs. One of these is his duo heArt Ensemble with saxman Félix-Antoine Hamel, the other with Marilou Lyonnais Archambault added on harp and electronics. Entitled *From the Basement* and *Oréade*, these recordings can be accessed online at smallscalemusic.bandcamp.com. **LSM**

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La Scena Musicale

Canada

CD REVIEWS

by WAH KEUNG CHAN, ARTHUR KAPTAINIS, NORMAN LEBRECHT, PAUL ROBINSON

REVIEW POLICY: While we try to review as many products as possible, we are unable to cover every new release. More reviews can be viewed on our Website at mySCENA.org

★★★★★ INDISPENSABLE / A MUST!
 ★★★★★☆ EXCELLENT / EXCELLENT
 ★★★★☆ TRÈS BON / VERY GOOD
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 ★☆☆☆☆ MAUVAIS / MEDIOCRE

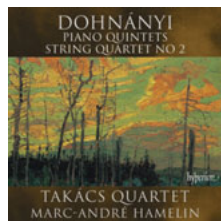
Dohnányi: Piano Quintets; String Quartet No.2

Tákaacs Quartet. Marc-André Hamelin, piano

Hyperion CDA68238

Total time: 81:00

★★★★★



Ernő Dohnányi (a.k.a. Ernst von Dohnányi) never ventured far beyond the firmly romantic musical culture he absorbed in Bratislava and Budapest in the 1880s and 90s. The Piano

Quintet No. 1 in C Minor (1895), completed when he was all of 17, evokes Brahms with its memorable tunes, masterful balance of instrumental forces and, in the heartfelt Adagio, crafty use of falling intervals that play subtly on our memories of the first movement. If Brahms might have hesitated to use a 5/4 time signature, the teenager's skill at deploying that metre in the energetic finale was surely one element that led the elder composer to express his admiration for the score. As these subtle but committed performances by Marc-André Hamelin and the Colorado-based Tákaacs Quartet demonstrate, Dohnányi was no one-hit wonder. The String Quartet No. 2 in the odd key of D Flat Major (1906) assembles earlier themes in a surprising Molto Adagio finale. The 1914 Piano Quintet No. 2 in E Flat Minor (again an unusual key) demonstrates how organizational power à la Brahms can enhance rather than suppress melodic inspiration. The rich character of the Hyperion recording is particularly apparent in the first movement, in which piano and strings are strongly integrated. This disc is highly recommended to those who do not harbour a prejudice (often expressed by Dohnányi's Hungarian critics and still easy to find today) against creative conservatism. Booklet notes by James A. Grymes are admirably precise. **AK**

Resonance.Music for marimba and cello

Stick & Bow (Krystina Marcoux, marimba;

Juan Sebastian Delgado, cello)

Leaf Music LM231

Total time: 61:22.

★★★★☆



At about the 90-second mark of this oddly appealing program the music shifts from a straight-up transcription of the opening Adagio of Bach's Sonata for Viola da Gamba and

Harpichord BWV 1028 (with marimba doing harpichord duty) to a "swing" version of the Prelude in D Major from Book 1 of the *Well-Tempered Clavier* (with the cello plucking an interpolated but quite convincing walking bass line). There are other pleasant surprises in a variety of styles that nonetheless seem bound together by the artistry of the duo that bills itself as Stick & Bow. Krystina Marcoux (the "stick") can make the marimba a sweetly melodic as well as percussive instrument. Juan Sebastian Delgado on the cello shifts easily from baroque-ese to the earthier style required by a Stéphane Grappelli tribute titled *Tzigane*. Still, he resides mainly on the subtle side of expressive spectrum, even when he is required to produce percussive taps (in Jason Noble's *Folk Suite* and elsewhere). His restraint is remarkable at the start of Astor Piazzola's *Invierno Porteño*. While the recording as a whole might fairly be classified as crossover, classical tastes are serviced by Bartók (the first three *Romanian Folk Dances*), Schumann (the first two of *Five Pieces in Folk Style*) and Shostakovich (the Allegro second movement from the Cello Sonata). Photo evidence in the booklet suggests McGill's Multimedia Room as the setting of the recording. The sound, in any case, is excellent. Notes, in both French and English, are by Stick & Bow, as are most of the arrangements. It would be interesting to hear original music for marimba and cello – as long as these artists are involved. **AK**

The John Adams Album

Adams: *Short Ride in a Fast Machine*; *Harmonielehre*;

Common Tones in Simple Time

Orchestre Symphonique de Montréal/Kent Nagano

Decca 483 4938

Total Time: 68:01

★★★★☆



Steve Reich and Philip Glass led the way but John Adams has become the most successful of all minimalist composers. He can hardly keep up with the commissions that come his

way. Minimalism in music today means repetition and chugging and Adams does it bet-

ter than anyone. Not that it appeals to everyone. For some the repetition is unbearable; for others it is hypnotic and inspiring. *Common Tones in Simple Time* (1979) was his first minimalist orchestral piece and it has an airy, almost weightless character. As the composer puts it: "like viewing the surface of a continent from the window of a jet plane." But six years later came *Harmonielehre*, a much bigger and more ambitious piece. There is plenty of minimalism in the first and last movements but wonderful riffs on Wagner's *Parsifal* and Mahler's unfinished Symphony No. 10 in the middle movement. *Short Ride in a Fast Machine* is Adams' most popular piece and deservedly so: it is lively, colourful and mercifully short. The CD booklet is all but unreadable, with the text in a tiny coloured font against another colour. There are also photos of the OSM's notorious octobass – no other orchestra has one – but not a word in the text about how it was used in this recording. Nagano and the OSM play splendidly but they deserve a better executive producer. **PR**

Origins

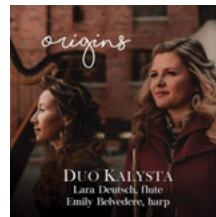
Duo Kalysta (Lara Deutsch, flute; Emily Belvedere, harp)

Music by Debussy, Schaefer, Morlock and Jolivet

Leaf Music LM 226

Total time: 46:34

★★★★☆



Flute and harp have long been regarded as a match. Think of Mozart's concerto for the instruments or the beloved tenor-baritone duet from Bizet's *Les pêcheurs des perles*. The newly minted Duo Kalysta (Lara Deutsch, flute; Emily Belvedere, harp) take full advantage of the atmospheric potential of the pairing, albeit with the help of violist Marina Thibeault in R. Murray Schafer's delightfully playful Trio of 2011. Violinist Alexander Read and cellist Carmen Bruno also are involved in André Jolivet's *Chant de Linos* (1944), a characteristic evocation of ancient times dedicated to the titular son of Apollo. Deutsch, a player who can soften or strengthen her handsome tone according to need, is very much in the first chair. Jocelyn Morlock's *Vespertine* (2005), for flute and harp on their own, explores the shades of dusk in abstract rather than sensual terms. The fluency and tonal command of Belvedere (like Deutsch, a graduate of the Schulich School of Music) is especially apparent in the arrangement of Debussy's *Prélude à l'après-midi d'un faune* by former TSO harp principal Judy Loman, and Deutsch is suitably alluring at the start. It would be not be accurate to say that this masterpiece survives the downsizing intact. Nonetheless, this is a highly listenable disc with good sound and informative booklet notes. **AK**

"Duo Kalysta and friends breathe life into these works with a joy and care that ring true."



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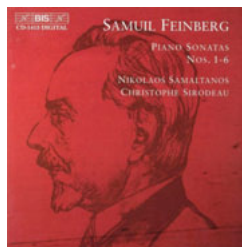
Samuil Feinberg: Piano Sonatas Nos 1-6

Marc-André Hamelin, piano

Hyperion CDA 68233

Total Time: 76:40

★★★★☆



Marc-André Hamelin has always been known for his interest in unusual repertoire, especially music with significant technical challenges. He is at it again with this new CD devoted to challenging but mostly unfamiliar music by the Russian composer-pianist Samuil Feinberg (1890-1962). Feinberg was recognized by his compatriots in the former Soviet Union as one of the keyboard giants. Among his many achievements was the first complete performance in the Soviet Union of Bach's *Well-Tempered Clavier*. Unfortunately, Feinberg lived at a time when Soviet artists were seldom allowed to travel abroad. He appeared in Vienna and in Brussels in the 1930s but that was the end of it. Feinberg wrote 12 piano sonatas and one assumes that Hamelin will give us Nos 7-12 on a later CD. The first six were composed in the years 1915-1923. There are echoes of Scriabin (1872-1915) and of Rachmaninoff (1873-1943) too, albeit without the big romantic tunes. Feinberg's music is highly chromatic and full of filigree. It also tends to be somewhat morose. The Sonata No. 6 is especially gloomy. But Feinberg is a distinctive voice in early 20th-century Russian music and his work should be more widely heard. Hamelin plays this music with total command and commitment. The Piano Sonata No. 3 in G minor is the longest of the sonatas on the CD – it too has its darker moments, especially in the *Marche funèbre* – and this season Hamelin is featuring it in concerts all over the world. **PR**

Vivaldi: Manchester Sonatas

Mark Fewer, violin

Hank Knox, harpsichord

Leaf Music LM229

Total time: 2:10

★★★★☆



Vivaldi's Manchester Sonatas are so called for having been discovered in that city in 1973 among the collections of the Handel biographer Newton Flower. Only four of the 12, according to the booklet annotator, were entirely new works. In any case, some were assigned RV catalogue numbers in the mid-700s (a reminder, if any were needed, of the prodigious output of this composer). Certain movements are more enterprising than others as compositions; the Giga of the Sonata in D Minor RV 12 seethes with vitality and contains elements of self-dialogue that Mark Fewer realizes with remarkable commitment. But it needs to be said that this University of Toronto prof (also an accomplished jazz violinist) is firmly in the baroque camp, disdaining vibrato or any effort to soften his laser-like sound. While baroque authorities often claim that ornamentation should be ample, these performances are notable for their lack of ornament, even in repeats, although the elaborate harpsichord accompaniments as realized by Hank Knox (set in the background by the audio engineers) make amends. Dynamic variety is limited and expressive slowdowns are rare. One senses that Fewer seeks in every bar to give us the music "straight." By all means add a star to my three-star rating if you have a taste for plain speaking. Deduct one if your preference is for vibrato, legato, cantabile and other constructs of "modern" violin technique. **AK**

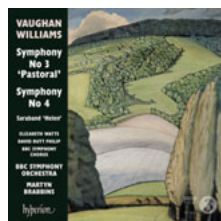
Vaughan Williams Symphonies No. 3 and No. 4

BBC SO/Martyn Brabbins

Hyperion CDA68280

Total time: 80:00

★★★★☆



With Australia in flames, Italian cities choked by smog and parts of Canada enjoying an unseasonal thaw, I'm listening to Ralph Vaughan Williams's *Pastoral* Symphony, a lament for pre-1914 rhythms of life. The composer, who served in his 40s as an ambulance driver on the French frontlines, had seen too much there ever to imagine that the old ways could be resumed, a recognition that intensifies his regret. The Third Symphony is a requiem for rolling hills and ancient hedgerows, for arts and crafts, for simple pleasures in candlelight. A new recording by Martyn Brabbins and the BBC Symphony Orchestra slightly overstates the lament, but that may just reflect the present climate emergency. This symphony feels more relevant now than ever. The Fourth, from the early 1930s, is Sibelius by any other name. Bleak and monochrome, it stares into an unspecified abyss, offering little hope until the vaguely jaunty, occa-

sionally ominous finale. Good as these performances are, they lack the traction of historic recordings by Adrian Boult (No. 3) and Dmitri Mitropoulos (No. 4). A reticent composer like Vaughan Williams requires cask-strength advocacy and sudden jolts and unexpected moments. These brews are a tad too smooth, but nonetheless impressive. **NL**



Mosaique

Ensemble Made in Canada

www.ensemblemadeinCanada.com

Canadian Music Centre Distribution Service, 2020

60 minutes

★★★★☆

The Mosaique Project features a musical suite of 14 piano quartets by 14 different Canadian composers inspired by 14 different geographic settings in Canada, commissioned by Ensemble Made in Canada. The Project premiered on July 26, 2018 at the Festival of the Sound, and has been touring the country ever since. This recording, made in August 2019 at Toronto's Glenn Gould Studio, is a testament to the quartet's ability to navigate and master 14 different styles. Kudos to pianist Angela Park for her delicate touch throughout.

Not every quartet passes the listen test. The last three tracks are the most compelling: Sarah Slean's *Jonny Pippy's Pouch Cove*, on a *Bicycle at Dawn* (Newfoundland) is the nicest piece with its melodic soundscape. Darren Sigesmund's *Kensington Ceilidh* (PEI) is spirited. Julie Doiron's *Blessed* (New Brunswick) has a nice motif. The disc begins with Andrew Downing's inviting *Red River Fantasy* (Manitoba) with its infectious piano melody based on The Red River jig, and Richard Mascall's hypnotic *Petroglyphs* (Ontario). At track 9, Ana Sokolović's *Splendor Sine Occasu* (Landscape/River/Mountain Range) only gets going after 1 min, 10 seconds. Nicole Lizée's *The Bessborough Hotel* (Saskatchewan) contains a sweet piano motif behind the tapings and whispering. **WKC LSM**



BEETHOVEN 200
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Profound Passion. Beethoven: 33 Variations on a Waltz by A. Diabelli, Op. 120
Anton Kuerti, piano
Concertmasters DVD 2017
Available from www.antonkuerti.com
Total Time: 83:11

Anton Kuerti was born in Vienna, grew up in the United States, and moved to Canada in 1965. He quickly became one of our foremost artists with a particular affinity for the music of Beethoven. In the 1970s he presented cycles of the complete Beethoven sonatas in New York and various Canadian cities and recorded them soon afterwards (Analekta FL2 4010). He also recorded all the Beethoven piano concertos with Andrew Davis and the Toronto Symphony (CBC 5246). But one of his greatest achievements was a recording of the *Diabelli Variations*, made in Brisbane, Australia in 2011. The recording has been issued in both CD and DVD formats, and with the DVD there is a penetrating analysis of the piece by Kuerti himself. Kuerti's Beethoven legacy is a treasure by any standard and easily merits inclusion in our year-long series *Classic Recordings*.

Anton Kuerti's Beethoven playing is distinguished by its remarkable combination of intellectual integrity and emotional power. And for him, the *Diabelli Variations* rank among Beethoven's most important utterances, and as such a daunting challenge for any pianist. In Kuerti's own words: "The *Diabelli Variations* are Beethoven's supreme contribution to the piano repertoire, his greatest and most extensive keyboard work, and the only piano piece that comes close to matching the incredible last string quartets both in time of composition, and to some extent, in style." Many great pianists have recorded this monumental work over the years; few have come close to matching Kuerti's achievement. **PR**

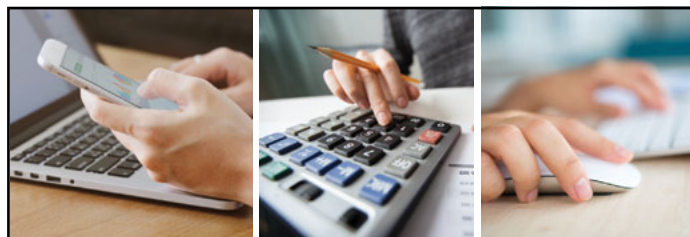
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As times change, *La Scena Musicale* too has evolved as a print publication, an electronic publication and a source of information on the cultural scene, not only in Montreal but across Canada through our online calendar. In an age when listeners are seeking new experiences, *La Scena Musicale* has made the decision to take our evolution one step further.

Some of you may have seen references to the *La Scena Musicale Discovery Box*. This is an initiative to promote the arts and classical music and make them more available to people who wish to explore and discover the richness of Montreal's cultural scene. In it we provide experience – the experience to discover something new. With the Discovery Box we hope to provide our subscribers and others with the opportunity not only to read about music and culture in Montreal, but to experience it in a variety of ways.

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Depuis sa création, *La Scena Musicale* a pour objectif de rendre la musique classique plus accessible. Nous avons choisi de passer par le médium écrit pour informer les lecteurs, ainsi que pour promouvoir et partager ce que nous apprenons sur les artisans de la musique dont le travail est si important pour tant de gens. Comme les temps changent, *La Scena Musicale* a également évolué pour devenir une publication à la fois imprimée et en ligne ainsi qu'une source d'information sur la scène culturelle, non seulement à Montréal, mais partout au Canada, grâce à notre calendrier. À une époque où le public est à la recherche de nouvelles expériences, *La Scena Musicale* a décidé de faire encore un pas de plus.

Certains d'entre vous ont peut-être déjà remarqué nos annonces du *Coffret Découverte La Scena Musicale*. Il s'agit d'une initiative visant à promouvoir les arts et la musique classique et à les rendre plus accessibles à ceux qui souhaitent explorer et découvrir la richesse de la scène culturelle montréalaise. Nous ajoutons donc l'expérience directe à nos méthodes de diffusion afin d'inciter à la découverte. Avec ce *Coffret*, nous espérons donner au public une occasion non seulement d'apprendre à connaître la musique et la culture montréalaises, mais aussi de l'explorer de différentes façons.

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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
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GREATER MONTREAL

Bon-Pasteur. Chapelle historique du Bon-Pasteur, 100 rue Sherbrooke Est, Montréal.
Bourgie. Salle Bourgie, Musée des beaux-arts de Montréal, 1339 Sherbrooke St W, Montréal.
Café d'Art vocal. Café d'Art Vocal, 1223 Rue Atateken, Montréal.
Collège Brébeuf. Collège Brébeuf, 3200, chemin de la Côte-Sainte-Catherine, Montréal.
Christ Church. Cathédrale Christ Church (Montréal), 635 rue Ste-Catherine Ouest, Montréal.
Cin. Beaubien. Cinéma Beaubien, 2396 rue Beaubien est, 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.
Cinquième S. Cinquième Salle, 175, rue Sainte-Catherine O, Montréal.
Ch. Bon-Secours. Chapelle Notre-Dame-du-Bon-Secours, 400 rue St-Paul Est, Montreal.
É. St-F-Boucherville. Église Sainte-Famille-de-Boucherville, 560 Boulevard Marie-Victorin, Boucherville, Montréal.
É. St. Joachim. Église St-Joachim - 2, rue Sainte-Anne, Pointe-Claire.
É. St-M-de-Duvernay. Église Saint-Maurice-de-Duvernay, 1961 Rue d'Ivry, Laval.
Esp. Go. Espace Go, 4890 boulevard Saint-Laurent, Montréal.
É. Visitation. Église de la Visitation, 1847 Boulevard Gouin Est, Montréal.
É. Très-Saint-Nom-de-Jésus. Église du Très-Saint-Nom-de-Jésus, 4215 rue Adam, Montreal.

Hector-Charland. Théâtre Hector-Charland, 225, boul. de L'Ange-gardien, L'Assomption.
Jeunesses Mus.. Salle Joseph-Rouleau - Jeunesses musicales du Canada, 305, avenue du Mont-Royal est, Montréal.
Le Gesù. Amphithéâtre — Le Gesù, 1200, rue de Bleury, Montréal.
Le Gesù (1202). Le Gesù - Espace Aline Letendre, 1202 rue Bleury, Montréal.
M. de la Cult. C-Léveillé. Maison de la culture Claude-Léveillé, 911, rue Jean-Talon Est, Montréal.
M. symph. Maison symphonique (Place des Arts), 1600 St-Urbain, Montréal.
Chinese Language School. Montreal Chinese Language School, 2021 Avenue Union, Suite 915, Montreal.
M. de la Cult. Pointe-aux-Trembles. Maison de la culture de Pointe-aux-Trembles, 14001 Notre-Dame Est, Pointe-aux-Trembles.
Mount. Ud Church. Mountainside United Church, 687 Avenue Roslyn, Westmount.

O. Peterson Hall. Oscar Peterson Concert Hall, 7141 Sherbrooke Street West, Montreal.
Pierre-Mercure. Salle Pierre-Mercure, Centre Pierre-Péladeau, 300, boulevard de Maisonneuve Est, Montréal.
Pollack. Pollack Hall, 555 Sherbrooke St W, Montreal.
Redpath. Salle Redpath Hall, McGill University, 3461 Rue McTavish, Montréal.
Salle C-Léveillé. Salle Claude-Léveillé de la Place des Arts, 175 Rue Sainte-Catherine O, Montréal.
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- S. Marie-Stéphane.** Salle Marie-Stéphane, Vincent D'Indy, 628 Chemin de la Côte Sainte-Catherine, Montréal.
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- St An & St Paul.** Church of St. Andrew & St. Paul, 3415 Redpath St, Montréal.
- St. John the Baptist.** The Church of Saint John the Baptist, 233, av. Sainte-Claire, Pointe-Claire.
- Th. Outremt.** Théâtre Outremont, 1248 avenue Bernard Ouest, Montréal.
- Th. Maisonneuve.** Théâtre Maisonneuve, 175, rue Sainte-Catherine O, Montréal.
- Victoria Hall.** Victoria Hall, 4626 rue Sherbrooke O., Westmount.
- Wil.-Pel. (PdA).** Salle Wilfrid-Pelletier, Place des Arts, 175, Ste-Catherine ouest, Montréal.
- Wilder.** Édifice Wilder, 1435 rue De Bleury, Montréal.

FEBRUARY

05 Wednesday

- 20h. *M. symph.* 52.89\$-151.77\$. **The Montreal Symphony Orchestra with Jan Lisiecki.** 514-842-2112.

06 Thursday

- 19h. *Chinese Language School.* \$12-25. **Chamber music evening: piano and violin.** 438-924-9160.
- 19h. *Esp. Go.* 28 \$ - 38 \$. **Show of UBU théâtre, based on texts by Marie-Claire Blais.** 514-845-4890.
- 19h30. *Wilder.* \$21-29. **Dance: Philippe Meunier & Ian Yaworski and Stacey Désilier.** 514-525-1500.
- 20h. *M. symph.* 52.89\$-120.73\$. **The Montreal Symphony Orchestra with Rudolf Buchbinder.** 514-842-2112.

07 Friday

- 10h. *Cin. Beaubien.* \$18-25. **Cinéma Beaubien presents Il Trovatore, Verdi's opera, on the big screen.**
- 10h30. *Pollack.* \$10-18. **Ensemble contemporaine de McGill: Cameron Chameleon & L'enfant d'éléphant.** 514-398-4547.
- 19h. *Esp. Go.* 28 \$ - 38 \$. **Show of UBU théâtre, based on texts by Marie-Claire Blais.** 514-845-4890.
- 19h30. *M. symph.* **The Metropolitan Orchestra performs Hétu and Mozart.** 514-842-2112.
- 19h30. *Bourgie.* 28.05\$-53.92\$. **Pianist Louis Lortie performs Beethoven.** 514-285-2000, option 4.
- 20h. *M. de la Cult. C-Léveillé.* Free. Music and poetry by **Jean-Marc Hébert.** 514-872-6131.

08 Saturday

- 12h. *Cin. Beaubien.* \$18-25. **Cinéma Beaubien presents Il Trovatore, Verdi's opera, on the big screen.**

- 14h. *Esp. Go.* 28 \$ - 38 \$. **Un spectacle de UBU théâtre, à partir des textes de Marie-Claire Blais.** 514-845-4890.
- 16h. *Christ Church.* Contribution volontaire. **Music of the Bells (Rachmaninoff & Liszt) | Joseph Kingma, Piano.** 438-929-9911.
- 19h. *Collège Brébeuf.* \$55-95. **Théâtre: ironical comedy around Valentine's Day.** 438-395-6656.
- 19h30. *S. Émile Legault.* **Orchestre de l'Agora.** 514-855-6110, poste 3.
- 19h30. *Café d'Art vocal.* \$12-25. **Chamber music evening: piano and violin.** 514-397-0068.
- 19h30. *Wil.-Pel. (PdA).* **Titanic Live at Place des arts.** 514-842-2112.
- 20h. *M. symph.* 52.89\$-151.77\$. **The Montreal Symphony Orchestra with Jan Lisiecki.** 514-842-2112.

09 Sunday

- 14h. *Wil.-Pel. (PdA).* **Titanic Live at Place des arts.** 514-842-2112.
- 14h. *Esp. Go.* 28 \$ - 38 \$. **Un spectacle de UBU théâtre, à partir des textes de Marie-Claire Blais.** 514-845-4890.
- 14h30. *M. symph.* 52.89\$-151.77\$. **The Montreal Symphony Orchestra performs Dvorak.** 514-842-2112.
- 14h30. *Bourgie.* 28.05\$-53.92\$. **Pianist Louis Lortie performs Beethoven.** 514-285-2000, option 1.
- 15h. *S. Pauline Julien.* 15\$-28\$. **Orchestre de l'Agora.** 514 626-1616.
- 16h. *Wilder.* \$21-29. **Dance: Philippe Meunier & Ian Yaworski and Stacey Désilier.** 514-525-1500.
- 16h30. *St John the Baptist.* **A Trombone & Organ Concert with Trombonist Jean-Mathieu Royer.** (438) 921 - 0920.

11 Tuesday

- 20h. *Cinquième S.* \$38-56. **José Navas meets Schubert.** 514-842-2112.

12 Wednesday

- 12h. *S. Adrienne-Milote.* Gratuit. **Generation2020: Workshops and Mini-Concerts.** 514-524-0173.

13 Thursday

- 19h. *Esp. Go.* 28 \$ - 38 \$. **Un spectacle de UBU théâtre, à partir des textes de Marie-Claire Blais.** 514-845-4890.
- 19h30. *Bourgie.* 19.35\$-36.53\$. **Violaine Cochard.** 514-285-2000, option 4.
- 20h. *Redpath.* Donations. **Allegra Chamber Music | Orpheus & Pan, works by Mozetich, Martinu & Roussel.** 514-935-3933.
- 20h. *Le Gesù.* \$18-35. **Concert with Sixtrum: six marimbas.** 514-861-4036.

14 Friday

- 19h. *Esp. Go.* 28 \$ - 38 \$. **Un spectacle de UBU théâtre, à partir des textes de Marie-Claire Blais.** 514-845-4890.

PREVIEWS CONCERTS

MONTRÉAL

by RENÉE BONVILLE

AUTOUR DE LA FLÛTE

The flute-driven early-music series programmed by Mika Putterman offers a house concert on Feb. 5 under the title Hygge (pronounced "hoo-ga"). "This Danish concept cannot be translated into one word but encompasses a feeling of cozy contentment and well-being through enjoying the simple things in life," the website explains. On March 31 the concept is Ivoire. Expect to hear an original 19th-century flute made entirely of ivory and a fortepiano at the Espace Knox at 6215 Godfrey Ave. www.autourdelafute.com



OSM

February at the OSM begins on Feb. 5 with a visit by the American conductor James Gaffigan (Mozart's Symphony No. 40) and the Canadian pianist Jan Lisiecki (Brahms's Piano Concerto No. 1). The five-minute appetizer is *Aqua* by the Canadian composer Vivian Fung. There is a repeat on Feb. 8. On Feb. 9 a one-off Sunday afternoon concert brings the Chinese woman conductor Xian Zhang to the podium for Dvořák's Symphony No. 9 ("From the New World") in a program also including Erich Wolfgang Korngold's Violin Concerto as played by the prizewinning Canadian Timothy Chooi.



Kent Nagano takes the stage on Feb. 18 and 20 in a program highlighted by the North American premiere of *Waves, Duo for Organ and Orchestra* by Pascal Dusapin, a noted French composer. OSM organist emeritus Olivier Latry is the soloist. Beethoven's Symphony No. 6 ("Pastoral") and the "Royal Hunt and Storm" from Berlioz's *Les Troyens* are the classic selections. If you find yourself in Toronto on the Feb. 19 you can hear this program in Roy Thomson Hall.





MATTHIAS PINTSCHER
CONDUCTOR & COMPOSER

From late February through much of March the OSM is guided by guest conductors while Nagano pursues operatic activities in Germany, where he serves as music director of the Staatsoper Hamburg. The German composer and conductor Matthias Pintscher visits on Feb. 26 and 27 in a program including Debussy's *La Mer* and *Prelude à l'après-midi d'un*

faune plus Mozart's Piano Concerto No. 20 with the old pro Emanuel Ax as soloist. A piece composed by Pintscher himself completes the program. On March 4 and 5, Valery Gergiev, one of the best-known conductors in the world, pays a visit with Bruckner's formidable Ninth Symphony. Hungarian violinist Kristóf Baráti plays Mendelssohn's Violin Concerto as a warmup.

Another significant visitor is the French conductor Lionel Bringuier, returning to the Maison symphonique in Ravel's *Valses nobles et sentimentales* and Florent Schmitt's *La tragédie de Salomé*.



LIONEL BRINGUIER

Shostakovich's powerful Violin Concerto No. 1 is also heard, with the excellent Leonidas Kavakos. These concerts take place March 14 and 15. Louis Langrée, the French-born music director of the Cincinnati Symphony, makes his OSM debut on March 17 (with two repeat concerts on

March 19). The substantial program comprises Brahms's Tragic Overture, Schoenberg's *Pelleas und Melisande* – not to be confused with the Debussy opera – as well as Liszt's Piano Concerto No. 2 as played by Marc-André Hamelin.



LORTIE LOUIS

To conclude the month on March 27 and 28, Nagano returns with an "Éclaté" event, combining music, movement, dance and, more surprisingly, clothing. Marie Saint-Pierre is the fashionable guest of honour, together with Maestro Kent Nagano. Bach's Brandenburg Concerto No. 3 starts the program – presumably "with the participation of models," as the program promises. Dress well! www.osm.ca

MOSTLY BEETHOVEN AT BOURGIE HALL

When it comes to Beethoven, Bourgie Hall has outdone all other venues in programming concerts of this composer's music. After having presented the complete string quartets, it moves on to the 32 piano sonatas. Stellar pianist Louis Lortie will be heard in seven recitals spread over the course of this year and the next. The series opens with dates on Feb. 7 and 9 and two more in April (3 and 6). Also on tap are recitals of Liszt's transcriptions for piano of the nine symphonies. The Chapelle musicale Reine-Élisabeth of Belgium co-produces this series with the following guests playing one symphony each: on Feb. 8, Djordje Radevski and Josquin Otal share a double bill performing the First and the Third respectively, likewise for Luigi Carroccia and Lorenzo Bovittuti on April 4, the former playing the Second, the latter the Sixth. The remaining transcriptions (4, 5, 7, 8 and 9) will be heard in the fall, at dates to be announced.



Orchestre Métropolitain : De Londres à Paris
Le vendredi 20 mars 2020 à Pointe-Claire à l'église Saint-Joachim

- ▶ 19h30. *Jeunesses Mus.* \$30. **Brahms' Liebeslieder Walzer and lieder by Haydn, Schubert and Schumann.** 514-544-9810.
- ▶ 19h30. *Bourgie.* 28.05\$ - 53.92\$. **Les Violons du Roy with Maurice Steger.** 514-285-2000, option 4.
- ▶ 20h. *M. de la Cult. C-Léveillé.* Free. **Vein Trio performs works by Ravel.** 514-872-6131.

15 Saturday

- ▶ 14h. *Esp. Go.* 28 \$ - 38 \$. **Un spectacle de UBU théâtre, à partir des textes de Marie-Claire Blais.** 514-845-4890.
- ▶ 14h30. *Bourgie.* 11.96\$-21.74\$. **Concert-conference presented by Guides de voyage Ulysse.** 514-285-2000, option 4.
- ▶ 16h. *Christ Church.* Contribution volontaire. **Post-Romantic Melodies | Elie Sawma & Boran Zaza, piano duet.** 438-929-9911.
- ▶ 20h. *Le Gesù.* \$18-35. **Concert with Bradyworks: Music in search of electric happiness.** 514-861-4036.

16 Sunday

- ▶ 14h. *Esp. Go.* 28 \$ - 38 \$. **Un spectacle de UBU théâtre, à partir des textes de Marie-Claire Blais.** 514-845-4890.
- ▶ 15h. *Victoria Hall.* \$10-60. **19th century Vienna with music by legendary composers Strauss Jr. and Lehar.** 514 487-5190.
- ▶ 16h. *St An & St Paul.* \$10-30. **I Medici di McGill: Mendelssohn's violin concerto with Qian Li.** 514-398-3603.

18 Tuesday

- ▶ 20h. *M. symph.* 155.22\$. **The Montreal Symphony Orchestra performs Beethoven.** 514-842-2112.

19 Wednesday

- ▶ 19h30. *Bourgie.* 11.96\$-21.74\$. **Projection of the film Ben Hur.** 514-285-2000, option 4.

20 Thursday

- ▶ 11h. *Bourgie.* 15\$-38\$. **I Musici performs Bach and Mendelssohn.** 514-790-1111.
- ▶ 12h10. *Salle C-Léveillé.* 17.45\$. **Emily & Sarah Oulousian.** 514-842-2112.
- ▶ 18h. *Bourgie.* 15\$-38\$. **I Musici performs Bach and Mendelssohn.** 514-790-1111.

- ▶ 20h. *M. de la Cult. C-Léveillé.* Free. **University of Montreal's Big Band performs jazz and music from South America.** 514-872-6131.

21 Friday

- ▶ 20h. *Bourgie.* 18.05\$-33.92\$. **Constantinople.** 514-285-2000, option 4.

22 Saturday

- ▶ 16h. *Christ Church.* Contribution volontaire. **Piano-Voice recital | Andréanne B. Paquin, Soprano & Micha Broekaert, Piano.** 438-929-9911.
- ▶ 19h30. *S. Marie-Stéphane.* \$20-25. **OperaAmore présente Mozart's Don Giovanni, in concert version .**

23 Sunday

- ▶ 14h. *Hector-Charland.* \$46. **Chamber Opera Rita ou Le mari battu from G. Donizetti and other Opera Excerpts.** 450-589-9198, #5.
- ▶ 14h30. *M. symph.* 52.89\$-120.73\$. **The Montreal Symphony Orchestra with Daniil Trifonov.** 514-842-2112.
- ▶ 15h30. *Pollack.* \$20-50. **LMC Concerts: Elias String Quartet.** 514-932-6796.

25 Tuesday

- ▶ 19h30. *Bourgie.* 22.40\$-42.62\$. **Marie-Josée Lord & Hugues Cloutier.** 514-285-2000, option 4.

26 Wednesday

- ▶ 19h30. *Bourgie.* 22.40\$ - 42.62\$. **Janina Fialkowska.** 514-285-2000, option 4.
- ▶ 20h. *Th. Maisonneuve.* \$30-71. **8 dancers accompanied by the Molinari Quartet.** 514-842-2112.
- ▶ 20h. *M. symph.* 52.89\$-151.77\$. **The Montreal Symphony Orchestra performs Debussy.** 514-842-2112.

27 Thursday

- ▶ 10h30. *M. symp.* 73.59\$-96.58\$. **The Montreal Symphony Orchestra performs Debussy.** 514-842-2112.
- ▶ 13h30. *M. de la Cult. C-Léveillé.* Free. **Piano recital by Charles Richard-Hamelin.** 514-872-6131.
- ▶ 19h. *Cin. Beaubien.* \$18-25. **Cinéma Beaubien presents Aida, Verdi's opera, on the big screen.**
- ▶ 19h30. *Wil.-Pel. (PdA).* 50.59\$-295.04\$. **Pianist Lundi performs Rachmaninoff.** 514-842-2112.
- ▶ 19h30. *Claude-Champagne.* 14\$-28\$. **Atelier d'opéra de l'Université de Montréal.** 514-343-6427.
- ▶ 20h. *M. symph.* 52.89\$-151.77\$. **The Montreal Symphony Orchestra performs Debussy.** 514-842-2112.

28 Friday

- ▶ 10h. *Cin. Beaubien*. \$18-25. **Cinéma Beaubien presents Aida, Verdi's opera, on the big screen.**
- ▶ 19h30. *M. symph.* 32.19\$-181.66\$. **The Metropolitan Orchestra performs Beethoven and Shostakovich.** 514-842-2112.
- ▶ 19h30. *Wil.-Pel. (PdA)*. 104.98\$ à 163.97 \$. **Orchestre FILMharmonique & Les Petits Chanteurs du Mont-Royal.** 514-842-2112.
- ▶ 19h30. *Bourgie*. 18.26\$-51.32\$. **Arion Orchestre baroque.** 514-355-1825.
- ▶ 19h30. *Claude-Champagne*. 14\$-28\$. **Atelier d'opéra de l'Université de Montréal.** 514-343-6427.
- ▶ 20h. *M. de la Cult. C.-Léveillé*. Free. **Concert by Radio Tango, dance and music.** 514-872-6131.

29 Saturday

- ▶ 12h. *Cin. Beaubien*. \$18-25. **Cinéma Beaubien presents Aida, Verdi's opera, on the big screen.**
- ▶ 16h. *Bourgie*. 18.26\$-51.32\$. **Arion Orchestre baroque.** 514-355-1825.
- ▶ 16h. *Christ Church*. Contribution volontaire. **The Cobalt String Quartet in Concert | Vivaldi, Bach, Haydn & Beethoven.** 438-929-9911.
- ▶ 19h30. *Wil.-Pel. (PdA)*. 104.98\$ à 163.97 \$. **Orchestre FILMharmonique & Les Petits Chanteurs du Mont-Royal.** 514-842-2112.
- ▶ 19h30. *Claude-Champagne*. 14\$-28\$. **Atelier d'opéra de l'Université de Montréal.** 514-343-6427.
- ▶ 19h30. *É. St. Joachim*. \$15-25. **The Sinfonia de l'Ouest présente works by Stewart Grant, Schubert and Beethoven.** 514-426-5947.
- ▶ 20h. *Ch. Bon-Secours*. \$15-35. **Flûte Alors! presents Eolo e Orfeo with Les Voix Humaines.** 514-402-2363.
- ▶ 20h. *M. symph.* 64.39\$. **Orchestre symphonique de Montréal.** 514-842-2112.

MARCH

01 Sunday

- ▶ 14h. *Wil.-Pel. (PdA)*. 69.95\$-153.95\$. **Orchestre FILMharmonique & Les Petits Chanteurs du Mont-Royal.** 514-842-2112.
- ▶ 14h. *Bourgie*. 18.26\$-51.32\$. **Arion Orchestre baroque.** 514-355-1825.
- ▶ 15h. *Conservatoire Mtl. Société d'art vocal de Montréal.* 514-397-0068.

04 Wednesday

- ▶ 19h30. *Bourgie*. 19.57\$ - 34.79\$. **Trio Fibonacci.** 514-285-2000, option 4.

▶ 20h. *M. symph.* 52.89\$-151.77\$. **The Montreal Symphony Orchestra performs Mendelssohn and Bruckner.** 514-842-2112.

05 Thursday

- ▶ 11h. *Bourgie*. 15\$-38\$. **I Musici with Louis-Philippe Marsolais.** 514-790-1111.
- ▶ 18h. *Bourgie*. 15\$-38\$. **I Musici with Louis-Philippe Marsolais.** 514-790-1111.
- ▶ 19h. *Cin. Beaubien*. \$18-25. **Cinéma Beaubien presents La Bohème, Puccini's opera, on the big screen.**
- ▶ 19h30. *Wilder*. \$21-29. **Dance: Jane-Alison McKinney and Geneviève Smith-Courtois.** 514-525-1500.
- ▶ 20h. *M. symph.* 52.89\$-140.27\$. **The Montreal Symphony Orchestra performs Mendelssohn and Bruckner.** 514-842-2112.

06 Friday

- ▶ 10h. *Cin. Beaubien*. \$18-25. **Cinéma Beaubien presents La Bohème, Puccini's opera, on the big screen.**
- ▶ 19h30. *Bourgie*. 19.35\$ - 36.53\$. **Jerez le Cam Quartet.** 514-285-2000, option 4.
- ▶ 19h30. *Wil.-Pel. (PdA)*. \$49-109. **Casino Royal, the James Bond movie in concert.** 514-842-2112.

07 Saturday

- ▶ 12h. *Cin. Beaubien*. \$18-25. **Cinéma Beaubien presents La Bohème, Puccini's opera, on the big screen.**
- ▶ 15h. *É. St-M-de-Duverney*. \$15-62. **Original works and varied arrangements for three and four cellos by Popper, Grützmacher, Offenbach, Bazelaire and Glière.** 450-978-3666.
- ▶ 16h. *Christ Church*. Contribution volontaire. **Cello-Piano Recital | Noémie Raymond-Friset, Cello & Micha Broekaert, Piano.** 438-929-9911.
- ▶ 19h30. *É. Très-St-Nom-de-Jésus*. \$10-40. **Works for double choir and two organs by Bach, Rheinberger, Widor, Vierne.** 514-483-6922.
- ▶ 19h30. *Wil.-Pel. (PdA)*. \$60-175. **Distant Worlds: music from Final Fantasy games.** 514-842-2112.
- ▶ 19h30. *M. symph.* 38.74\$. **Rite of Spring, Igor Stravinski & Carmina Burana, Carl Orff.** 514-842-2112.
- ▶ 19h30. *É. Très-St-Nom-de-Jésus*. \$15-37. **The Aramusique presents Tangos and Milongas rhythms.** 450-582-6714.
- ▶ 19h30. *Claude-Champagne*. \$12-30. **OJM: Works by Beethoven, Chopin and Stravinsky.** 514-645-0311.

Nestled between those solo recitals are three chamber trio performances, all scheduled in March. On three consecutive nights (13,14,15), the Grimard-Gastinel-Cassard Trio from France shares the spotlight with its Canadian counterpart Strauss-McNabney-Haimovitz. Each group will play on its own, then mix and match for one piece (a string quintet) and another for quartet and piano.

For lovers of French music, mark March 27 on your calendars, because last year's OSM Competition Grand Prize winner, cellist Bryan Cheng, will devote his concert to that repertoire, with his sister Silvie sitting at the piano. www.sallebourgje.ca

FORESTARE BAROQUE

Numbering twelve strong, with one double bassist added, the Forestare Guitar Ensemble breathes new life into works of the Baroque era. By turns whimsical, their presentations focus on the life and times of its most emblematic composers (Vivaldi, Bach, Lully), all viewed from a contemporary lens. Credits go to Alexandre Éthier and Sylvain Massé for scriptwriting, with Dave Pilon and David Ratelle arranging the music. A Conseil des arts de Montréal *en tournée* presentation, in performance on Feb. 16., 3 p.m., at Église de la Visitation.

www.accessculture.com



GUITARES FORESTARE

VIOLONS DU ROY IN FOUR VARIATIONS

For its first variation, Les Violons du Roy cooks up a feast on Valentine's Day. Entitled *Un banquet baroque avec Maurice Steger*, the performance will showcase the formidable talents of this flamboyant flutist and conductor. For the second variation on the evening of Feb. 23 (*Cantates de Bach, un regard vers nous*), Jonathan Cohen is in charge of the proceedings. Countertenor Alex Potter, tenor Nick Pritchard and baritone Tyler Duncan are also billed on this concert held under the auspices of Arte Musica for its cycle of Bach Cantata performances. Also on Feb 23, but at 2:30 p.m., the third variation will wed poetry to music. *Comme résonne la vie, dans le regard d'Hélène Dorion* will allow the woman poet to read from a work of her own where "life resonates," as per its title, all to the sounds of Gesualdo, Bertrand, Schubert, Pärt and Janáček. The final variation, for its part, will not be performed at the Bourgje Hall like the previous ones, but at the Maison symphonique. Bernard Labadie will be at the rostrum for a performance of Requiems by Fauré and Duruflé (Apr. 4 at 7:30 p.m.). Soloists that evening will be Lydia Teuscher, soprano; Julie Boulianne, mezzo-soprano; and Jean-François La-pointe, baritone; with the choir La Chapelle de Québec in tow.

www.violonsduroy.com



ELIAS STRING QUARTET



PAVEL HAAS QUARTET

LMMC PRESENTS ELIAS STRING QUARTET AND PAVEL HAAS QUARTET

Founded in 1998 at the Royal Northern College of Music in Manchester, England, the *Elias* String Quartet borrowed its name from Mendelssohn's oratorio *Elijah*. Since its inception, this second-place award winner at the International String Competition in London has played the most hallowed halls in the world. In 2015, it completed its "Beethoven Project" at Wigmore Hall with a flourish by performing the complete quartets.

Pollack Hall, Feb. 23, 3:30 p.m. The Pavel Haas Quartet, for its part, has established itself as one of the most brilliant chamber music ensembles in our midst. Founded in 2002, this winner of the Prague Spring event and the 2005 Premio Paolo Borciani Competition in Italy has been lauded by the international press for its prize-winning recordings. Its name pays tribute to a Czech composer who died in 1944 at age 45. Pianist Boris Giltburg joins the strings in a performance of a Dvořák quintet. Pollack Hall, March 15, 3:30 p.m. www.lmmc.ca



HAN-NA CHANG
PHOTO: WARNERCLASSICS

OM INVITES HAN-NA CHANG AND BENJAMIN BEILMAN

Orchestre Métropolitain performs Shostakovich's *Symphony No. 10* on Feb. 28 under the baton of the amazing cellist turned conductor Han-Na Chang. Just as stunning, violinist Benjamin Beilman makes a long-awaited return appearance with the OM as soloist. Since earning top honours at the CMIM in 2010, this go-getter's career is still blossoming. He will perform Beethoven's *Violin Concerto* on two occasions during his stay, the first in LaSalle on Feb. 26., the second two days later at the Maison symphonique, with a 7:30 p.m. start for both shows.

De Londres à Paris is the title of a concert directed by Jane Glover. Guest soloist Louis-Philippe Marsolais will be on hand to perform Mozart's *Horn Concerto No. 1*, followed by the premiere of a work commissioned from one of the orchestra's own horn players, Simon Bourget. Rounding off the evening are the *Symphony No. 85* by Haydn and *No. 31* by Mozart. In concert on March 17, 18 and 20 in three city boroughs and at the Maison symphonique the following day at 7:30 p.m. www.orchestremetropolitain.com

ATELIER D'OPÉRA DE L'UNIVERSITÉ DE MONTRÉAL DOES OFFENBACH

Robin Wheeler conducts performances of Jacques Offenbach's *La Vie parisienne* in collaboration with the Atelier d'Opéra de l'Université de Montréal and its head Jean-François Rivest. In the latter's own words: "At the peak of his glory, Offenbach brings out all of the heavy artillery here in his merciless lampooning of Parisian society. What with its cast of dubious characters, lushes and high-society poseurs singing along merrily in duos, trios, septets and all at the same time, how can one not be amused by their spectacles?" Credit goes to Alain Gauthier for the stage production. Were it not for the operettas of that era and how they evolved, today's musicals may well never have materialized. Salle Claude-Champagne, Feb. 27-29. musique.umontreal.ca

OPERA MCGILL STAGES ACIS AND GALATEA

To close off its season, Opera McGill under the direction of Hank Knox join forces with the McGill Baroque Orchestra and Cappella Antica to perform Handel's *Acis et Galatea*. Produced for stage by Patrick Hansen, this opera recounts the story of Acis, a sheep herder enamoured of the nymph Galatea, but violently opposed by the jealous cyclops Polyphemus. A pre-performance talk on this work will take place an hour beforehand. Pollack Hall, Feb. 27-29. www.mcgill.ca/music

08 Sunday

- ▶ 15h. *O. Peterson Hall*. \$10-60. **Afternoon of jazz standards and Broadway favourites including music by Weill, Legrand, Gershwin and Sondheim.** 514 487-5190.
- ▶ 15h30. *Pierre-Mercure*. 24.12\$-63.49\$. **Pro Musica with pianist Bertrand Chamayou.** 514-987-4691.
- ▶ 16h. *Wilder*. \$21-29. **Dance: Jane-Alison McKinney and Geneviève Smith-Courtois.** 514-525-1500.
- ▶ 16h30. St. John the Baptist. **A Cello & Organ Concert with Cellist Dominique Beauséjour-Ostiguy.** 438-921-0920.

10 Tuesday

- ▶ 08h. *Th. Maisonneuve*. \$37-89. **A world leader in contemporary dance.** 514-842-2112.
- ▶ 19h. *M. symph.* **Charlie Chaplin : The Gold Rush.** 514-842-2112.
- ▶ 19h30. *Bourgie*. 18.05\$-33.92\$. **NEF.** 514-285-2000, option 4.

11 Wednesday

- ▶ 19h30. *Bourgie*. 22.40\$-42.62\$. **Pianist Christian Blackshaw performs Mozart.** 514-285-2000, option 4.
- ▶ 20h. *M. de la Cult. C-Léveillé*. **Free. Concert inspired by Persian music.** 514-872-6131.

12 Thursday

- ▶ 13h30. *M. de la Cult. C-Léveillé*. **Free. Songs by Samuel Barber, Georges Bizet, Enrique Granados and Calixa Lavallée.** 514-872-6131.
- ▶ 19h30. *Bourgie*. 22.40\$-42.62\$. **Pianist Christian Blackshaw performs Mozart.** 514-285-2000, option 4.

13 Friday

- ▶ 18h30. *Bourgie*. 22.40\$-42.62\$. **Trio Grimal Gastinel Cassard-Trio Strauss McNabney Haimovitz.** 514-285-2000, option 4.

14 Saturday

- ▶ 16h. *Christ Church*. Contribution volontaire. **Ravel & Fauré | Daniel Dastoor, Violin and Chris Soong, Piano.** 438-929-9911.
- ▶ 20h. *Bourgie*. 22.40\$-42.62\$. **Trio Grimal Gastinel Cassard-Trio Strauss McNabney Haimovitz.** 514-285-2000, option 4.
- ▶ 20h. *M. symph.* 52.89\$-151.77\$. **The Montreal Symphony Orchestra with Leonidas Kavakos.** 514-842-2112.

15 Sunday

- ▶ 14h30. *Bourgie*. 22.40\$-42.62\$. **Trio Grimal Gastinel Cassard-Trio Strauss McNabney Haimovitz.** 514-285-2000, option 4.
- ▶ 14h30. *M. symph.* 52.89\$-151.77\$. **The Montreal Symphony Orchestra with Leonidas Kavakos.** 514-842-2112.

- ▶ 15h30. *Pollack*. \$20-50. **LMMC Concerts: Pavel Haas Quartet with Boris Giltburg, piano.** 514-932-6796.

17 Tuesday

- ▶ 08h. *Cinquième S.* \$31-44. **An intimate and moving duet by Anne Plamondon and James Gregg.** 514-842-2112.
- ▶ 19h30. *Bourgie*. 15\$-62\$. **I Musici performs Prokofiev and Beethoven.** 514-790-1111.
- ▶ 20h. *M. symph.* 52.89\$-151.77\$. **The Montreal Symphony Orchestra with pianist Marc-André Hamelin.** 514-842-2112.

19 Thursday

- ▶ 12h10. *Salle C-Léveillé*. 17.45\$. **Atelier lyrique de l'Opéra de Montréal.** 514-842-2112.
- ▶ 19h30. *Bourgie*. 22.40\$-42.62\$. **Andrew Wan and Charles Richard-Hamelin perform Beethoven.** 514-285-2000, option 4.
- ▶ 19h30. *Wilder*. \$21-29. **Dance with Sébastien Provencher et Mathieu Leroux.** 514-525-1500.
- ▶ 19h30. *Esp. Go.* 48\$. **Atelier lyrique de l'Opéra de Montréal.** 514-842-2112.
- ▶ 20h. *M. symph.* 52.89\$-146.02\$. **The Montreal Symphony Orchestra with pianist Marc-André Hamelin.** 514-842-2112.

20 Friday

- ▶ 19h30. *Bourgie*. 28.05\$-53.92\$. **Les Violons du Roy.** 514-285-2000, option 4.
- ▶ 19h30. *É. St-F-Boucherville*. \$15-55. **Bach's Saint-John Passion.**
- ▶ 20h. *M. symph.* 52.89\$-120.73\$. **Gerald Finley & Jean-Yves Thibaudet.** 514-842-2112.

21 Saturday

- ▶ 16h. *Christ Church*. Contribution volontaire. **Music of the Spheres | Naama Neuman & Nadia Sparrow, flutes; Julie Choi, piano.** 438-929-9911.
- ▶ 19h30. *M. symph.* 32.19\$-181.66\$. **Orchestre métropolitain.** 514-842-2112.
- ▶ 19h30. *Conservatoire Mtl.* \$20-27. **Gluck's reform opera masterpiece in concert with piano and narration.** 514-873-4031.
- ▶ 20h. *Bourgie*. 15.00\$ - 27.83\$. **Ensemble Ástan.** 514-285-2000, option 4.

22 Sunday

- ▶ 15h. *É. Visitation*. **Free. Music for string quartet.** 514-872-8749.
- ▶ 15h. *M. symph.* 48.29\$. **The Metropolitan Orchestra performs Stravinsky.** 514-842-2112.
- ▶ 16h. *Wilder*. \$21-29. **Dance with Sébastien Provencher et Mathieu Leroux.** 514-525-1500.

25 Wednesday

- ▶ 19h30. *Bourgie*. 19.35\$ - 36.53\$. **Louise Bessette.** 514-285-2000, option 4.

► 19h30. *S. André Mathieu*. \$17-27. **Brahms' Academic Overture, Aïrat Ichmouratov's new Concerto, and Enigma Variations.** 450-978-3666.

26 Thursday

► 13h30. *M. de la Cult. C-Léveillé*. Free. **Compositions by Isabella Leonarda, Barbara Strozzi, Princesse Anna Amalie de Prusse and Antonio Vivaldi.** 514-872-6131.
 ► 19h30. *Wilder*. \$21-29. **Dance with Hanna Sybille Müller, among others.** 514-525-1500.
 ► 20h. *M. de la Culture Pointe-aux-Trembles*. **Orchestre de l'Agora.** 514-872-2240.

27 Friday

► 18h30. *Bourgie*. 19.57\$ - 46.97\$. **Cheng² Duo** 514-285-2000, option 4.
 ► 19h30. *Conservatoire Mtl.* 8\$-20\$. **Molinari Quartet.** 514-873-4031, poste 313.
 ► 20h. *M. de la Cult. C-Léveillé*. Free. **Compositions with Baroque and Scandinavian influences.** 514-872-6131.
 ► 21h. *M. symph.* 52.89\$-151.77\$. **Orchestre symphonique de Montréal.** 514-842-2112.

28 Saturday

► 19h30. *Mount. Ud Church*. \$20 - \$25. **Two Major choral works by Mozart with soloists and orchestra.** 438-384-9217.
 ► 20h. *M. symph.* 52.89\$-151.77\$. **Orchestre symphonique de Montréal.** 514-842-2112.

29 Sunday

► 14h. *Hector-Charland*. \$46. **Ouverture, Concerto for cello No. 2, Symphonie No. 104 de Haydn.** 450-589-9198, #5.
 ► 14h30. *Bourgie*. 22.40\$-42.62\$. **Bande Montréal Baroque.** 514-285-2000, option 4.
 ► 15h. *Bon-Pasteur*. **Orchestre de l'Agora.** 514-872-5338.
 ► 15h. *Le Gesù*. \$15-25. **Te Deum laudamus with the Chorale du Gesù and organist François Zeitouni.** 514-351-3541.
 ► 15h. *É. St-F-Boucherville*. \$20-25. **Two Major choral works by Mozart with soloists and orchestra.** 438-384-9217.
 ► 16h. *Wilder*. \$21-29. **Dance with Hanna Sybille Müller, among others.** 514-525-1500.

31 Tuesday

► 19h30. *Bourgie*. 22.40\$-42.62\$. **Michèle Losier, mezzo-soprano-Olivier Godin, piano.** 514-285-2000, option 4.
 ► 20h. *Le Gesù (1202)*. \$18-35. **Le Vivier: Concert "Ambiances" with Architek Percussion.** 514-861-4036.

APRIL

01 Wednesday

► 19h30. *Bourgie*. 22.40\$-42.62\$. **Repertoire by Brahms and Mendelssohn.** 514-285-2000, option 4.
 ► 20h. *Th. Maisonneuve*. \$30-71. **Dance, theatre and technology form a contemporary choreographic narrative.** 514-842-2112.
 ► 20h. *M. symph.* 52.89\$-151.77\$. **The Montreal Symphony Orchestra with violinist Augustin Hadelich.** 514-842-2112.
 ► 20h. *Th. Outremt*. \$25-32. **Theatre. "Nordicité". Nomadic artist reveals her encounter with the North.** 514 495-9944, ext. #1.

02 Thursday

► 18h. *Wilder*. \$15. **Dance with Sarah Wendt and Pascal Du-faux.** 514-525-1500.
 ► 20h. *Th. Maisonneuve*. \$30-71. **Dance, theatre and technology form a contemporary choreographic narrative.** 514-842-2112.
 ► 20h. *M. symph.* 52.89\$-151.77\$. **The Montreal Symphony Orchestra with violinist Augustin Hadelich.** 514-842-2112.

03 Friday

► 19h30. *Bourgie*. 28.05\$ - 53.92\$. **Louis Lortie performs Beethoven.** 514-285-2000, option 4.
 ► 19h30. *Wil.-Pel. (PdA)*. \$49-121. **Harry Potter and the Deathly Hallows (part 1) in concert.** 5154-842-2112.
 ► 19h30. *M. symph.* 38.70\$-122.25\$. **Vivaldi's The Four Seasons.** 514-842-2112.
 ► 20h. *Le Gesù*. \$15-25. **Voi(Rex): concert with Ensemble Paramirabo.**

04 Saturday

► 13h. *Wilder*. \$15. **Dance with Sarah Wendt and Pascal Du-faux.** 514-525-1500.
 ► 14h30. *Bourgie*. 9.79\$ - 17.40\$. **Beethoven's Symphonies transcribed by Liszt for the piano.** 514-285-2000, option 4.
 ► 18h. *Bon-Pasteur*. \$30-40. **Musica Camerata: Works by Mahler, Chopin and Richard Strauss.** 514-489-8713.
 ► 19h30. *M. symph.* 65.10\$-93\$. **Les Violons du Roy perform Fauré and Durufié's Requiems.** 514-842-2112.
 ► 19h30. *Claude-Champagne*. 14\$. **Orchestre de l'Université de Montréal.** 514-343-6427.

05 Sunday

► 14h30. *Bourgie*. 28.05\$ - 53.92\$. **Louis Lortie performs Beethoven.** 514-285-2000, option 4.
 ► 15h. *M. de la Cult. C-Léveillé*. Free. **Tres Hermanicas perform Spanish, Jewish as well as Turkish songs.** 514-872-6131.

15TH FESTIVAL DE CASTELIERS

The Festival de Casteliers is celebrating its 15th birthday from March 4 to 8. Come and enjoy this acclaimed international gathering dedicated to the art of the marionette. This anniversary edition will include prestigious companies from China, Finland, Belgium, Greece, France, the United Kingdom, Mexico as well as puppeteers from British Columbia and Quebec. Plenty of fun for everyone! www.casteliers.ca

NYCKELHARPA AND TRADITIONAL SWEDISH MUSIC AT BOURGIE HALL MARCH 10, PRESENTED BY LA NEF

La Nef originates, produces and presents concerts, multidisciplinary and multimedia shows, physical and digital albums, musical tales and audio books. Its activities are aimed at audiences of all ages.

The next concert will take place at Bourgie Hall on Tuesday, March 10 at 7:30 p.m. Under direction of Alex Kehler (nyckelharpa, violin) and Sylvain Bergeron (archlute, baroque guitar), it will feature the Swedish nyckelharpa and explore the common traits of traditional Irish and Swedish music and Baroque music. Original arrangements are featured from the compositions of Turlough O'Carolan (1670-1738) and from traditional Swedish music. For a change of winter scenery, this is an invigorating escape, beneficial to body and mind. www.la-nef.com

BEETHOVEN AND THE QUATUOR SAGUENAY

Having committed all of the Beethoven string quartets to disc, the highly respected Quatuor Saguenay and its members, violinists Marie Bégin and Nathalie Camus, violist Luc Beauchemin and cellist David Ellis, will be reprising two of their magnificent performances: Opus 18 No. 1 (the first of the 16 published by the composer) and Opus 59 No. 1. Église de la Visitation, March 22, 3 p.m. www.accesculture.com

ARION EMERGES INTO THE LIGHT OF BACH

Guest conductor Hank Knox has been entrusted the task of revealing the magic of Bach's wondrous music to lead us out of the darkness into the light and thus see all of the beauty of life, even projected through the prism of death. The angelic voice of Catalan soprano Núria Rial will lend her artistry to the cause in the company of Arion Baroque Orchestra's guiding spirit, flutist Claire Guimond. Complementing the vocal part of the evening are two orchestral suites. Bourgie Hall, March 28, 29 and Apr. 1 www.arionbaroque.com

A ROMANTIC EVENING AT THE OUM

In the flurry of Beethoven concerts, the Orchestre de l'Université de Montréal joins the fray with its own special presentation. Conductor Jean-François Rivest pairs the Symphony No. 3 ("Eroica") with three works by Richard Strauss, among these the *Metamorphosen*. Written in the wake of the 1944 bombing of the Munich opera house, this opus echoes the despair of the aging octogenarian for an institution he regarded to be "his opera." One of its six main themes alludes quite clearly to the funeral march heard in the Eroica, with an "In Memoriam" provided as endquote in the score. Salle Claude-Champagne, April 4, 7:30 p.m. musique.umontreal.ca

MUSICA CAMERATA MONTRÉAL

The long-running chamber society presents a characteristically compelling program of semi-rarities on April 4 at the Chapelle historique du Bon Pasteur, 100 Sherbrooke St. E. The 90-minute concert, starting a 6 p.m., brings together Mahler's Piano Quartet in A minor (in one movement), Chopin's Sonata for Cello

and Piano and Richard Strauss's Piano Quartet. Quite a bit of work for the pianist Berta Rosenohl! www.cameratamontreal.com



HANSEL-GRETTEL
PHOTO COC

OPERA

More than a month after Christmas, the **Canadian Opera Company** unveils a new production of Engelbert Humperdinck's Wagnerian family classic *Hansel and Gretel* (to use the English version of the title). Directed by Joel Ivany, the show will include digital storytelling and local Toronto elements. The German words are retained. Johannes

Debus conducts, Feb. 6–21. www.coc.ca

BAROQUE

Tafelmusik Baroque Orchestra is true to its name Feb. 6–9 as Vittorio Ghielmi, a visiting Italian viola da gamba virtuoso, leads

THE INDIGO PROJECT
PHOTO TAFELMUSIK

music by Rameau, Marais, Lully and other French composers, plus a work by himself. From Feb. 27 to March 1st the group puts on one of its thematic shows, *The Indigo Project*, with music director Elisa Citterio in charge of a program of classical and popular music, including sounds from India (where indigo dye was cultivated). Tafelmusik gets serious

on March 26 with the first of four performances of Bach's *St. John Passion* in Koerner Hall. Other events are in Trinity-St. Paul's. www.tafelmusik.org

SYMPHONY

The first presentation by the **Toronto Symphony Orchestra** in Roy Thomson Hall in February is of another band, the **National Arts Centre Orchestra**, under **Alexander Shelley**. The principal item in this program of Feb. 5 is Debussy's *La Mer*; American celeb Joshua Bell plays Mendelssohn's Violin Concerto. The Montreal Symphony Orchestra under **Kent Nagano** visits under the auspices of the TSO on Feb. 19 with Pascal

JOSHUA BELL
PHOTO CHRIS LEE

Dusapin's Duo for Organ and Orchestra (Olivier Latry, soloist), Beethoven's Symphony No. 6 ("Pastoral") and the "Royal Hunt and Storm" from Berlioz's *Les Troyens*. Of note from the TSO itself is Bruckner's Seventh Symphony under the veteran Donald Runnicles on Feb. 20 and 22. There is some standard repertoire Feb. 14–16 from conductor Elim Chan (Rimsky-Korsakov's *Scheherazade* with violinist Jonathan Crow) and pianist Steven Hough (Rachmaninoff's Piano Concerto No. 2);

there is more March 13–15 from conductor Jader Bignamini (Mussorgsky's *Pictures at an Exhibition* in the Ravel orchestration) and pianist Sergei Babayan (Tchaikovsky's Piano Concerto No. 1). Light tastes are serviced by live accompaniment of the film *Singin' in the Rain* (two performances on Feb. 8) and *Music of John Williams* (March 3–5). Keep your head up in early February as the orchestra announces its 2020–21 season, the first under music director Gustavo Gimeno. www.tso.ca

RECITAL AND CHAMBER

Chamber enthusiasts should note the offerings of **Music Toronto** in the Jane Mallett Theatre. These are pianist Francesco Piemontesi (Feb. 18; Bach, Debussy, Liszt), Schumann Quartet (Feb. 27; named after the three Schumann brothers, not the composer), pianist André Laplante (March 10; Mozart, Beethoven, Hétu, Liszt); Pavel Haas Quartet (March 19; Martinů, Bartók, Beethoven) and pianist Benjamin Grosvenor (March 31, Rameau, Beethoven, Schumann, Gounod/Liszt). www.music-toronto.com

FRANCESCO PIEMONTESE
PHOTO MARCO BORGAREVE

►15h30. *Pollack*. \$20-50. **LMC Concerts: Pavel Kolesnikov, piano**. 514-932-6796.



ACC. Aurora Cultural Centre, 22 Church St., Aurora.

FMT. Flato Markham Theatre, 171 Town Centre Blvd., Markham.

Four seasons. Four seasons Centre for the Performing Arts, 145 Queen St W, Toronto.

George W. Hall. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge Street, North York

HH. Hammerson Hall, 4141 Living Arts Dr, Mississauga.

Jane Mallett. Jane Mallett Theatre, 27 Front St. E., Toronto.

JLH. Jeanne Lamont Hall, 427 Bloor Street West, Toronto.

Koerner. Koerner Hall, 273 Bloor Street West, Toronto.

RBA. Richard Bradshaw Amphitheatre, 145 Queen St W, Toronto.

Roy Thom. Hall. Roy Thomson Hall, 60 Simcoe Street, Toronto.

SASC. Salvation Army Scarborough Citadel, 2021 Lawrence Avenue East, Scarborough.

St. Paul L'Amoreaux. St. Paul's L'Amoreaux Anglican Church, 3345 Finch Avenue, Toronto.

TRB. The Rose Brampton, 1 Theatre Ln, Brampton.

TT. Temerty Theatre, 273 Bloor Street West, Toronto.

FEBRUARY

04 12h. *RBA. Canadian Opera Company*. 416-306-2330.

04 19h30. *Four seasons*. 35\$-225\$. **The Barber of Seville by Rossini**. 416-363-8231.

05 17h30. *RBA. Canadian Opera Company*. 416-306-2330.

06 12h. *RBA. Canadian Opera Company*. 416-306-2330.

06 19h30. *Four seasons*. 35\$-350. **The COC presents Hansel & Gretel**. 416-363-8231.

06 20h. *JLH*. 20\$-99\$. **Tafelmusik with Vittorio Ghielmi**. 416-964-6337.

06 20h. *Roy Thom. Hall*. 55\$-158\$. **The NAC Orchestra with violinist Joshua Bell**. 416-598-3375.

07 20h. *JLH*. 20\$-99\$. **Tafelmusik with Vittorio Ghielmi**. 416-964-6337.

08 20h. *HH*. 25\$-100. **Mississauga Symphony Orchestra**. 905-615-4405.

08 20h. *JLH*. 20\$-99\$. **Tafelmusik with Vittorio Ghielmi**. 416-964-6337.

08 20h. *St. Paul L'Amoreaux*. \$10-35. **Scarborough Philharmonic Orchestra: Beethoven's Septet and more**.

08 20h. *FMT*. \$15-40. **Kindred Spirits Orchestra: Works by Bruch, Bartok and Rachmaninoff**. 905-305-7469.

09 15h30. *JLH*. 20\$-99\$. **Tafelmusik with Vittorio Ghielmi**. 416-964-6337.

11 12h. *RBA. Canadian Opera Company*. 416-306-2330.

12 17h30. *RBA. Canadian Opera Company*. 416-306-2330.

14 19h30. *RTH*. 41\$-134\$. **The Toronto Symphony Orchestra performs Scheherazade**. 416-598-3375.

14 20h. *Koerner*. 25\$-60\$. **Johannes Debus conducts the Royal Conservatory Orchestra**. 416-408-2824.

15 20h. *RTH*. 41\$-134\$. **The Toronto Symphony Orchestra performs Scheherazade**. 416-598-3375.

16 14h30. *Jane Mallett*. 21.75\$-56.25\$. **VOICEBOX: Opera in Concert**. 416-922-2147.

16 15h. *RTH*. 41\$-134\$. **The Toronto Symphony Orchestra performs Scheherazade**. 416-598-3375.

18 12h. *RBA. Canadian Opera Company*. 416-306-2330.

18 20h. *Jane Mallett*. \$10-52. **Pianist Francesco Piemontesi plays Bach, Debussy and Liszt**. 416-366-7723.

19 12h. *RBA. Canadian Opera Company*. 416-306-2330.

19 20h. *Roy Thom. Hall*. 41\$-154\$. **The Toronto Symphony Orchestra performs with the OSM**. 416-598-3375.

20 12h. *RBA. Canadian Opera Company*. 416-306-2330.

20 20h. *Roy Thom. Hall*. 41\$-154\$. **The Toronto Symphony Orchestra performs Wagner and Bruckner**. 416-598-3375.

21 19h30. *ACC*. \$35. **Concert with Janina Fialkowska, piano**. 905-713-1818.

21 20h. *Koerner*. Daniil Trifonov, piano. 416-408-2824.

22 20h. *Roy Thom. Hall*. 41\$-154\$. **The Toronto Symphony Orchestra performs Wagner and Bruckner**. 416-598-3375.

23 15h. *Koerner*. 40\$-95\$. **Takács Quartet**. 416-408-2824.

25 12h. *RBA. Canadian Opera Company*. 416-306-2330.

25 20h. *Koerner*. 55\$. **Murray Perahia**. 416-408-2824.

26 17h30. *RBA. Canadian Opera Company*. 416-306-2330.

27 20h. *Jane Mallett*. \$10-52. **Music Toronto: Works by Haydn, Shostakovich and Smetana**. 416-366-7723.

27 20h. *JLH*. 20\$-109\$. **Tafelmusik perform Corelli and Lully**. 416-964-6337.

27 20h. *BPAC*. 64.50\$-69.50\$. **New Orleans Jazz Orchestra**. 905-681-6000.

28 20h. *JLH*. 20\$-109\$. **Tafelmusik perform Corelli and Lully**. 416-964-6337.

29 20h. J.L.H. 20\$-109\$. **Tafelmusik perform Corelli and Lully.** 416-964-6337.

MARCH

01 14h. *Roy Thom. Hall.* 28\$-41\$. **The Toronto Symphony Orchestra conducted by Simon Rivard.** 416-598-3375.

01 15h30. J.L.H. 20\$-109\$. **Tafelmusik perform Corelli and Lully.** 416-964-6337.

01 16h. *Roy Thom. Hall.* 28\$-41\$. **The Toronto Symphony Orchestra conducted by Simon Rivard.** 416-598-3375.

03 20h. *George W. Hall.* 43.75\$-88.75\$. **Tafelmusik perform Corelli and Lully.** 416-964-6337.

03 20h. *Roy Thom. Hall.* 58\$-135\$. **The Toronto Symphony Orchestra performs music by John Williams.** 416-598-3375.

04 14h. *Roy Thom. Hall.* 58\$-135\$. **The Toronto Symphony Orchestra performs music by John Williams.** 416-598-3375.

04 20h. *Roy Thom. Hall.* 58\$-135\$. **The Toronto Symphony Orchestra performs music by John Williams.** 416-598-3375.

06 20h. *Koerner.* 40\$-95\$. **Kyung Wha Chung with Kevin Kenner.** 416-408-2824.

06 20h. *ACC.* \$35. **Concert with vocal quartet Qwartz.** 905-713-1818.

08 15h. *Koerner.* 50\$. **Hélène Grimaud, piano.** 416-408-2824.

10 20h. *Jane Mallett.* \$10-52. **Pianist André Laplante plays Mozart, Beethoven, Schubert and Hétu.** 416-366-7723.

13 19h30. *Roy Thom. Hall.* 41\$-154\$. **The Toronto Symphony Orchestra performs Pictures at an Exhibition.** 416-598-3375.

14 15h. *TT.* **Tafelmusik.** 416-964-6337.

14 19h30. *Roy Thom. Hall.* 41\$-154\$. **The Toronto Symphony Orchestra performs Pictures at an Exhibition.** 416-598-3375.

15 15h. *Roy Thom. Hall.* 38\$-101\$. **The Toronto Symphony Orchestra performs Pictures at an Exhibition.** 416-598-3375.

18 19h30. *Koerner.* 25\$-60\$. **Ravel's L'heure espagnole and Puccini's Suor Angelica.** 416-408-2824.

19 20h. *Jane Mallett.* \$10-52. **Concert of the Pavel Haas Quartet.** 416-366-7723.

20 19h30. *Koerner.* 25\$-60\$. **Ravel's L'heure espagnole and Puccini's Suor Angelica.** 416-408-2824.

26 20h. *Koerner.* 20\$-127\$. **Tafelmusik performs St-John Passion by J. S. Bach.** 416-964-6337.

27 20h. *Koerner.* 20\$-127\$. **Tafelmusik performs St-John Passion by J. S. Bach.** 416-964-6337.

27 20h. *GWRH.* 95\$-288\$. **Havasi.** 1-844-573-7056.

28 20h. *HH.* 25\$-100\$. **Mississauga Symphony Orchestra.** 905-615-4405.

28 20h. *Koerner.* 20\$-122\$. **Tafelmusik performs St-John Passion by J. S. Bach.** 416-964-6337.

28 20h. *SASC.* \$10-35. **Scarborough Philharmonic Orchestra: Beethoven's 9th Symphony.** .

29 15h30. *Koerner.* 20\$-139\$. **Tafelmusik performs St-John Passion by J. S. Bach.** 416-964-6337.

31 20h. *Jane Mallett.* \$10-52. **Piano recital with Benjamin Grosvenor.** 416-366-7723.

APRIL

01 20h. *Roy Thom. Hall.* 41\$-154\$. **The Toronto Symphony Orchestra with pianist Jan Liesicki.** 416-598-3375.

02 19h30. *TRB.* \$29-38. **"Joseph and the Amazing Technicolor Dreamcoat", the musical.** 905-874-2800.

02 20h. *Roy Thom. Hall.* 41\$-154\$. **The Toronto Symphony Orchestra with pianist Jan Liesicki.** 416-598-3375.

03 19h30. *TRB.* \$29-38. **"Joseph and the Amazing Technicolor Dreamcoat", the musical.** 905-874-2800.

03 20h. *Koerner.* 40\$-95\$. **Pamela Frank and Emanuel Ax perform Mozart and Beethoven.** 416-408-2824.

04 13h. *TRB.* \$29-38. **"Joseph and the Amazing Technicolor Dreamcoat", the musical.** 905-874-2800.

04 19h30. *TRB.* \$29-38. **"Joseph and the Amazing Technicolor Dreamcoat", the musical.** 905-874-2800.

04 20h. *Roy Thom. Hall.* 41\$-154\$. **The Toronto Symphony Orchestra with pianist Jan Liesicki.** 416-598-3375.

05 13h. *TRB.* \$29-38. **"Joseph and the Amazing Technicolor Dreamcoat", the musical.** 905-874-2800.

05 14h30. *Jane Mallett.* 21.75\$-56.25\$. **VOICEBOX: Opera in Concert.** 416-922-2147.

05 15h. *George W. Hall.* 93\$-105\$. **The Toronto Symphony Orchestra with pianist Jan Liesicki.** 416-598-3375.



OTTAWA - GATINEAU

C. Culturel Vieux-Aylmer. Centre culturel du Vieux-Aylmer, salle La Basoche, 120 rue Principale, Gatineau.

Centre national des arts. National Arts Centre - Southam Hall, 53 Elgin St, Ottawa.

Château Monsarrat. Château Monsarrat, 100, rue du château,

In larger **Koerner Hall** you will find such notables as pianists Daniil Trifonov and Murray Perahia (Feb. 21 and 25, both sold out, but possibly worth double-checking on the day of performance), the Takács Quartet (Feb. 23; Fanny Mendelssohn, Bartók, Beethoven), violinist Kyung Wha Chung with Kevin Kenner (March 6; program TBA), pianist Hélène Grimaud (March 8; short pieces by Chopin, Debussy and Satie plus Rachmaninoff's Piano Sonata No. 2). www.rcmusic.com

Adjacent **Mazzoleni Hall** is the site for other Royal Conservatory presentations, such as Gábor Tarkövi, principal trumpet of the Berlin Philharmonic, with pianist Benjamin Smith (Feb. 2; works by Johann Baptist Georg Neruda, Paul Hindemith, Reinhold Glière, Alan Hovhaness and Frigyes Hidas) and pianist John O'Connor (March 15; last three Beethoven Sonatas).

CONTEMPORARY

The modern-minded **Esprit Orchestra** uses Koerner Hall (Feb. 26; music by John Adams, O'Callaghan and Schnittke; and March 22; Taiko Drumming Group, among others). www.espritorchestra.com

Jonathan Dove's **Mansfield Park** (2011, rev. 2017), based on Jane Austen, gets its Canadian premiere at the hands of **University of Toronto Opera** in the MacMillan Theatre March 12-15. www.rcmusic.com

Tapestry Opera presents **Jacqueline**, a chamber piece by Luna Pearl Woolf about Jacqueline du Pré, with soprano Marnie Breckenridge and cellist Matt Haimovitz, Feb. 19-23 in the Betty Oliphant Theatre. www.tapestryopera.com

Still contemporary but on the instrumental end, **New Music Concerts** offer a concert matching Ligeti's remarkable Chamber Concerto (1979/80) with more recent works by living composers (Feb. 13; Harbourfront Centre Theatre) and a program of music for erhu (Nicole Ge Li) and piano (Cory Hamm) on March 26 at Trinity-St. Paul's. No fewer than 10 composers make contributions to this unusual program. www.newmusicconcerts.com

CHORAL

Choral fans have their options, including a free concert on Feb. 23 by the mighty **Toronto Mendelssohn Choir** under guest conductor John William Trotter, who is undoubtedly under consideration for the vacant directorship. Mendelssohn, Brahms as well as the modern romantics Lauridsen and Ešenvalds are promised at Yorkminster Baptist Church. www.tmchoir.org

Rachmaninoff's *Vespers* (a.k.a. *All-Night Vigil*) is heard Feb. 28 in the handsome surroundings of St. Anne's Anglican Church. The noted **Clarion Choir** of New York City (2019 Grammy nominees) joins U of T's Schola Cantorum under Clarion music director Steven Fox. Another University of Toronto presentation offers Daniel Taylor leading concert performances of Handel's *Giulio Cesare* in Trinity-St. Paul's, March 20-21. www.rcmusic.com

OUTSIDE TORONTO

Not all the action is downtown. On Feb. 8 the Kindred Spirits Orchestra under Kristian Alexander performs Rachmaninoff's unjustly neglected Third Symphony in the Flato Markham Theatre. Dmitri Levkovich in the soloist in Bartók's Piano Concerto No. 3 and Nakwon Choi is the violinist in Bruch's *In Memoriam*. www.ksorchestra.ca

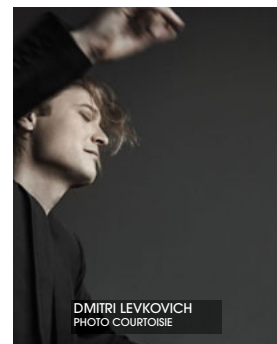
The Scarborough Philharmonic and the Toronto Choral Society on March 28 perform Bruckner's *Te Deum* and Beethoven's Ninth Symphony in the Salvation Army Scarborough Citadel. www.spo.ca At the western end of the GTO, the Mississauga Symphony Orchestra under Denis Mastromonaco on March 28 offers a "music by request" evening in Hammerson Hall in the Living Arts Centre. Program TBA! www.mississaugasymphony.ca



KYUNG WHA CHUNG
PHOTO SIMON FOWLER



JOHN O'CONNOR
PHOTO COURTOISE



DMITRI LEVKOVICH
PHOTO COURTOISE

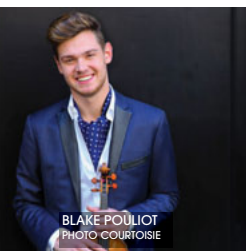
STEWART GOODYEAR
PHOTO ANDREW GARN

NACO AND STEWART GOODYEAR'S CELLO CONCERTO

One of Canada's best-known pianists, Stewart Goodyear, is also a composer. This concert will feature his Cello Concerto written for and played by the orchestra's principal cellist, Rachel Mercer. Music Director Alexander Shelley will also lead performances of four American works: Leroy Anderson's *Serenata*, music from George Gershwin's *Porgy and Bess* in a symphonic synthesis, Samuel Barber's *Adagio for Strings* and the familiar suite from Aaron Copland's *Rodeo*. **Feb. 14** at 7 p.m. Southam Hall, National Arts Centre. www.nac-cna.ca

THIRTEEN STRINGS WITH JANINA FIALKOWSKA

A mostly-Mozart program begins with three Divertimenti, K.135-138, then feature Janina Fialkowska in the Piano Concerto in A Major K. 414. The program ends with *Stella Splendens* by the orchestra's conductor, Kevin Mallon. **Feb. 18** at 7:30 p.m. Carleton Dominion-Chalmers. www.thirteenstrings.ca

BLAKE POULIOT
PHOTO COURTOISIE

BLAKE POULIOT AND HSIN-I HUANG

Canadian violinist Blake Pouliot has garnered critical and popular acclaim, having performed with some of Canada's top orchestras and been broadcast by the CBC. This concert will feature Mozart's Violin Sonata in F major, K. 376; both of the Beethoven *Romances*; Kreisler's *Recitativo and Scherzo-Caprice* for solo violin, Op. 6; Prokofiev's Violin Sonata No. 1 in F minor, Op. 80; and Ravel's *Tzigane*. The pianist is Hsin-I

Huang. **Feb. 25** at 7:30 p.m. Carleton Dominion-Chalmers. www.chamberfest.com

OTTAWA BACH CHOIR: THE GENIUS OF JOSQUIN

For its second concert this season the Ottawa Bach Choir will present a program of music by the Franco-Flemish composer Josquin des Prez, a musician of the early Renaissance. Founder-conductor Lisette Canton conducts sacred and secular works including *Missa Pange Lingua*, as well as *Ave Maria*, *La Déploration de Johannes Ockeghem* and several motets and chansons. The venue for this concert is especially noted for its luxuriant acoustics. **March 7** at 8 p.m. Saint-Jean-Baptiste Church. www.ottawabachchoir.ca

ANGELA HEWITT

Johann Sebastian Bach wrote that his *Italian Concerto* was written "for lovers of music, for their enjoyment." The same could be said of nearly any of this composer's works, particularly when they are played by today's preeminent Bach pianist. This will be the penultimate program in Hewitt's four-year Bach Odyssey, in which she performs Bach's complete keyboard works in cities around the world. The program will include, among other items, the *Italian Concerto* and the *Chromatic Fantasy and Fugue*. **March 11** at 7:30 p.m. Carleton Dominion-Chalmers. www.chamberfest.com

NATIONAL ARTS CENTRE ORCHESTRA

The popular Canadian composer Peter Paul Koprowski has written a Violin Concerto, commissioned by the NACO for its concertmaster, Yōsuke Kawasaki, who will be giving the world premiere. The orchestra will be under the baton of John Storgårds, who leads the orchestra in Carl Nielsen's Second Symphony ("The Four Temperaments"). **March 24-25** at 8 p.m. Southam Hall, National Arts Centre. www.nac-cna.ca

Gatineau.

St. Francis. Church of St. Francis of Assisi, 20 Fairmont Ave, Ottawa.

Dominion-Chalmers. Carleton Dominion-Chalmers Centre, 355 Cooper Street, Ottawa.

KMT. Kailash Mital Theatre (Carleton University), 1125 Colonel By Drive, Ottawa.

NGOC. National Gallery of Canada, 380 Sussex Drive, Ottawa.

Park. Ud. Ch. Parkdale United Church, Ottawa, 429 Parkdale Ave, Ottawa.

PSJB. Paroisse Saint-Jean-Baptiste, 96 Empress Avenue, Ottawa.

SJD. Salle Jean-Després, 25 Rue Laurier, Gatineau.

St-Joseph's. St-Joseph's Parish and Sanctuary, 174 Wilbrod Street, Ottawa.

SMSC. St.Matthew's Church, 130 Glebe Avenue, Ottawa.

SOE. Salle Odyssee, 855 boulevard de la Gappe, Gatineau.

SPZ. Salle Panorama Zibi, 40 Rue Jos-Montferrand, Gatineau.

FEBRUARY

03 19h30. Dominion-Chalmers. 30\$-52\$.

Charles Richard-Hamelin with the Apollon Musagète Quartet. 613-234-6306.

05 20h. Centre national des arts. 54\$-119\$. **The NAC Orchestra with Joshua Bell.** 1-888-991-2787.

06 20h. Centre national des arts. **The Metropolitan Orchestra performs Hétu and Mozart.** 1-888-991-2787.

07 19h30. Château Monsarrat. \$10-30. **Luc Beauséjour présente les Variations Goldberg de Bach au clavecin.** 819-328-0634.

07 19h30. Château Monsarrat. \$10-30. **Concert with one and two harpsichords. Works by Bach, Telemann and Couperin.** 819-328-0634.

08 15h. Château Monsarrat. \$20. **Festival des plaisirs du clavecin: harpsichord recital.** 819-328-0634.

08 19h30. Château Monsarrat. 10\$-30. **Festival des plaisirs du clavecin with Olivier Baumont.** 819-328-0634.

08 20h. St-Joseph's. 10\$-25\$. **Ottawa Chamber Orchestra plays Bruch and Smetana.** 514-569-7888.

09 18h. KMT. \$55-95. **Theatre: ironical comedy around Valentine's Day.** 438-395-6656.

13 19h30. SPZ. \$25. **Sonia Johnson: Jazz in Gatineau.** 613-612-4614.

14 19h. Centre national des arts. 47\$-109\$. **NAC Orchestra.** 1-888-991-2787.

15 20h. SOE. 34\$-54\$. **Orchestre symphonique de Gatineau.** 819-243-2525.

16 11h. C. Culturel Vieux-Aylmer. 23\$-55\$. **Pallade Musica.** 819-771-6454.

18 19h30. Dominion-Chalmers. \$10-40.

Thirteen Strings presents Mozartmania with Janina Fialkowska. 613-738-7888.

22 19h30. Park. Ud. Ch.. \$0-20. **The Parkdale Orchestra presents the Proms, from Haendel to R.V. Williams.** 613-553-0852.

25 01h30. NGOC. \$30-\$52. **Blake Pouliot and pianist Hsin-I Huang perform violin favorites from Mozart to Ravel and Prokofiev.** 613 234-6306.

26 08h. Centre national des arts. 31\$-110\$. **The NAC Orchestra with pianist George Li perform Mozart.** 1-888-991-2787.

27 08h. Centre national des arts. 31\$-110\$. **The NAC Orchestra with pianist George Li perform Mozart.** 1-888-991-2787.

28 19h30. SMSC. \$20-30. **A moving story of war and the sacrifice of an innocent.** 613-986-4577.

MARCH

01 11h. C. Culturel Vieux-Aylmer. 23\$-55\$. **Trio Ponté.** 819-771-6454.

07 20h. SJD. 15\$-30\$. **Ensemble Prisme.** 819-243-8000.

07 20h. PSJB. \$15-50. **The Genius of Josquin, highlights choral music by the Renaissance composer.** 613-270-1015.

11 02h30. Dominion-Chalmers. \$40-\$60. **In Bach's own words, his Italian Concerto in F major was composed "for lovers of music, for their enjoyment."** 613 234-6306.

14 20h. SOE. 34\$-54\$. **Orchestre symphonique de Gatineau.** 819-243-2525.

21 19h. Centre national des arts. 31\$-66\$. **The NAC Orchestra with Maestro Jessica Cottis.** 1-888-991-2787.

21 19h30. St-Joseph's. 10\$-50\$. **Cantata Singers of Ottawa.** 613-798-7113.

25 20h. Centre national des arts. 31\$-109\$. **The NAC Orchestra with violinist Yosuke Kawasaki.** 1-888-991-2787.

26 20h. Centre national des arts. 31\$-109\$. **The NAC Orchestra with violinist Yosuke Kawasaki.** 1-888-991-2787.

29 15h. St. Francis. **Ottawa Choral Society.** 613-725-2560.

30 19h30. Dominion-Chalmers. 35\$-65\$. **The Ottawa Symphony Orchestra with pianist David Jalbert.** 613-234-6306.



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, Toronto 99.1 FM **SATO** Saturday Afternoon at the Opera **CIBL** Radio-Montréal 101,5FM. cibl

1015.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 mélodies*; 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

CJO station communautaire francophone, Ottawa-Gatineau. Uniquefm.ca. Dim 8h-12h *Chez Gauthier*, musique classique, avec François Gauthier, fgauthier@uniquefm.ca

CJPM Radio Classique. cjpm.ca. 514-871-0995. Montréal 99,5FM. Musique classique 24h/jour, 7 jours/semaine

Classical FM. Toronto 96.3 FM, Cobourg 103.1 FM, Georgian Tri-

gle 102.9 FM.

MetOp Metropolitan Opera international radio broadcasts, all with the MetOp 06Ch; live from New York on CBC R2 / diffusés sur SRC ICImu

SRC Société Radio-Canada. radiocanada.ca. 514-597-6000: **ICI**mu ICI Musique: Montréal 100,7FM; Ottawa 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 Trotter; lun-jeu 20h-22h **Toute une musique** *musique classiques*, avec Marie-Christine Trotter; sam 7h-10h, dim 7h-8h30 *Café, Mozart et compagnie*, dim 8h30-10h *De tout coeur* (musique chorale), avec Isabelle Poulin, dim 10h-12h **CarnetsAL** *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 19h); **OSCh** orchestre et chœur

VPR Vermont Public Radio. www.vpr.net. 800-639-6391. Burlington 107,9FM; can be heard in the Montréal area

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Les Ballets Trockadero de Monte Carlo

par NATHALIE DE HAN



PHOTO : ZORAN JELENIC

Les Ballets Trockadero de Monte Carlo, founded by aficionados in 1974, has become a veritable institution. Established in New York, the company is only Monegasque by name; the offbeat, comical version of the classical ballet it offers, in parody and in drag, quickly found an echo in the media and among the public. Imagine a troupe of young men dressed in tutus and moving *en pointe*, with an irreproachable technique. Marginal at their beginnings, the “Tocks,” as they call themselves, are today undoubtedly on the cutting hedge.

Why choose ballet when soccer and karate exist? In Italy, as in many places, becoming a ballet dancer is still taboo for men. Raffaele Morra, now a teacher and ballet master, trained in classical dance there and then worked there for about 10 years: “It wasn’t always easy, but my family and friends supported me,” says the former dancer, who won the Chase Johnsey Award, which is given to a queer dancer who has made an impact on the dance world.

The Italian was never destined for the Ballets Trockadero de Monte Carlo. While thinking of turning to contemporary dance, the dancer was curious to attend a performance of the Tocks then on tour in Italy. The fantasy and freedom of the subject matter seduced him; the technical precision with which the dancers performed delighted him. What he sees opens his mind – he realizes that a part of him thirsts to entertain others. The joy and enthusiasm of the audience convinced him: “I decided to leave Italy and move to Brooklyn to join the company –

that was in 2001. Engaged as a dancer, Morra took on leading roles including *Odette* and *Paquita* and choreographed *Majisimas*, a parody of the ballet *Majisimo* by Cuban choreographer Jorge García Pérez. The Italian quickly became the company’s resident rehearsal director and held both positions until 2017, when he hung up his slippers.

Les Ballets Trockadero de Monte Carlo is like one big family. The dancers come from all over the world and it is sometimes difficult to generate a consensus to which everyone adheres with the same understanding, but Morra wants to support his dancers as much as possible, so that they can flourish and avoid injury. Typical male roles are synonymous with many jumps and no less innumerable partner lifts, requiring a lot of strength, power and muscular resistance. *Ballerinas* are expected to point and fly away gracefully. Tocks must speak both languages. Pointe work is accessible to performers who have had rigorous ballet training. As there is no principal dancer in the company, all the dancers work towards the success of the internationally recognized company. The rehearsal coach is strict: “I encourage everyone to work as hard as he can; everyone in time will have the opportunity to surpass himself. The performers cannot take any rehearsal lightly. They must be fully prepared for performances and able to withstand the company’s demanding schedule. “We regularly tour for more than two months at a time, and you have to be in good shape to be able to jump on your toes and do some *entrechats* after a 12-hour bus ride.”

A BALLERINA IS A BALLERINA

Take note: Ballet is one of the noblest art forms and there are no sexual innuendoes in Les Ballets Trockadero de Monte Carlo shows, which are aimed at all kinds of audiences and even at families or children. Morra reminds us: “We don’t ridicule the way women are and we don’t want people to think that’s what we’re doing – evoking early 20th-century ballerinas, with the old-fashioned attitudes attached to them, is an art form in itself.” He is adamant: “A swan is a swan and a ballerina is a ballerina, whether a man or a woman moves under the tutu of tulle. The fact remains that, even in the age of gender fluidity, seeing knotty joints force themselves to grace and seeing hairy torsos emerge from sequined bustiers is still fun.

“The visual contrast makes you smile, and that’s the effect we’re looking for; look no further for our motivation,” says the native Italian. While Les Trocks offer crisp parodies, the company is above all a vibrant homage to Sergei Diaghilev’s Ballets Russes, which was based in the small principality of Monaco until the choreographer’s death in 1929. The most emblematic solo in classical ballet is undoubtedly *The Death of the Swan*, choreographed by Michel Fokine for Anna Pavlova in St. Petersburg (1907). Les Ballets Trockadero de Monte Carlo made an easy and droll version of it, which became the emblematic work of the Trocks, who advocated the popularization of classical dance. The ballet master explains: “Odette, the delicate princess turned into a swan by the terrible sorcerer, is in constant agony – she looks like an ostrich that has swallowed crookedly and is shedding her feathers like an old pillow; it’s irresistible. *Swan Lake Act II: Le Lac Des Cygnes* will be presented in Montreal and, as complement to the program, the Canadian premiere of the Trocks version of *Walpurgis’ Night*, along with music by Charles Gounod.

“It’s obviously very important to fight homophobia, but that’s not the company’s primary mission,” says Morra. “Our idea is to affirm the freedom of everyone to speak and dance.” Trocks dancers put on shows to entertain and assert their creative freedom, because 14-shoe guys are allowed to wear tutus and do pointe if they feel like it,



PHOTO : ZORAN JELENIC

and that’s what they preach. Over time, has Les Ballets Trockadero de Monte Carlo seen a change in the reception given to the company and its productions?

“Without a revolution, more and more people from a variety of audiences are certainly coming to see the show,” answers Morra, without hesitation. The Trocks phenomenon has also become part of popular culture: Canadian Bobbi Jo Hart’s film *Rebels on Pointe* was shown at several festivals before being broadcast by the documentary channel of the CBC (2018), where the former dancer is featured. Although the drag label doesn’t totally suit it, the troupe also participated last fall in the picturesque Drag Queen race organized by the famous RuPaul in New York City. “Freedom is about being who you are and that’s what counts – with fun and audience enjoyment!”

LSM

Les Ballets Trockadero de Monte Carlo perform on March 5 at the Théâtre Maison-neuve. www.trockadero.org, www.placedesarts.com



PHOTO : ZORAN JELENIC



JOSÉ NAVAS AND *WINTERREISE*

COMING TO TERMS WITH WINTER

by NATHALIE DE HAN

PHOTO: NINA KONJINI / SVETLA ATANASOVA

“My works are the children of my knowledge of music and pain,” wrote Franz Schubert in his notebooks. Inspired by the Schubertiades, the musical and literary evenings during which the prolific Austrian composer played piano with the poets, singers, musicians and painters who made up his circle, *Winterreise* (*Winter Journey*) is a romantic cycle of 24 Lieder, small pieces for piano and voice, composed two years before his early death at the age of 31. The lyrics of *Winterreise* are taken from poems by Wilhelm Müller. Franz Schubert uses about one note per poetic foot, producing a melancholy work that evokes the wanderings of an unhappy existence marked by disappointed love, fatality, torment and illness, almost heralding expressionist drama. The tone is set: minimalist, exalted, painfully sensitive.

Franz Schubert’s music has accompanied the life of José Navas for quite some time. The performer-choreographer had incorporated *Der Leiermann*, the last song of the *Winterreise* cycle, into his solo *Personæ* (2012). He also slipped a piece by Schubert into the selection of sound environments for *Rites* (2015), another of his brilliant solos. “Schubert is a composer whose career I love and with whom I identify a great deal, and I wanted his work to become this time the heart of a very thorough choreographic and dramaturgical work,” begins the performer-choreographer, who was reached in Belgium just after the world premiere of *Winterreise*. He based his research on the superb book *Schubert’s Winter Journey: Anatomy of an Ob-*

session by the English tenor Ian Bostridge, which has already been translated and published in more than 10 languages. Bostridge places the work in its socio-historical context and shows how it has influenced other great musicians, but also literature and in particular Nobel Prize winner Thomas Mann (*Death in Venice, The Magic Mountain*).

But how to touch pure beauty without stumbling into melodrama? Navas discovers that the piano and voice version is the one that does the most justice to the intimacy of this emblematic work by Schubert. *Winterreise* is said to have been played many times on a kind of parallel-stringed fortepiano in the composer’s native Vienna. The dancer-creator is unequivocal: “The minimalism of this admirable piece is self-sufficient; the exchange between the singer, the piano and myself is intimate. Any addition is unnecessary and dangerous.”

With *Rites*, Navas marked his entry into his fifties and highlighted the road he had travelled, revealing himself without artifice, in the fragility of a man conscious of a decisive course. At the age of 55, the Venezuelan-born dancer-choreographer now explores dance in a more introspective way: *Winterreise* is the journey of a body that knows that it is gently declining. Navas suffers from rheumatoid arthritis and can no longer command his body as imperiously as he did a few years ago. He has to work long hours to get the flexibility he needs before a show and afterwards has to remain still for a very long time to recover. How to live in this anatomy that seems to have only

negative traits? “It’s as if I’ve moved into a new apartment or into someone else’s body,” he says. “You have to tame these new territories, learn how to evolve with them.” But change is inevitable and instead of trying to ignore it, Navas wants to face it and choreograph it. “I want to be able to dance until I’m very old so I have to learn to negotiate with this new body of mine and to dance with all the limitations and the vulnerabilities that come with it.”

FOR CELESTE AND CRUZ

Navas is undeniably in mourning, but the adopted Montrealer refuses to resign; he remains curious and still sees potential. There is no way that his incredible creative power will be extinguished: “I want to continue to produce, to search and find my body. There is always a light, an oasis of calm on the other side of suffering.” There is a surprising meditative aspect to pain. It comes and goes and forces you to concentrate on the present moment. Navas wants to tame it. Indeed, he must tame it – his mental health is at stake. The situation leads him to rediscover yoga, meditation. The Quebec artist believes that he must open up about his illness, for his own benefit as well as that of others. His way of transcending or dealing with discomfort – without medication – could perhaps be a possible source of inspiration for others? Navas talks about his quest for a new balance, his desire to adopt a more conscientious lifestyle, the need to finally take time off. He has always loved being fast and agile, and now takes a full half hour to get ready before going out. “I feel

like I'm becoming like my father, and I'm experiencing a great deal of frustration."

Winterreise is dedicated to Celeste and her husband Cruz Navas, the choreographer's parents, both recently deceased. "Even losing the landmarks of my youth, this terrible coincidence was nonetheless the key that allowed me to find the right tone for this piece," says the performer-choreographer. The passing of his father made him reflect on the history of his family, on the current situation in Venezuela and on male imagery. "My mother Celeste also suffered from rheumatoid arthritis and I saw her decline," he says. "At the age of 60, she was still walking, at 70 much less, at 75 she didn't move at all and had nightmares about it."

"My country of origin has completely changed, my parents are no longer there, what I have left is dance," the dancer-choreographer says, carried away by emotion. Navas thinks about this after each of his performances and that's why he lies down on the stage and kisses it, full of gratitude for having been able to dance, one more night, in front of and for his audience. "I worry about the day I won't be able to do it, but this anxiety brings a beautiful Zen awakening: I dance with infinitely more presence and intimacy."

Winterreise was premiered just two weeks ago in Alost, Belgium. "In Belgium, where I've had the chance to present all my productions since 1991, they don't hesitate to program

solos in very large venues, which accentuates the vulnerable side of the show, and I love that nerve," says Navas, who presented his work in this theatre for the seventh time. Closer to us, the choreographer often settles for the Cinquième Salle: "I really like the professionalism of the technical team that works there. It's a place I know well and I feel perfectly at home there." Moreover, it is rare that a performer has the opportunity to dance, night after night, a new work. Since Danse Danse generously offers him the opportunity to do so once again, the choreographer will not deny himself, nor his public, that pleasure. "I feel fortunate to have these opportunities: I am 55 years old and I hope I can continue to dance all my life." **LSM**

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José Navas performs Franz Schubert's *Winterreise*, accompanied by tenor Jacques-Olivier Charlier and pianist Francis Perron, at the Cinquième Salle, Feb. 11 to 22. www.dansedanse.ca.



PHOTO : DAMIAN SIQUEIROS

DANCING BEETHOVEN TOGETHER

MAUDE SABOURIN AND RAPHAËL BOUCHARD

by MARION GERBIER



PHOTO : SASHA ONYSHCHENKO

Having known each other since school 20 years ago, Maude Sabourin and Raphaël Bouchard are totally at ease. They interrupt, finish each other's sentences and speak simultaneously when their thoughts converge. The same applies when they dance. In the early years of this century, they attended the Jeune Ballet du Québec under the direction of Didier Chirpaz. After that they joined the Ballets de Monte-Carlo under Jean-Christophe Maillot, though at different times, he before her and for 10 years, she

until her arrival at Les Grands Ballets Canadiens in 2018, where they met once again.

Whether on stage or in the studio, their mutual intuition affects the group and sometimes steers the creative process. It's certainly a dynamic exploited by Garrett Smith, the internationally renowned U.S. choreographer with whom they are tackling Beethoven's *Fifth Symphony* for this first performance of 2020, marking the 250th anniversary of the composer's birth.

The immensity of the symphony won't intimidate the dancers, says Maude Sabourin, adding that she will support the musicality of the dance steps. Raphaël Bouchard will play the usurper in this "destiny symphony," stubbornly trying to deflect its path. He'll wear the copper tutu we see on the poster, one of many odd elements that distinguish him from the group and which he will turn into a fashion icon during the 40-minute performance.

In this ode to difference, finally recognized and accepted, the dance duo sees an intelligent interpretation of the dancer's role in ballet, contributing individuality to serve the power of the ensemble. This power will come to the fore in the second half of the program

when they perform Uwe Scholz's choreography of the *Seventh Symphony* (the German died in 2004), which often features in the scheduling of Ivan Cavallari, artistic director of Les Grands Ballets.

Richard Wagner described the *Seventh Symphony* as the "apotheosis of the dance", and it certainly has an elegant look in black and white in both the costumes and the lighting. Maude Sabourin, dancing it for the first time, describes the performers as musical notes bringing the score to life. The Orchestre des Grands Ballets is conducted by Dina Gilbert, who, like the others, has worked hard and devotedly, attending many rehearsals and grasping the challenges of these eloquent marriages of dance and music in this highly flamboyant repertoire. **LSM**

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Dancing Beethoven by Les Grands Ballets Canadiens is a double bill comprising Beethoven's *Fifth Symphony* choreographed by Garrett Smith and the *Seventh Symphony*, a posthumous performance of the choreography by Uwe Scholz, with the Orchestre des Grands Ballets conducted by Dina Gilbert, Feb. 19 to 23 at Salle Wilfrid-Pelletier. www.grandsballets.com



PHOTO : HUGO GLENNING

PAUL-ANDRÉ FORTIER

DANCING ALONE AND FOR ALL

by MARION GERBIER

I invited choreographer friends to create a solo program for me, a program which became very successful. I understood that the whole of my creative career was going to be built around collaborations.”

If the solo form characterizes Fortier's quest over the next quarter century, this merely suggests that he is the only one to dance, not that he dances or creates alone. Composer and writer Rober Racine and filmmaker Robert Morin (*Cabane*), visual artist and sculptor Betty Goodwin (*La Tentation de la trans-*



PHOTO : HUGO GLENNING

parence and *Bras de Plomb*), choreographer and dancer Robin Poitras (*She* and *Misfit Blues*), violinist Malcolm Goldstein (*Vertiges*) and many other luminaries from different horizons collaborated with the dancer and choreographer. “Each of my collaborators is a person I want to discover,” he says. “For me, the best way to get to know them is to lock myself up with them in a rehearsal studio.”

There are creative encounters, encounters of ideas, but also encounters with audiences, very diverse, from different cultures and different places. At the pinnacle of these unique experiences was the *Solo 30x30* project, which led its creator to accomplish the feat of dancing a 30-minute outdoor solo performance 450 times, by way of 30 consecutive days in 15 cities on three continents. “What a landmark adventure, the most demanding of my entire

career, but also the most satisfying,” he remembers. “It was a kind of quest, a pilgrimage, a bit like my own Camino de Santiago.”

It was an adventure that pushed him to reach his limits. He talks about how this achievement put his dancer's body to the test. But nothing comes close to the very human side of performing in a public space, outside, day after day, and the audience's extraordinary attention.

As a result of his deepening exploration of the solo form, Fortier cannot imagine a performance as anything other than a dialogue, a very real exchange between the artist and his audience. From the same concern for sharing recently emerged his book *Masculin singulier*, whose title is the author's shorthand for “a man who dances alone.”

“I wanted to testify to the magnificent deployment of the *Solo 30x30*, which occupies a third of the work, completed by three large solos [*Les Males heures*, *La Tentation de la transparence* and *Bras de plomb*].”

The legacy of his colossal trajectory goes beyond choreographic repertoire and pedagogical teachings. Since the BAnQ acquired the artist's archive fund in 2012, he has felt compelled to submit an “artistic will.” He was supported in this task by Sophie Préfontaine, to whom he posed the question: “What would you say if we wrote a document for the community at the same time?” In 2015, this resulted in a guide titled *Le testament artistique – l'art de tirer sa révérence*, with the support of the Jean-Pierre Perreault Foundation.

“It is in the order of things to share what I have had to do for myself with others,” Fortier says, “because everyone will face these questions one day or another. It is essential to serve the environment that gives us life.”

For this “natural” dancer who announced his retirement last year, the bequest is a logical extension of his work, in which true generosity has always been expressed. So, if it is unusual, especially for a man, to dance until his seventies, Fortier has chosen to say goodbye to the stage with a show, *Solo 70*, prepared in 2018 with the energy of new collaborators: Étienne Lepage as director, actor Étienne Pilon and rock musician Jackie Gallant.

“It was really a family encompassing the old, the young, the very young, and each learned from the others in an atmosphere of respect,” he says.

When he started out, amazing women from contemporary dance showed him the way, but male role models who waltzed with such impressive careers were rare, except for Merce Cunningham in the United States and Kazuo Ohno in Japan. Then came other peers in the

Reached in Cacouna, QC, where he watches the gentle ballet of ice on the river, Paul-André Fortier reflects on the 45 years of his career with sincerity and humility.

“I discovered contemporary dance a bit by chance, as an adult, while I was a professor of literature at the Cégep in Granby,” he says. “I taught a course called *Poésie, roman, théâtre et essai*.”

It was through a colleague that he applied for a three-week internship in Montreal in the summer of 1972, at the school of Groupe Nouvelle Aire, directed by Martine Époque, who immediately recognized in him the potential of a great performer and who eventually converted him. Since this revelation, the dancer and choreographer has never stopped sharing his art.

“I did my first choreography six years later, in 1978 – a duet for Ginette Laurin for which I dared to ask a sculpture from Françoise Sullivan, who later became a friend.”

His artistic assertion was meteoric, and three years later, at the head of a brand-new company, Fortier Danse-Création, he was awarded the Jean A. Chalmers Prize, the highest distinction in choreography in Canada. This was the first of a long list of honours, including the Governor General's Performing Arts Award, the titles of Knight of the *Ordre des Arts et des Lettres de France*, Officer of the Order of Canada, Officer of the National Order of Quebec, and, most recently, the 2019 *Prix de la danse*.

However, the highest reward that dance has offered him is undoubtedly a large number of encounters as authentic as they are precious. “Meetings with others are extremely stimulating, they push us forward, enrich each other, change us,” he says.

Between 1980 and 2000 he took part in the most innovative projects in contemporary Quebec and Canadian dance, alongside Margie Gillis, Peggy Baker, Édouard Lock and Daniel Léveillé, as well as Les Grands Ballets Canadiens and Montréal Danse, which he co-founded in 1986.

While engaged as a teacher in the dance department of UQAM, in 1989, Fortier made another decision that marked a significant turning point: “When I left Montréal Danse, I wanted to dance again. Fortier Danse-Création was really created for my own enjoyment.

Quebec landscape that he cites as influences, including Benoît Lachambre, José Navas and, more recently, Frédéric Gravel, who rubbed against the solo form. Somehow, Fortier cleared a path and encouraged others to follow it. As he hangs up his gloves, he does not hesitate to make his longevity a subject of reflection on the “aging body” on the occasion of an eminently humble and instructive testimony published in the journal *Liberté* titled *Faire le deuil du corps grandiose*.

“I will have danced 45 years of my life,” he says. “It is not nothing, it is perhaps too much. I will have danced much more often between ages 58 and 70 than in the years before. I will have danced more often with a declining body than with a body in full possession of its means.”

The next decade opens with several projects which are currently on the drawing board, where movement and writing converse in new ways. He says for example that a painting by painter, novelist and filmmaker Marc Séguin, which he had coveted



PHOTO : HUGO GLENDINNING

for *Solo 70*, will ultimately be the source of a textual performance whose form he is still exploring. Another intriguing collaboration

is research undertaken with Étienne Pilon and for which they have invited Tristan Malavoy to write the text.

“Etienne is not a dancer, I am not a director, Tristan is not a playwright,” he says. “So we are three artists who are stretched a little bit out of balance!”

And this other small writing project, secluded on the banks of the St. Lawrence, and about which we know little for the moment...

“Since I come from a literary background, I have always seen dance as a way of thinking, a mode of expression like writing, in which movement is as powerful as words,” Fortier says. “But whatever work I do, I seek to surprise myself with the result, and that is what is exciting.”

One thing is certain: even after so many years of artistic achievement, the audiences of Paul-André Fortier will never cease to be surprised. **LSM**

TRANSLATION BY MARGARET BRITT

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JEAN-SÉBASTIEN LOURDAIS

THE INTIMATE BODY

by NATHALIE DE HAN



PHOTO : JEAN-FRANÇOIS BOISVENUE

After denouncing the dissonances of the human condition, Jean-Sébastien Lourdaís has chosen to embrace the somatic approach. *Les appuis imaginés*, the newest creation by the performer-choreographer, is part of this quest for harmony and tenderness.

In 2002, Lourdaís founded his company *Défaut de fabrication*, a name that would later evolve into *Fabrication Danse*. Trained in his native France and UQAM, he has made his mark with dramatic and demanding works with strong social connotations (he collaborates with sociologist Marc Laplante), which have been successful from here to Europe. Later on, he put the foundation of his approach into question and decided to rethink and realize differently the concepts of balance, harmony and metamorphosis, which have always been meaningful to him. He gives a new consciousness to his past work in order to transcend it.

“I had serious injuries and my body couldn’t face the tension and pressure of the exaggerated competition in the field any longer,” he said. “Stage performance was naturally put into question next.” It was after this deep reflection that the adoptive Quebecer decided to focus on the body and mind-body balance, an approach to health and body that steers perception toward the body, as felt and experienced from the inside, a concept developed by dancer, movement researcher, and occupational therapist Bonnie Bainbridge Cohen. “Whether I’m the only performer, as in *Vers* (2012), or collaborating with several other soloists, as in *Le Milieu de nulle part* (2014), I choose to create solos

that emphasize the relationship between intimate tensions and those we encounter in the outside world,” the dancer analyzed fittingly.

Determined to expose the work of the body to the eyes of the public, Lourdaís started exploring transmission and touch. How can one evoke the states of the body? The first result of this study was a noteworthy solo interpreted by Sophie Corriveau (*Bleu – FTA* 2018). Next came a duet inspired by the work of the minimalist body in one of his recent works designed with performer-creator Catherine Lalonde, *Les appuis imaginés*, which will be presented at Agora de la danse in late March. “The touch approach awakens the body’s awareness and interior physical sensations,” says the choreographer, who seeks a pure presence, not unlike what is taught in the practice of Zen. “Loving physical contact reveals the skin to be an interface, unleashing previously hidden physical, psychic, and sensory territories.”

The stage markers are no longer crosses taped on the floor, but correspond to intimate standards – those of the felt body. “I don’t condition bodies, neither my own nor those of others. Catherine Lalonde and I have therefore worked hard to establish the references to be in harmony with the body of the other, guiding the subjects more than sharing them,” Lourdaís explained.

The approach has proved successful: when they were together, whatever he felt, she felt. “Catherine was pregnant when the project was being developed, so we were in fact a trio since there was that awareness of another presence with us. We shared some very sweet, authentic, and simple moments.”

Les appuis imaginés is a type of faux solo, a work Lourdaís presents as a departure from his previous works. Tenderness and joy, words that aren’t used enough in dance, were the keywords in the exploration carried out with interpreter Lalonde and indispensable collaborators Marie-Stéphane Ledoux (artistic advisor and creation assistant), Ludovic Gayer (musical environment), and Jean Jauvin (lighting design). “We’re on the same wavelength,” he says. *Les appuis imaginés* is a true team effort that’s always evolving. The Brittany native is becoming more and more interested in visuals and music. How can one put them in dialogue and give them the tenderness of the intimate body?

“I’m not looking for the final result, but rather moments of grace and, especially, how to share them,” he says. “That’s the challenge. In creation, we think we’re speaking, we think we’re creating consciousness, but we’re in fact stuck in our little choreographic comfort zone. You need to have the courage to move past your frame of reference and say goodbye to the easy way out, open yourself up to the unknown.”

“My family doesn’t understand dance, and I chose to leave, affirming and confirming dance as a life choice,” Lourdaís confided. “Risking self-congratulation, today I’ve gotten to a point where I feel the need to shine on stage less and less.” The performer-choreographer no longer yearns to be spectacular, but to have the pleasure of sharing. He wants to capture something more fundamental to life.

“I don’t want to force anything from now on,” he says. This state of surrender, which may be a part of the process, does him good. He wishes to express and accept it, as much for himself as for others, even if the exercise makes him feel extremely emotional and vulnerable. “I’m always dizzy, but my fragility is my strength, and it brings me a peace. It’s a surrender that makes me rediscover the joy of dance.” **LSM**

TRANSLATED BY ISABEL GARRIGA

Les appuis imaginés, from March 25 to 28 at Agora de la danse.

www.agoradance.com

DANCE HIGHLIGHTS

by NATHALIE DE HAN

FEBRUARY

Montreal choreographer Louise Bédard celebrates 30 years of her eponymous company with *Promesses*, performed by six talented dancers alternating duos and counterpoints. Wilder Building, Feb. 5 to 8. www.agoradanse.com

The productive duo Philippe Meunier and Ian Yaworski will teach four new dancers how to dance a jig in *Suspendu au sol*. The other piece of the evening is *Pythagore mon corps*, choreographed by Stacey Désilier. She answers the question: How to combine the individuality of performers, seriousness and musicality? By mingling martial arts, urban dance and boxing, of course! Wilder Building, Feb. 6 to 9. www.tangentdanse.ca

London choreographer Jamila Johnson-Small has been touring the world with her solo project Last Yearz Interesting Negro. She'll be performing *I Ride in Colours* and *Soft Focus, No Longer Anywhere*, combining trance, electronic music and movement evoking a battlefield. In partnership with Studio 303 and MAI, Feb. 8 and 9. www.lachapelle.org

Venezuelan dancer-choreographer José Navas has chosen to perform Schubert's epic song cycle *Winterreise*, accompanied by a tenor soloist and a pianist. It promises to be moving and elegant. At Place des Arts, February 11 to 22. www.dansedanse.ca

Nine years after *Dance Europe* magazine voted him one of the 25 best dancers in the world, Olivier Dubois from France presents *Pour sortir au jour*, a playful solo piece that uses humour and analysis to revisit some of his 60 shows. Wilder Building, Feb. 12 to 15. www.agoradanse.com

Combining two of her passions, dance and cello, the gifted Virginie Brunelle has devised a second international production that explores power relations and social breakdown. In *Les corps avalés*, eight dancers evoke a human race that has lost all cohesion, while the Molinari String Quartet plays selected works. At Théâtre Maisonneuve, Feb. 26 to 29. www.dansedanse.ca

MARCH

As part of a two-woman program, Toronto choreographer and performer Jane-Alison McKinney presents *There She Was*, exploring the schizophrenia of her femininity, which starts as androgynous but becomes monstrous. In the second half, choreographer-dancer Geneviève Smith-Courtois performs *Postx*, two solos evoking a post-pornographic vision of sexuality. 18+. Wilder Building March 5 to 8. www.tangentdanse.ca

The legendary Nederlands Dans Theater is back with three unmissable performances: In *The Statement*, the great Crystal Pite dives into politics and examines power struggles, both public and private; Hofesh Shechter's *Vladimir* evokes youth in turmoil; and Paul Lightfoot and Sol León complete the evening with *Singulière Odyssee*, a sort of initiation quest. Théâtre Maisonneuve, Place des Arts, March 10 to 14. www.dansedanse.ca

Alexandra "Spicey" Landé, pioneer of the hip-hop scene and winner of the Prix de la danse Découverte 2019, performs *In-Ward*, diving into the meanders of the human psyche, both individual and collective. Wilder Building, March 11 to 13. www.agoradanse.com

Pursuing her new career as choreographer, the brilliant Anne Plamondon presents *Seulement toi*, her third work. Cinquième Salle, Place des Arts, March 17 to 21. www.dansedanse.ca



LES CORPS AVALÉS, THE EAGERLY-AWAITED SECOND LARGE-SCALE PRODUCTION BY VIRGINIE BRUNELLE. WITH JEAN-BENOIT LABRECQUE, BRADLEY ENG, SOPHIE BRETON, PETER TROSTMER, ISABELLE ARCAD. PHOTO : RAPHAËL OUELLET

Bones & Wires by Sébastien Provencher and Mathieu Leroux is the choreographic meeting between memory and obsession with the future. Wilder Building, March 19 to 22. www.tangentdanse.ca

Jean-Sébastien Lourdaï and Catherine Lalonde perform *Les ap-puis imaginés*. Wilder, March 25 to 28. www.agoradanse.com

A triple program at Tangente: *Polymorphic Micro Bodies* by Hanna Sybille Müller and Erin Robinsong, *Étude sur la pénombre* by Hugo Dalphond and *Soie* by Héléne Messier. Wilder, March 26 to 29. www.tangentdanse.ca

APRIL

Guillaume Côté, Principal Dancer and Choreographic Associate at the National Ballet of Canada, performs *Crypto*, a reflection on the beauty of nature and man's obsession with dominating it. Swedish composer Mikael Karlsson wrote the score and the multimedia company Hub Studio created the visual effects. Théâtre Maisonneuve, Place des Arts, April 1 to 4. www.dansedanse.ca

Sarah Wendt and Pascal Dufaux launch the hybrid project *Quelque part dans l'inachevé*. Wilder, April 2 to 5. www.tangentdanse.ca

Originally from Mexico, Diana León, who has danced for the Grands Ballets Canadiens, among others, performs the multidisciplinary solo *Sur ce chemin, tu es sûre de te perdre*. MAI, April 15 and 16. www.m-a-i.qc.ca

Jérémie Niel and Catherine Gaudet examine the act of creation in *Face-à-face*. La Chapelle, April 15 to 25. www.dansedanse.ca

Inspired by *Black Lives Matter* and Erin Manning's book *The Minor Gesture*, Justine A. Chambers (Vancouver) and Laurie Young (Berlin) present *One hundred more*, conveying gestures of resistance, from a shift of focus to the iconic "Hands up, don't shoot" slogan. Wilder Building, April 15 to 18. www.agoradanse.com

Le reste des vagues by Ingrid Vallus, *Le temps des fruits* by Marilyn Daoust and Gabriel Léger-Savard, and *Les Soirées 100Lux 2020*. Wilder, respectively April 16 to 19 and April 23 to 26. www.tangentdanse.ca

Cuban rhythms will defy the last of the cold weather when Danza Contemporánea de Cuba presents *Coil* by Julio César Iglesias, *La Ecuación* by George Céspedes, *Mambo 3XXI* by George Céspedes and *Cénit* by Laura Domingo Agüero. At Théâtre Maisonneuve, April 29 to May 2. www.dansedanse.ca **LSM**

La

SPECIAL: DANCE

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Les Ballets

Trockadero

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