

# LaSocena Mus'

WWW.MASCENA.ORG

2021 NOV/DEC/JAN 2022  
VOL. 27, NO 3 & 4 7,95 \$



CONCERTS: CANADA, WEB  
WINTER FESTIVALS



JEAN-SÉBASTIEN VALLÉE  
HIGHER EDUCATION GUIDE  
CD REVIEWS

## *Bruce* Liu CHOPIN GOLD



# '22 PIANO COMPETITION

22 TO 28 OCTOBER 2022

CANADA'S INTERNATIONAL PIANO COMPETITION

"Perhaps there are too many piano competitions,  
but there are too few like Honens." —*MacLeans*

**HONENS.COM/2022**

**Jon Kimura Parker**  
Artistic Director



WORLD FEDERATION  
OF INTERNATIONAL  
MUSIC COMPETITIONS



# À NE PAS MANQUER / NOT TO BE MISSED

NOVEMBRE/DÉCEMBRE  
NOVEMBER/DECEMBER

**\*\* CONCERT \*\***  
**SOIRÉE CINÉMA**

Revivez les meilleurs moments cinématographiques avec les musiciens de l'OHLDV



Samedi, 29 janvier 2022 – 19h30  
ORCHESTRE D'HARMONIE LEONARDO DA VINCI

OHLDV OHLDV.COM LEONARDO DAVINCI

*Carmen*  
de Georges Bizet

ARRÉGÉ PAR  
*Johanne Patry*

DIMANCHE  
14 NOVEMBRE 14h30  
SAMEDI  
20 NOVEMBRE 19h 30

Direction *Johanne Patry*  
Piano *Kerry Taylor*

500 Mont-Royal E. (Métro Mont-Royal)  
Sanctuaire du Saint-Sacrement

<https://www.brownpapertickets.com/event/5209239>

**CLASSICA** FESTIVAL  
Marc Boucher, general and artistic director

In collaboration with  
**Hydro Québec**

MAJOR PARTNERS  
Desjardins, Caisse Chabot-LaMoine, Louise Minard, Azrieli, TOI, PUBLIC PARTNERS, Québec, Canada

**HANDEL'S Messiah**

30 artists on stage  
From November 21 to December 19

WITH  
**Ensemble Caprice**  
**Ensemble vocal Arts-Québec**  
Conductor: Matthias Maute

SOLOISTS  
Myriam Leblanc, soprano  
Florence Bourget, mezzo-soprano  
Antonio Figueroa, tenor  
Marc Boucher, baritone

ENSEMBLE CAPRICE 30 Ensemble vocal Arts-Québec 40ans

Tickets: [festivalclassica.com](http://festivalclassica.com)

**ADVERTISE**  
*your event here!*

Annoncez votre événement ici!

2021-22 • Canada  
[www.mySCENA.org](http://www.mySCENA.org)

**Toronto Mendelssohn Choir**  
Jean-Sébastien Vallée  
Artistic Director



**FESTIVAL OF CAROLS**

With the Toronto Symphony Youth Orchestra

Respighi's *Lauda per la Natività del Signore*  
Music and carol selections by Andrew Balfour, Sally Beamish, Rosephanye Powell, Hyo-Won Woo, and others.

**DECEMBER 1 7:30 PM**  
YORKMINSTER PARK BAPTIST CHURCH

Enjoy in person or online

Tickets: 416-408-0208 [tmchoir.org](http://tmchoir.org)

8/9 DÉCEMBRE - DECEMBER 8/9  
PALAIS MONTCALM

10 DÉCEMBRE - DECEMBER 10  
MAISON SYMPHONIQUE DE MONTRÉAL

**LES VIOLONS DU ROY**  
LA CHAPELLE DE QUÉBEC

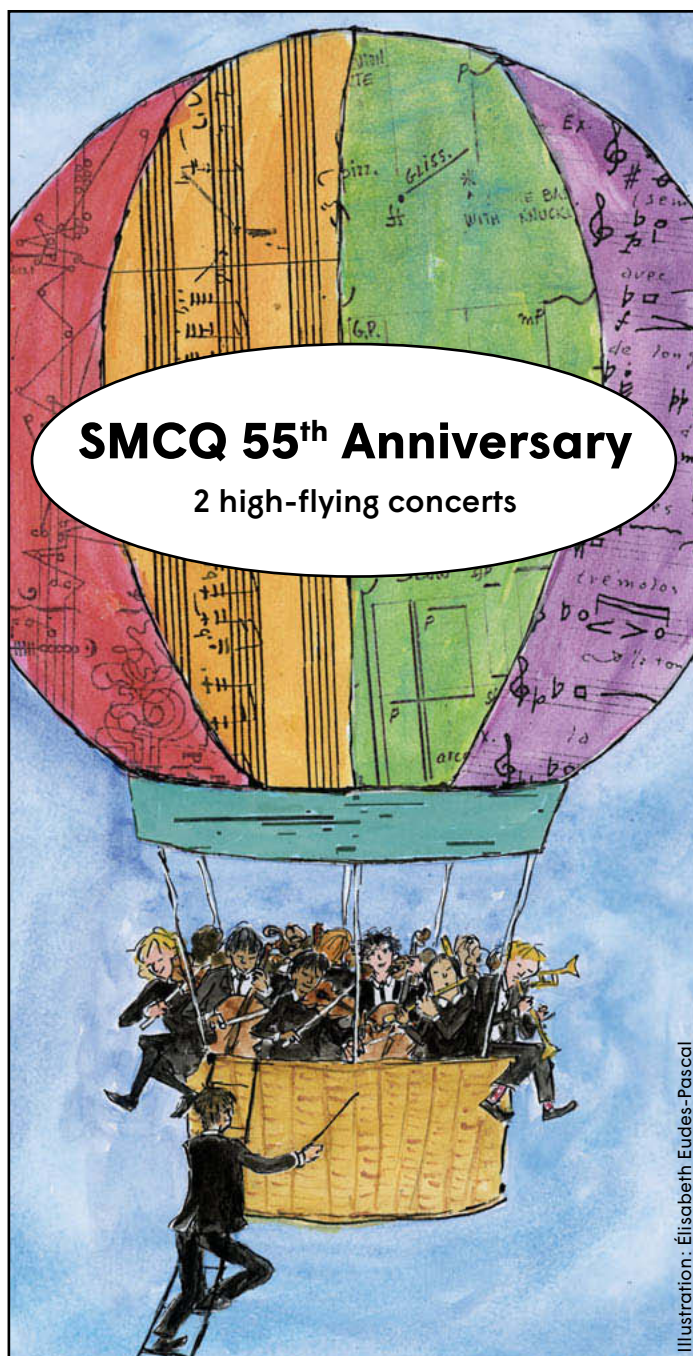
**LE MESSIE DE HANDEL**

Jonathan Cohen, chef  
Joëlle Harvey, soprano  
Allyson McHardy, mezzo-soprano  
Andrew Staples, ténor  
Neal Davies, baryton-basse  
avec La Chapelle de Québec

[violonsduroy.com](http://violonsduroy.com)

Hydro Québec, beneva, RBC, leSoleil, PALAIS MONTCALM, PIAZZA DES ARTS





## SMCQ 55<sup>th</sup> Anniversary

2 high-flying concerts

Illustration: Élisabeth Eudés-Pascal

**OPMEM: Today and tomorrow ...**

Tuesday, December 14, 7.30 pm

Works from Devaux, Hamel, Gellman

**SMCQ: Yesterday and today ...**

Wednesday, December 15, 7:30 pm

Works from Boulez, Mather, Schafer, Garant, Klanac

Salle Pierre-Mercure

SMCQ.QC.CA | 514 987-6919

**SMCQ** Société de musique  
contemporaine du Québec

**OPMEM**  
Orchestre symphonique de Montréal

Québec



Conseil des Arts  
du Canada

Canada Council  
for the Arts



Montréal

# ASSURart

**Insurance solutions  
for musicians  
and musical ensembles**

**Musical Instruments**  
(worldwide coverage/in transit)

**Liability:**

- General
- Media
- Directors & Officers

**Event cancellation**

**And much more...**

**assurart.com**  
1 855 382-6677

**50<sup>TH</sup>** MISSISSAUGA SYMPHONY ORCHESTRA

# ANNIVERSARY CONCERT SEASON

BEETHOVEN • OPERA • OLÉ • BAROQUE • STAR WARS

LIVING ARTS CENTRE • HAMMERSON HALL • MISSISSAUGA  
**MISSISSAUGASYMPHONY.CA**



# NEW ALBUM

# MYSTIC

## GIORGIA FUMANTI

*Mystic*, an album that explores and rediscovers the singer's vocal power as she offers her color on masterpieces of the greatest classical and popular songs ever written.



The most inspiring and memorable melodies by such famous composers: **Bolero** (M. Ravel), **Va Pensiero** (G. Verdi), **Nessun Dorma** (G. Puccini), **O Fortuna** (C. Orff), **Libertango** (A. Piazzola), **Papa Can You Hear Me** (M. Legrand), **Adagio** (T. Albinoni), **Intermezzo Cavalleria Rusticana** (P. Mascagni) and more.

This 14 song album also includes a haunting rendition of the theme song from the movie *The Gladiator* "**Now We Are Free**" and Giorgia's stunning take on Leonard Cohen's "**Hallelujah**".

*Mystic*... a real gem!

Scan this code to purchase *Mystic* or visit

[WWW.GIORGIAFUMANTI.COM](http://WWW.GIORGIAFUMANTI.COM)



AVAILABLE ON ALL DIGITAL PLATFORMS:







JEAN-SÉBASTIEN VALLÉE  
28  
PHOTO : DAHLIA KATZ

BRUCE LIU  
30

8	Editorial
10	Industry News
12	Industry Corner
14	Festival Bach Montréal
16	François Dompierre
17	Emanuel Ax: Simply Manny
18	Tara-Louise Montour and OCM
19	Kronos Quartet: Time and Time Again
20	La Nef / SMCQ
21	Giorgia Fumanti
23	Mississauga Symphony Orchestra
23	Club musical de Québec
24	The Season of <i>Messiahs</i>
25	Trio Fibonacci
26	Artificial Intelligence and Music
27	Atelier lyrique de Chambly
28	Jean-Sébastien Vallée
30	Bruce Liu: Chopin Gold
34	Competition Winners
38	Higher Education Guide
42	Education News
44	Lucie Robert
45	Did you know...?
46	Streaming platforms
47	Internet Radio
48	New Releases
50	Gift Ideas
52	Jazz: Record Roundup
54	CD Reviews
58	Concert Reviews
60	Winter Festivals
62	Regional Calendar

## FOUNDING EDITORS

Wah Keung Chan, Philip Anson

## La Scena Musicale

VOL. 27-3

2021 NOVEMBER/DECEMBER  
/JANUARY 2022

## PUBLISHER

La Scène Musicale

## BOARD OF DIRECTORS

Wah Keung Chan (prés.), Martin Duchesne, Sandro Scola, CN  
**ADVISORY COMMITTEE**  
Gilles Cloutier, Pierre Corriveau, Jean-Sébastien Gascon, Julius Grey, Virginia Lam, Margaret Lefebvre, David P. Leonard, Stephen Lloyd, Constance V. Pathy, C.Q., Jacques Robert, Bernard Stotland, FCA, Maral Tersakian, CFRE, Mike Webber

## PUBLISHER

Wah Keung Chan

## CO-EDITORS-IN-CHIEF

Wah Keung Chan, Arthur Kaptainis

## JAZZ EDITOR

Marc Chénard

## COORDINATING EDITOR

Mélissa Brien

## PROOFREADERS

Olivier Bergeron, Justin Bernard, Alain Cavenne, Marc Chénard, Arthur Kaptainis, Adrian Rodriguez, Dino Spaziani, Jacqueline Vanasse, Andréanne Venne

## COVER

Tom Inoue, photo: Darek Golik / NIFC

## GRAPHICS

Hefka, Vincent-Louis Apruzzese graf@lascena.org

## FUNDRAISING

Jacqueline Vanasse

## ABONNEMENT

Andréanne Venne, Marc Chénard

## ADVERTISING

Adrian Sterling, Dino Spaziani

## BOOKKEEPING

Mourad Ben Achour

## CALENDAR

Marc Chénard, Justin Bernard

## COLLABORATORS

Olivier Bergeron, Justin Bernard, Wah Keung Chan, Marc Chénard, Nathalie De Han, Marie-Claire Fafard-Blais, Janina Fialkowska, Mario Gagnon, Natasha Gauthier, Charles Geyer, Arthur Kaptainis, Hassan Laghcha, Denise Lai, Robert Markow, Lucie Renaud, Paul E. Robinson, Adrian Rodriguez, Dino Spaziani, Jacqueline Vanasse, Andréanne Venne, Arnaud G. Veydrier

## TRANSLATORS

Olivier Bergeron, Mélissa Brien, Alain Cavenne, Marc Chénard, Véronique Frenette, Cecilia Grayson, Arthur Kaptainis, Stefania Neagu, Karine Poznanski, Lina Scarpellini, Andréanne Venne

## VOLUNTEERS

Wah Wing Chan, Lilian I. Liganor, Robin Mader

## LA SCENA MUSICALE

5409, rue Waverly, Montréal

(Québec) Canada H2T 2X8

Tél. : (514) 948-2520

info@lascena.org,

www.myscena.org

Production : lsm.graf@gmail.com

Ver:2021-11-08 © La Scène Musicale

## ABONNEMENTS / SUBSCRIPTIONS

L'abonnement postal (Canada) coûte 39 \$ / an (taxes incluses). Veuillez envoyer nom, adresse, numéros de téléphone, télécopieur et courrier électronique. Tous les dons seront appréciés et sont déductibles d'impôt (no 14199 6579 RR0001).

LA SCENA MUSICALE, publiée sept fois par année, est consacrée à la promotion de la musique classique et jazz. Chaque numéro contient des articles et des critiques ainsi que des calendriers. LSM est publiée par La Scène Musicale, un organisme sans but lucratif. La Scena Musicale est la traduction italienne de La Scène Musicale. / LA SCENA MUSICALE, published 7 times per year, is dedicated to the promotion of classical and jazz music. Each edition contains articles

and reviews as well as calendars. LSM is published by La Scène Musicale, a non-profit organization. La Scena Musicale is the Italian translation of The Music Scene.

Le contenu de LSM ne peut être reproduit, en tout ou en partie, sans autorisation de l'éditeur. La direction n'est responsable d'aucun document soumis à la revue. / All rights reserved. No part of this publication may be reproduced without the written permission of LSM. ISSN 1486-0317 Version imprimée/ Print version (La Scena Musicale); ISSN 1913-8237 Version imprimée/ Print version (La SCENA); ISSN 1206-9973 Version Internet/ Online version.

Envois de publication canadienne / Canada Post Publication Mail Sales Agreement, Contrat de vente No.40025257

FONDATION  
**SOCAN**  
FOUNDATION



# 2 AZRIELI 0 MUSIC 2 2 PRIZES

**CONGRATULATIONS TO  
OUR 2022 LAUREATES!**

**IMAN HABIBI**

AZRIELI COMMISSION FOR JEWISH MUSIC

**AHARON HARLAP**

AZRIELI PRIZE FOR JEWISH MUSIC

**RITA UEDA**

AZRIELI COMMISSION FOR CANADIAN MUSIC

**EACH WINS OVER  
\$200,000 IN PRIZES**

---

**WORLD PREMIERE  
GALA CONCERT**

**OCTOBER 20, 2022**

**ORCHESTRE MÉTROPOLITAIN  
YANNICK NÉZET-SÉGUIN, PRINCIPAL CONDUCTOR  
MAISON SYMPHONIQUE**

**[AZRIELIFOUNDATION.ORG/AMP](https://azrielifoundation.org/amp)**





# Editorial

## FROM THE EDITOR

It has been over a month since the reopening of concert halls to full capacity. Arts organizations across Canada are slowly and cautiously resuming their programming.

Our national calendar reflects the increasing offerings (see p. 62). And what's a holiday season without performances of Handel's *Messiah*? See p. 24 for our round-up in eastern Canada. The main question is whether audiences are ready to come back as before. October saw the reopening of international music competitions and Canada showed that it is now a global power. Chinese-Canadian pianist Bruce Xiaoyu Liu surprised the world with his gold medal at the International Chopin Competition, which is held every four years (see the cover profile on p. 30). His rise is no surprise to La Scena readers as he's been profiled twice in our annual Rising Stars for victories at the OSM Competition (2012) and the Prix d'Europe (2014). Canadian organist Aaron Tan followed on Oct. 23 with first prize at the CIOC (see p. 36), and then cellist Bryan Cheng took second prize at the Geneva International Competition. Finally, last week, three Canadians won the Azrieli Music Prizes. See our report on p. 34.

This November/December/January national issue comes to you thanks to advertising support for our annual Higher Arts Education special and guide, including news and an interview with violinist Lucie Robert.

As always we offer reviews of interesting recordings. Happily, this industry has persevered in the face of the pandemic. And we continue our Concert Reviews section (p. 58).

We are happy to report on Canadian success stories such as the Toronto Mendelssohn Choir celebrating its new artistic director Jean-Sébastien Vallée (French cover artist), only the eighth in their illustrious 127-year history. The Mississauga Symphony Orchestra is celebrating its 50th anniversary; the Festival Bach Montréal, its 15th; the SMCQ, its 55th; La Nef, its 30th.

This issue also includes an interview with François Dompierre, a reprint of a profile of pianist Emanuel Ax, and features on the Kronos Quartet, Giorgia Fumanti and the Trio Fibonaci.

With the coming holiday season, please see the two pages of Gift Ideas on p. 50 from our team. Another great gift idea is our 10-pack Musical Greeting Cards (\$20 value, see ad on p. 70). Last issue, we profiled the late tenor Jean-Paul Jeannotte, but we forgot to mention that his recording of Schubert's *Die schöne Müllerin* was reissued 10 years ago as part of our Discovery CD collection. It's still available for purchase for \$7, postage included, at [myscena.org](http://myscena.org).

### 25 YEARS

This November issue is the third of six (down from the usual seven before the pandemic) planned for the 2021-22 season (three in the fall, including October and November/December/January\*, and three in the winter and summer including February/March\*, April/May and June/July/August\*). Three will be regional bilingual issues while three will be national issues (as noted above with \*) with separate English and French editions. Our February/March 2022 issue is slated to be a special on the Restart of the Arts.

During the pandemic, we kept active with innovative projects such as the Corona Serenades, Corona Serenade Streaming Concerts, La Scena Tête-à-Tête, regular updates on COVID-19 and the arts and regular news updates on our website. As a small dedicated team, we take pride in our ability to curate news and articles for our readers (consumers, artists and organizations). And we will continue this formula going forward including advice for musicians and students.

In the past, we have celebrated our major anniversaries (5th, 10th and 20th) with fundraising galas. Our Fifth Anniversary event held on Sept. 12, 2001 was the first concert dedicated to the victims of 9/11. Our 10th Anniversary Gala theme was Best of Montreal, and our 20th was Rising Stars.

Alas, the pandemic made planning our 25th anniversary celebrations difficult, but with the reopening of concert halls, we are planning a Festival of Love (combining our Singing Valentines) in February 2022. Stay tuned.

Thanks to some donors, we are also planning an online auction with a notable auction house in March or April 2022 with proceeds towards our projects including an internship program. We are currently seeking arts- and music-related items such as paintings, sculptures, musical instruments and porcelains; and would show our gratitude with a tax receipt. Please contact [don@lascena.org](mailto:don@lascena.org).

### SUBSCRIPTION AND DONATION DRIVE

The pandemic has its consequences for publishing. Although we were able to bring back most of our staff through the Canada Emergency Wage Subsidy, this resource ended on Oct. 23. Since our annual budget depends largely on advertising revenues (about 70% of which are related to concerts), we saw a decrease in advertising of 88% in spring and summer of 2020 and 50% in 2020-21. We hope you will consider supporting our magazine through a donation and/or join our fundraising committee by contacting us at [don@lascena.org](mailto:don@lascena.org).

Because of the pandemic, we changed from street distribution to home delivery. Many of you are holding a free sample issue for the first time. We hope we have sparked your interest with our passionate team of writers and editors. To make sure you continue to receive the magazine at home, please

become a subscriber or give a subscription to someone special. It makes an ideal gift for parents or an artist.

As always, *La Scena Musicale* maintains a vigorous presence on Facebook, Twitter and Instagram. The website offers new resources almost daily. Pandemic or no pandemic, the arts will thrive. As will *La Scena Musicale*.

LSM

Have a great musical and artistic holiday season!

WAH KEUNG CHAN,  
Founding Editor



*Come **Re-LIVE**  
your passion for music!*

**6** MONDAY December 7:30 p.m. Salle Bourgie MMFA  
**7** TUESDAY December 7:30 p.m. Salle Bourgie MMFA



**WEST SIDE STORY!**  
Mozart | Ravel  
Rachmaninov | Bernstein

**WONNY SONG  
DAVID JALBERT**

Sponsored by **LetkoBrousseau**



**EMANUEL AX PLAYS CHOPIN!**  
Works by Frédéric Chopin

**EMANUEL AX**  
"one of the best pianists  
in the world"

Sponsored by **VORIA**

**MONTREAL CHAMBER MUSIC FESTIVAL**  
founder and artistic director  
DENIS BROTT C.M.

**Tickets on sale  
FESTIVALMONTREAL.ORG**

**ONLINE AND LIMITED IN-PERSON EXPERIENCES**

**THE Elora SINGERS**  
MARK VUORINEN, CONDUCTOR

**ON LOVE**  
ONLINE | SAT NOV 20

**BACH & HANDEL**  
MUSIC FOR ADVENT & CHRISTMAS  
LIVE | SAT NOV 13  
ONLINE | SAT DEC 4

**RADIANT DAWN**  
A FESTIVAL OF CAROLS  
ONLINE | SAT DEC 18  
LIVE | TUE DEC 21 & WED DEC 22



**RADIANT DAWN**  
OUR NEW CHRISTMAS CD  
AVAILABLE NOVEMBER 19



**ELORASINGERS.CA**

**LADIES' MORNING MUSICAL CLUB**  
**LMMC**  
*concerts*

**130<sup>th</sup> season  
2021 / 2022**



Fauré Quartett@Mat Hennek



Karina Gauvin@Michael Slobodian



Goldmund Quartett@Nikolaj Lund



Han-Setzer-Finckel Trio@Daniel Ashworth



Stewart Goodyear@Anita Zvonar



Lise de la Salle@Stéphane Gallois



Matt Haimovitz@Steph Mackinnon



Pavel Kolesnikov@Eva Vermandel



Blake Pouliot@Jeff Fasano



Quartetto di Cremona@Nikolaj Lund

**BLAKE POULIOT**  
Sept. 12, 2021  
violin

**KARINA GAUVIN**  
3 oct. 2021  
soprano

**MATT HAIMOVITZ**  
Oct. 24, 2021  
cello

**QUARTETTO DI CREMONA**  
Nov. 14, 2021  
strings

**STEWART GOODYEAR**  
Dec. 5, 2021  
piano

**LISE DE LA SALLE**  
Feb. 6, 2022  
piano

**GOLDMUND QUARTETT**  
Feb. 27, 2022  
strings

**FAURÉ QUARTETT**  
March 20, 2022  
piano quartet

**PAVEL KOLESNIKOV**  
April 10, 2022  
piano

**HAN-SETZER-FINCKEL TRIO**  
May 1, 2022  
piano trio

**Subscription: \$300 / Students (26 years max.): \$80**  
**Single tickets: \$50 (students \$20) Limited quantity available**  
**Non-refundable - Taxes included**  
**LMMC 514 932-6796 INFO: info@lmmc.ca**

**Salle Pollack**  
**555 Sherbrooke St. W.**  
**Montreal, Quebec**





GUSTAVO GIMENO  
PHOTO : MARCO BORGGREVE

## GUSTAVO GIMENO IN TORONTO – AND BERLIN

The 45-year-old Spanish conductor makes his live-audience debut as music director of the Toronto Symphony Orchestra on Nov. 10, more than a year after starting in the job officially and more than year and a half after the pandemic closed Roy Thomson Hall to the public. A resident of Amsterdam, Gimeno logged another notable first appearance on Oct. 7, with the Berlin Philharmonic. “So why Gustavo Gimeno?” asked the critic Felix Stephan, rhetorically, in the *Berliner Morgenpost*. The answer, he surmised, had something to do with Gimeno’s status as a protégé of Mariss Jansons (1943-2019) and Claudio Abbado (1933-2014), two conductors “dear to the Philharmonic.” The critic was duly impressed by Gimeno’s work in Ligeti’s *Concert Românesc*: “The fine spirit and the inspired breath are reminiscent of Abbado, the loving care and intense concentration of Jansons.” Rimsky-Korsakov’s *Scheherazade* revealed the “disciplinarian” side of the conductor, who pushed the orchestra “from one highlight to the next.” Isabel Herzfeld in *Der Tagesspiegel* was more impressed by the lavish showpiece, citing various details, including “velvety-soft strings” and “glowing brass.” The Ligeti performance was the first of this piece by the Philharmonic. Augustin Hadelich was the soloist in Prokofiev’s Violin Concerto No. 2. Concertmaster Noah Bendix-Balgley, an American, did the solo-violin honours in *Scheherazade*. The concert is available on the Berlin Philharmonic Digital Concert Hall. Or you can spend your money on this side of the Atlantic and buy a digital ticket to the Nov. 10 concert in Toronto for as little as \$10. Go to [www.tso.ca](http://www.tso.ca).

## NATHALIE STUTZMANN IN ATLANTA



NATHALIE STUTZMANN  
PHOTO : STEPHANIE SLAMA

The French contralto-turned-conductor will take the reins of the Atlanta Symphony Orchestra starting in 2022-23, succeeding Robert Spano. She is billed as the second female music director of a “major” American orchestra – Marin Alsop with the Baltimore Symphony allegedly having been the first. (JoAnn Falletta, at the Buffalo Philharmonic since 1997, would surely class her orchestra as “major,” and Xian Zhang might make a similar plea for the New Jersey Symphony Orchestra, where she succeeded Jacques Lacombe in 2016.) Stutzmann, 56, is also principal guest conductor of the Philadelphia Orchestra (Yannick Nézet-Séguin, music director), which explains the opportunity Montrealers have to hear her lead the Orchestre Métropolitain (Yannick Nézet-Séguin, artistic director) on June 4 through Tchaikovsky’s Symphony No. 6 “Pathétique.” Pre-COVID plans also had her in charge of a September run of Gluck’s *Iphigénie en Tauride* at the Metropolitan Opera. The OM gig in June will not mark Stutzmann’s Montreal debut. She appeared as a contralto under the auspices of the Ladies’ Morning Musical Club in the 2006-07 season.

## YANNICK TAKES A WALK ON THE WILD SIDE

The fashion-conscious maestro opened the Carnegie Hall season in October with a program of Valerie Coleman (*Seven O’Clock Shout*), Shostakovich (Piano Concerto No. 2), Iman Habibi (*Jeder Baum spricht*), Bernstein (*Candide* Overture), Beethoven (Fifth Symphony) and ... some really out-there trousers. Not just light-coloured and tight-fitting, but flamboyantly adorned with floral



YNZ AT CARNEGIE HALL  
PHOTO : CHRIS LEE

motifs that apparently defied analysis from the midst of the parterre. “... Can somebody please explain the enigmatic patterns?” asked David Patrick Sterns in the *Philadelphia Inquirer*. Another pressing question is what the fancy pants had to do with that plush blue dinner jacket. YNS was not the only one on stage departing sartorially from the norm. The male players of the Philadelphia Orchestra jettisoned the traditional white tie and tails for suits that did not veer beyond solid black except for a white hanky. Suffice to say that for once Yuja Wang, soloist in Shostakovich, was put in the shade. Although only she, to all appearances, sported a tattoo of Carnegie Hall’s new “CH” logo, on her right arm. The Oct. 6 concert, available as a webcast on Medici.tv, represented the return of live music to the New York temple after a COVID hiatus of 572 days.

## NEW LIFE FOR SALLE PIERRE-MERCURE

All concert halls are in recovery mode but Salle Pierre-Mercure is emerging from a doldrums that predates the panic. The 875-seat hall nestled in the Centre Pierre-Péladeau of UQAM was originally opened in 1992 with I Musici de Montréal as one of its anchor tenants. Soon the chamber orchestra



under founding conductor Yuli Turovsky decamped because its middle-class subscribers, substantially from family-oriented neighbourhoods, did not care for the trek to the Latin Quarter. Now IMDM are back downtown, with a new principal guest conductor, Jean-François Rivest. The opening concert was on Nov. 4, five days before the season opener of I Musici’s natural competitor, the Orchestre classique de Montréal, which has also decided to give Salle Pierre-Mercure a try. Will audiences cooperate? St. Denis Street is no longer a construction zone. At any event, the Société de musique contemporaine du Québec (SMCQ) remains headquartered in the Centre Pierre-Péladeau. Six of seven SMCQ programs in 2021-22 are in Salle Pierre-Mercure.



## CARLISLE FLOYD, 1926-2021



The American composer of *Susannah* (1955), *Of Mice and Men* (1970), *Willy Stark* (1981) and *Cold Sassy Tree* (2000) died Sept. 30 in Tallahassee, Florida at age 95. "His compositional idiom is a highly personal blend of accessible melody, polytonality, and Americana, reflecting the Southern garden bed of his English-Irish-Scottish-Welsh transplantings," according to a tribute posted by Floyd's publisher, Boosey & Hawkes. A South Carolina native and son of a Methodist minister, Floyd, who trained initially as a pianist, invariably wrote his own librettos. He visited Montreal at least once, in 1999, for an Opéra de Montréal run of *Susannah* in the Théâtre Maisonneuve. This tale of Bible-belt shenanigans – sometimes said to be the second-most-performed American opera after Gershwin's *Porgy and Bess* – was given by the Manitoba Opera in November 2019 as the opening production of an inevitably truncated season. Costumes came from the OdM. Floyd's last stage premiere, by the Houston Grand Opera in 2016, was of *Prince of Players*, a chamber opera based on the life of Edward Kynaston, the last man to perform women's roles in Restoration theatre. His little-known non-operatic catalogue comprises (again, according to Boosey & Hawkes) "small- and large-scale song and choral cycles, a singularly challenging piano sonata, books of etudes, and several symphonic movements." Perhaps some enterprising presenter would consider arranging performances of these little-known works on the occasion of Floyd's centennial in 2026.

## EDITA GRUBEROVÁ, BERNARD HAITINK, UDO ZIMMERMANN...



EDITA GRUBERTOVÁ

October was a tough month for musician mortality. The Slovak coloratura Edita Grubertová, a resident of Zürich who was revered in Vienna and Munich, died Oct. 18 of a head injury (as most sources have simply described it) after taking a fall. She was 74. Her last operatic appearance was at the National Theatre in Munich on March 27, 2019. What appeared to be a cell-phone capture of the performance, farewell address and ovation was easily found on YouTube at press time.



BERNARD HAITINK

Conductor Bernard Haitink passed away in his home in London on Oct. 21 at age 92.

Chief conductor of the Concertgebouw Orchestra of Amsterdam for 27 years and the holder of positions with Royal Opera, Glyndebourne, the London Philharmonic Orchestra and the Chicago Symphony, this Dutchman led his last concert in 2019. Udo Zimmermann, a German composer who occupied posts at the Dresden Semperoper, Deutsche Oper Berlin, Bavarian Radio and the Leipzig Opera – decreeing 27 premieres as director of the last house – died in his home town of Dresden on Oct. 22. Zimmermann is best remembered for *The White Rose*, a 1967 opera (rev. 1986) on the subject of the 1943 anti-Nazi student movement referenced by the title.



UDO ZIMMERMANN

## GEORGE CRUMB, SOFIA GUBAIDULINA...



SOFIA GUBAIDULINA  
PHOTO: HOFFMANN LAROCHE LTD

A couple of composers are doing just fine in their 10<sup>th</sup> decade. The American George Crumb, known for such avant-garde classics as *Black Angels* (an anti-Vietnam War string quartet) and *Vox Balaenae* (a pro-whale trio for flute, cello and piano) turned 92 on Oct. 24. His *Metamorphoses* (Book II) for solo piano was given its premiere last December, by Marcantonio Barone, in Philadelphia. The Tartarstan-born Russian Sofia Gubaidulina, who lives outside Hamburg, turned 90 on the same day. Celebratory concerts and events worldwide include a Gubaidulina Day at the Gewandhaus in Leipzig. A new Deutsche Grammophon recording by that orchestra under Andris Nelsons includes her 2018 Third Violin Concerto (*Dialogue: I and You*) with Vadim Repin as soloist.

## BRIGHT SHENG MAKES A COMEBACK



BRIGHT SHENG

Having established a new standard of woke inanity by disowning Bright Sheng, the best-regarded member of its composition faculty, the University of Michigan has retreated from its intention to open a formal inquiry into his classroom conduct. Sheng's crime was showing the Laurence Olivier version of *Othello* in a class dealing with how Verdi adapted Shakespeare's play in creating the opera *Otello*. Olivier, you see, wore black makeup in the 1965 film. Sheng's actions, declared music dean David Gier – for what it is worth, a trombonist – "do not align with our

school's commitment to anti-racist action, diversity, equity and inclusion." The instigators of the fuss were students who demanded that Sheng be "removed immediately from his position as the instructor of the undergraduate composition seminar" – a request with which the school complied, with the enthusiastic support of one of Sheng's fellow composition professors, an unknown folk fiddler by the name of Evan Chambers. Critical reaction to this madness came not only from sources of traditional liberal thought but also the Trotskyist International Youth and Students for Social Equality. "In the race-obsessed environment of contemporary American academia," runs an editorial on the subject, "it has become a crime to have students view one of Shakespeare's greatest plays as performed by one of the 20th century's greatest actors." Sheng's music has been performed by major orchestras around the world. He is perhaps best known for scoring the opening ceremony of the 2008 Beijing Olympic Games.

## FINE FINISH FOR FAZIOLI

Bruce Liu famously won first prize in the Fryderyk Chopin International Piano Competition in Warsaw. He did so with a Fazioli, the Italian brand that has made considerable inroads



BRUCE LIU  
PHOTO: CONCOURS CHOPIN

over the last three decades on the Steinway near-monopoly. Other finalists opting for the Fazioli were Martin García García (third prize) and Leonora Armellini (fifth prize). Candidates had five instruments to choose from: a Fazioli, a Kawai, two Steinways and a Yamaha. Steinway remains overwhelmingly popular: Sixty-four of 87 contestants selected this brand. Well behind were Yamaha (nine pianists), Fazioli (eight) and Kawai (six). All the same, a few Canadian notables, including Angela Hewitt and Louis Lortie, openly express their preference for Faziolis. The company, founded in 1981 and based 60 kilometres north of Venice, made one of its important early sales to the City of Montreal. The instrument acquired in 1987 for the Chapelle historique du Bon Pasteur caused a political uproar on account of its then-formidable price tag of \$82,000. A Steinway grand in this era went for a mere \$68,000.

LSM



# INDUSTRY CORNER

## GRANT DEADLINES

by JACQUELINE VANASSE

### CANADA COUNCIL

[www.canadacouncil.ca](http://www.canadacouncil.ca)

**Creating, Knowing and Sharing: The Arts and Cultures of First Nations, Inuit and Métis Peoples, Short-Term Projects**

deadline: Dec. 8

**Arts Across Canada, Foreign Artists Tours**

deadline: Dec. 8

**Arts Abroad, Circulation and Touring**

deadline: Dec. 8

**Arts Abroad, Residencies**

deadline: Dec. 8

**Arts Abroad, Co-Productions**

deadline: Dec. 8

### CONSEIL DES ARTS DE MONTRÉAL

[www.artsmontreal.org](http://www.artsmontreal.org)

**Support Program for Collective Cultural Building Projects**

deadline: Nov. 28

**General Funding Program**

deadline: Dec. 1

### CONSEIL DES ARTS ET DES LETTRES DU QUÉBEC

[www.calq.gouv.qc.ca](http://www.calq.gouv.qc.ca)

**Circulation of Works Within Quebec**

deadline: anytime

**Circulation of Works Outside Quebec**

deadline: anytime

LSM



**Le plus important magazine de musique et de culture au Québec**

**Quebec's #1 Arts Magazine**

- 7 numéros/issues
- 25 000 exemplaires-copies/édition

[www.mySCENA.org](http://www.mySCENA.org)

### LA SCENA MUSICALE

ÉDITION NATIONALE : 50 000 exemplaires; Montréal, Ottawa-Gatineau, Québec, Toronto.

ÉDITION BILINGUE : 25 000 exemplaires ; Montréal.

#### Septembre 2021

Édition bilingue

Thèmes et guides : La rentrée culturelle; Festivals d'automne; Concours

Sortie : 2021-09-10

Tombée publicitaire : 2021-09-03

Maquettes : 2021-09-03

Calendrier : 2021-09-30

#### Octobre 2021

Édition bilingue

Sortie : 2021-10-08

Tombée publicitaire : 2021-10-01

Maquettes : 2021-10-04

Calendrier : 2021-09-24

### Novembre / Décembre 2021

Édition nationale

Thèmes et guides : Études supérieures musicales et artistiques; Académies d'été

Sortie : 2021-11-12

Date de tombée publicitaire : 2021-11-05

Maquettes : 2021-11-05

Calendrier : 2021-10-29

### Février - mars 2022

Édition nationale

Thèmes et guides : L'amour, camps d'été de musique et d'arts, Audio haute-fidélité

Sortie : 2021-01-28

Date de tombée publicitaire : 2021-01-21

Maquettes : 2021-01-21;

Calendrier : 2021-01-14

### Avril - mai 2022

Édition bilingue

Sortie : 2022-04-01

Date de tombée publicitaire : 2022-03-25

Maquettes : 2022-03-28

Calendrier : 2022-03-21

### Juin - juillet 2021

Édition nationale

Sortie : 2022-06-03

Date de tombée publicitaire : 2022-05-27

Maquettes : 2022-05-27

Calendrier : 2022-05-12





**ORCHESTRE CLASSIQUE  
DE MONTRÉAL**

**Boris Brott** | **Taras Kulish**  
Artistic Director | Executive Director

**2021-2022**

82<sup>nd</sup> SEASON  
WOMEN OF DISTINCTION



**ORCHESTRE.CA**

**NOVEMBER 23, 7:30 PM**

**TALES & MELODIES**

*Adieu aux guerriers* - R. Levasseur  
*Scheherazade* - M. Ravel, arr. F. Vallières  
*String Quartet in F major* - M. Ravel, orch. R. Barshai  
*Five Greek Folk Songs* - M. Ravel



**Julie Boulianne**  
Mezzo-soprano  
**Tara-Louise Montour**  
Violin  
**Jean-Philippe Sylvestre**  
Piano  
**Boris Brott**  
Conductor

Pierre-Mercure Hall  
300, de Maisonneuve E.



TICKETS : In Person **\$25 - \$59** / Web Broadcast : **\$19**

**DECEMBER 7, 7:30 PM**



**HANDEL'S MESSIAH**

**Jacqueline Woodley**, Soprano  
**Marie-Andrée Mathieu**, Mezzo-soprano  
**Antoine Bélanger**, Tenor  
**Neil Craighead**, Bass-Baritone  
**Les Rugissants**, Vocal Ensemble  
**Boris Brott & Xavier Brossard-Ménard**, Conductors

Saint Joseph's Oratory  
of Mount Royal  
3800 Queen-Mary



TICKETS : In Person **\$49 - \$69** / Web Broadcast : **\$19**

**21/22**

**Crossing Over  
Concert Season  
Announcement**

Welcome back to live music. NMC is thrilled to embark upon a bold new era of channeling the limitless power of music to traverse all boundaries: between musical traditions, between humans and technology, even between music and memory.

[newmusicconcerts.com](http://newmusicconcerts.com)  
416 961 9594



**Not Alone – Oct.28.21**

**Aulos – Nov.11,18,25.21**

**50th Anniversary Distanced  
Commissioning Series: John Oswald  
– Feb.17.22**

**Difficult Grace: Seth Parker Woods  
in Concert – Mar.10.22**

**Imagined Sounds – Apr.10.22**

**SWARA Sutras – Apr.30.22**

All concerts at 8pm



**JEAN LÉVEILLÉE CPA inc.**

CHARTERED PROFESSIONAL ACCOUNTANT CORPORATION

Tel.: 514.522.7429 | Cel.: 514.975.7429  
[jean@leveilleecpa.com](mailto:jean@leveilleecpa.com) | [www.leveilleecpa.com](http://www.leveilleecpa.com)

On appointment:

1155. Rene-Levesque blvd, Ouest, Suite 2500  
Montreal, Quebec, H3B 2K4

**CPA**

**Taxation:** Company, individual, inheritance, ...

**Certification:** Audit and review engagement

**Bookkeeping:** Financial statements, payroll,  
DAS, GST / QST, budget, system implementation

**Consulting:** Management, performance, ...

**Type of business:** Startup, professional, real  
estate, IT, franchise, investment, retail, wholesaler,  
individuals in business, ...

**Your numbers can become harmony**



# BACH FESTIVAL

## BACK, LIVE AND SITTING

by ARTHUR KAPTAINIS

FESTIVAL BACH MONTRÉAL ORCHESTRA

**F**orewarned is forearmed. “There will be no interval,” reads the audience advisory for the Festival Bach Montréal presentation in Bourgie Hall of *The Art of Fugue*.

Montrealers, of course, are now accustomed to pandemic protocols that require sitting for 80 minutes without a break. But sitting through the 14 movements (each known formidably as a “contrapunctus”) of Bach’s valedictory composition is a special kind of sitting, even when the performers on Nov. 25 are Les Violons du Roy under their founding conductor Bernard Labadie, who supplies the arrangement.

“No doubt a rigorous work, but also one equally touching and eloquent, it asserts a perfection which moves the heart as much as it satisfies the spirit,” states the online program, quite accurately.

Festival founder Alexandra Scheibler sees the bright side of doing without a break.

“With this type of music, and also *The Well-Tempered Clavier*, you get so much into it, that time flies,” she contends. “It’s almost an advantage not to have a pause. Your concentration is not interrupted while you’re floating or meditating or however you encounter this music.”

Scheibler’s reference to *The Well-Tempered Clavier* is not hypothetical. The Armenian-American pianist Sergei Babayan will deliver the first 24 of the famous 48 pairs of Preludes and Fugues in a nonstop recital on Dec. 2 in St. James United Church.

“It’s just Book 1,” Scheibler clarifies. “Not Books 1 and 2. That would be a little long.”

Some FBM concerts have intermissions. It would not be practical to perform the Christmas Oratorio uninterrupted, even if this festival-opening concert of Nov. 21 in the Maison symphonique comprises only cantatas 1, 2, 3 and 6. The Czech conductor Václav Luks leads the Festival Orchestra and Chorus.

Another choral biggie, the St. John Passion, will be heard on Nov. 26 in the Église Saint-Édouard in a radical reduction for tenor, harpsichordist/organist and percussionist. Benedikt Kristjánsson, an Icelander noted for his work in Bach, sings multiple roles while doing a little acting on the side.

Seen by hundreds of thousands last year in a webcast from the Thomaskirche in Leipzig, this presentation given its premiere in 2019 in the southern German city of Esslingen requires a public congregational chorus of the sort Bach would have expected. It is a tall order in the age of COVID. The festival will assemble a chorus of about 30 well-behaved amateurs and distance them suitably along the sides of the church. (You can contact the festival if you wish to number among the elect.)

This is the 15<sup>th</sup> edition of the FBM but a more formidable anniversary – the 300<sup>th</sup> – belongs to the *Brandenburg Concertos*. The Orchestre de l’Agora performs all six in a mixed order on Nov. 25 in the Church of St. Andrew and St. Paul under festival frequent flier Nicolas Ellis.

The Orchestre de l’Agora is a modern-instrument ensemble, as is the Festival Orchestra.



VÁCLAV LUKS

The FBM has never been doctrinaire about the use of period instruments, although historically informed players are always represented. The local baroque band L’Harmonie des Saisons under the American harpsichordist and conductor Eric Milnes will perform the Magnificat at the Église Saint-Viateur on Dec. 4, the day after the well-regarded period choristers and players of the Studio de musique ancienne de Montréal give a trio of popular cantatas (including No. 140 “Wachet auf”) at the Église Saint-Jean-Baptiste.

Will such a concert draw on the same well of Bach-lovers as more contemporary presentations like the wind quintet Pentaèdre (transcriptions of the Chaconne and other works on Nov. 24 at the Conservatoire de musique de Montréal).

Albert Cano Smit (Nov. 23 in Bourgie Hall) and Martin Helmchen (Nov. 27 in Salle Pierre-Mercure) are pianists, not harpsichordists.

Scheibler is not an advocate of musical tribalism. “I don’t believe in this ‘baroque audience’ concept,” she says. “I’m sure that if a ‘non-baroque’ audience hears, say, Akamus [the Akademie für Alte Musik Berlin], they will be convinced right away and know that it is amazing. And it is all period instruments.”

One debate that Scheibler feels firm about, after a substantially livestreamed 2020 edition of the festival, is the superiority of in-person listening.

“There’s nothing like live,” she says. “You sit there and have the music touch you in a different way.... And the concentration is different if you’re in the hall.” A few 2021 FBM concerts might be streamed, pending the confirmation of funding. At press time, it was an entirely live-public undertaking.

Bach is not the only composer to be heard. Also in the lineup are Bach and Bach – Carl Philipp Emanuel Bach (1714-1788) and Johann Christian Bach (1735-1782).

Handel is Bach’s special guest at St. Joseph’s Oratory on Dec. 5 in a free compare-and-contrast afternoon program (reservation required) featuring organist Vincent Boucher and the Schola de l’Oratoire. A concert on Dec. 1 given by the Romanian countertenor Valer Sabadus with Montreal’s Pallade Musica in the Church of St. Andrew and St. Paul excludes Bach in favour of his contemporaries Handel, Porpora and Vivaldi. As for the closing concert on Dec. 5 in the Maison symphonique by the Orchestre Métropolitain under Ellis, this concludes with the Symphony No. 1 of one of Bach’s greatest fans, Felix Mendelssohn.

The star attraction is in no danger of being eclipsed. “Bach, he is so much at the base of everything that comes after, influencing every classical composer,” Scheibler says. “Up to jazz, everything.”

“He is so broad. It is just too small to talk about ‘baroque’ in that context.” **LSM**

For program details, including information on the Off-Festival Bach featuring free 45-minute concerts, go to [www.festivalbachmontreal.com](http://www.festivalbachmontreal.com)



## AN ORATORIO, JUST IN TIME FOR CHRISTMAS



ALEXANDRA SCHEIBLER

The Nov. 21 performance of Bach's *Christmas Oratorio* in the Maison symphonique is not a Montreal premiere. The series of six cantatas – written to be performed in as many services from Christmas to Epiphany – has been given repeatedly in the 21<sup>st</sup> century, sometimes complete, sometimes in

a package of three or four.

It is no coincidence that Alexandra Scheibler, artistic and general director of the Festival Bach Montréal, moved from Germany to Canada in 2001. Nice town, she thought, but where is the *Christmas Oratorio*?

"You have plenty in Hamburg," the musicologist and violist told the *Montreal Gazette* in 2005, the year of the founding of this annual celebration of all things J.S. "When I arrived in Montreal, there was so much music going on, but not enough Bach."

To say she has done something about it is putting the matter mildly. The first Bach fest featured a complete performance of the *Christmas Oratorio* in two concerts separated by a supper break. Julian Wachner, then allied



with McGill, oversaw the project in the Church of St. Andrew and St. Paul.

The work is not heard every year. Room must be made for Bach's other choral blockbusters. Václav Luks, the Czech conductor in charge on Nov. 21, made his first appearance in the Maison symphonique in 2017 at the helm of the mighty Mass in B Minor.

That was with Collegium 1704, his own Prague-based period-instrument ensemble. This year the performers are the home-grown Festival Orchestra and Choir, assembled from OSM and Orchestre Métropolitain players and crack students.

Modern instruments? Not a problem.

"The idea is that they all like this kind of music," Scheibler says.

Teresa Wakim, Maarten Engeltjes, Daniel Johannsen and Tobias Berndt – an American, a Dutchman, an Austrian and a German – are the soloists.

We shall hear cantatas 1, 2, 3 and 6, a selection that assures a brilliant beginning and

ending with trumpets and drums. No. 2, with its lilting Sinfonia, scans as the "slow movement."

There is still some debate as to whether the *Christmas Oratorio* should be heard as a single concert entity. Bach wrote the cantatas for separate feast days. He quarried earlier music, including secular cantatas, to create them. Instrumentation varies.

On the other hand, they were performed in Leipzig in close enough succession in 1734-35 (Dec. 25, 26, 27 and Jan. 1, 2, 6) to be regarded as a cycle. Nos. 1, 3 and 6 are substantially in D Major. While a "work" of 64 movements (including 14 chorales) might seem farfetched, there are 68 movements in the *St. Matthew Passion*.

Trumping all objections is the clear popularity of the music, which, thanks to the Festival Bach Montréal, is standard repertoire in the city.

Bach's *Christmas Oratorio* is presented by the Festival Bach Montréal on Nov. 21 at 6 p.m. in the Maison symphonique. [www.festivalbachmontreal.com](http://www.festivalbachmontreal.com)

Henry Cowell • Frederic Rzewski • George Gershwin  
Bill Westcott • Meredith Monk • Art Tatum



## RETRO AMERICANA

Christina Petrowska Quilico **PIANO**

Christina Petrowska Quilico embarks on a magnificent journey through time by exploring North American piano music, including works by Tatum, Gershwin, Monk, and Rzewski. **RETRO AMERICANA** splendidly showcases the whole gamut of a long-neglected genre seldom heard in such magnificence.

...a seemingly inexhaustible ability to provide gripping interpretations of the music of our time. —The Whole Note

Kudos, bravos! Listen to this one by all means! —Gapplegate

Petrowska-Quilico has the ability to leave a lasting impression on the listener's soul. —Sonograma

Learn more: [bit.ly/retroamer](http://bit.ly/retroamer)



allegra

MUSIQUE de CHAMBRE  
CHAMBER MUSIC



41<sup>st</sup> SEASON

Thursday, January 20, 2022 at 7:30 PM

Salle Redpath, Université McGill

Works by Bridge, Mahler & Schumann

Dorothy Fieldman Fraiberg  
Simon Aldrich  
Alexander Lozowski  
Brian Bacon  
Sheila Hannigan

piano  
clarinet  
violin  
viola  
cello

Donations at door

Info: 514.935.3933

[allegra1@videotron.ca](mailto:allegra1@videotron.ca)

[www.allegrachambermusic.com](http://www.allegrachambermusic.com)



PHOTO : PAUL LARAMÉE

# FRANÇOIS DOMPIERRE

## FROM SILVER SCREEN TO CONCERT STAGE

by JUSTIN BERNARD

### LA PASSION D'AUGUSTINE

Yet he put down his pen in 2002, leading many to believe his film writing days were over. Fast forward to 2015 when his name pops up in the credits of *La passion d'Augustine*. "I was not writing any more music for films, simply because I thought I had done it all," Dompierre admits. "But when Lea Pool approached me, I gave it a second thought. In retrospect, I was glad to have taken on that project, because the subject matter was familiar to me; the plot is actually set at a time when I was a student at the conservatory and living in a family facing a convent not unlike the one seen in the film. There was added interest for me because music was at the core of it, and not just there as a background, so it was closer to my own liking, which is why I gladly accepted the assignment."

### CONCERT VERSION

On Nov. 27, Montrealers will experience anew the soundtrack of *La passion d'Augustine*, both live and on the big stage of Salle Wilfrid-Pelletier. This event marks the debut of the "ciné-concert québécois" series put together by the GFN arts agency. But there will be more to the performance than just replaying the original score, assures the composer.

True to himself, Dompierre has orchestrated and arranged the whole program, and an ambitious one at that, as it will be played by the 50-piece FILMharmonique orchestra and a full choir in tow, all under the baton of François Choinière. "Everything in the movie will be heard," Dompierre notes, "and all but a few moments live, the exceptions being drawn directly from the original recorded soundtrack, a decision taken for purely technical reasons."

### FILMMAKERS AS MUSIC LOVERS

For Dompierre, this marks only a momentary return to his trade, not a commitment to go back to it full time. "I'd only write on my terms," Dompierre says. "I would now demand that music I wrote for a sequence not be withdrawn, but having no control over that process, it would be unrealistic for me to have my wish granted." He would not turn down an

offer from François Girard, a filmmaker whose work is so intertwined to music, but even so.

"I have never been involved in any of his projects," Dompierre says, "but I would have wanted to. He is someone I could work with, if we established a few ground rules. Filmmakers, I believe, would benefit by giving composers freer rein, because the burden of responsibility would then fall squarely on the shoulders of those responsible for the music to deliver something even more suitable for the film."

Based on his own extensive experience, Dompierre has met some directors more willing than others to allow that extra latitude. "I have had many fine working relationships," Dompierre goes on. "Denys Arcand, of course, is special, and we remain friends to this day, and the same goes for Michel Brault. Both are music lovers at heart, so it is a meaningful part of their movies, and both have been very receptive to it, if I so say. No composer would want to let down those who have high esteem for you."

Regarding Arcand, Dompierre offers some added insight on their work together: "He is unlike others, because he knows exactly what he wants, where to put it, and how. In *The Decline of the American Empire*, for example, he wanted the overture to Haendel's Concerto Grosso No. 5, but to have it played on synthesizers, his way of illustrating the decline."

### NEW WORKS IN SIGHT

Dompierre is currently more interested in writing concert music. As of this writing, he has finished a fantasy for clarinet to be performed by André Moisan while still in the midst of a trombone concerto for another friend, Alain Trudel, chief conductor of the Orchestre symphonique de Laval. Also in the offing is the premiere of a cello concerto, signed, sealed and delivered three years ago. "Things are looking good on all fronts," Dompierre says. "A couple of performances are slated for Laval in a year's time, and another for the Orchestre symphonique de Montréal is still in the works."

As prolific as he is in writing notes on staff paper, Dompierre is no slouch with words either, and more so in these pandemic times, as he lets on. La Presse Publishing, which issued an autobiography and his bio on singer Monique Leyrac, has agreed to issue a couple more titles, but when asked about them, he remains coy about the subject matter. **LSM**

TRANSLATION BY MARC CHÉNARD

www.gfnproductions.ca

In Quebec, François Dompierre is like the kingpin of film composers, his stature akin to Denys Arcand in filmmaking – an analogy by no means spurious considering their repeated collaborations over the years. With some 60 scores written for TV and movie productions, Dompierre has worked with the best in the field. Filmmaker Jacques Godbout, for one, figures prominently throughout the composer's career, starting with the 1966 flic *YUL 871*, followed by *IXE-13* five years later, all the way to *Le sort de l'Amérique* in 1996.

He went on to write music for Arcand's most famous features, *The Decline of the American Empire* (1986), *Jésus de Montréal* (1989) and *Stardom* (2000). Next, Jean Beaudin tapped his shoulder for two of his works (*Mario*, 1984, and *Le Matou*, 1985) while Michel Brault called on him for *Mon amie Max* (1994) and *Quand je serai parti, vous vivrez encore* (1999). Add to that list Denise Filiatrault, director of two hit comedies in 1998-1999, famed for singer Ginette Reno's leading role as Laura Cadieux. And if that were not enough, he was brought in for productions south of the border and over in France, most notably Claude Chabrol's 1984 drama *Le sang des autres*.





# EMANUEL AX

## JUST CALL HIM MANNY

by LUCIE RENAUD

PHOTO : MAURICE JERRY BEZNOS

A version of this article appeared in 2011.

**A**n enthralling wealth of sound that serves Brahms beautifully, a crystalline touch that conveys Mozart as if improvising, a virtuosity that remains subservient to the intelligence of musical speech: Emanuel Ax enchants audiences and critics alike. Whether performing with an orchestra or his long-time chamber music companions, including Yo-Yo Ma and Itzhak Perlman; or in tandem with his fellow pianist Yefim Bronfman; or solo, as he will on Dec. 7 for the Montreal Chamber Music Festival; he succeeds in surprising. Whether you hear him for the first time or discovered him years ago, you feel close to him, as you would to a friend you know simply as ... Manny.

Born to a Polish family in the Ukrainian city of Lviv and raised in Winnipeg, Ax became a citizen of the world early, studying music and French literature in New York and marrying the Japanese pianist Yoko Nozaki. He thinks an artist must assimilate a variety of backgrounds, cultures and experiences and be able to pass on the results of this comingling to the public.

"I think piano music is the most exciting thing in the world," Ax said on the telephone. "There is a special challenge and a special kind of terrible fear combined with the jolt of being out there all by yourself. Of course, we are used to practising by ourselves. But with an orchestra, you are on stage with a lot of friends, there is a conversation going on between you and your colleagues."

He admits to feeling nervous, an indefinite feeling that sometimes persists even when he is enfolded in music. "Of course, practising matters, but you also need to get rest, arrange

your schedule so that at eight o'clock in the evening on any given day, you're at your best.

"When I play I never take things lightly. ... Ideally, the reaction from the public should be: 'This is incredibly beautiful, meaningful music that we heard tonight; this composer really meant a lot to me tonight.' If an audience feels that, then I think I've done a good job."

At 73, Ax shows no sign of having reached his peak. "I think one can always improve. ... We are very lucky to be dealing with material that is deep and interesting from so many points of views that you never really get to see it all. With whatever music you're working on, you never feel you've explored every side of it, which makes it exciting to be a pianist. If you've been playing something like Beethoven's Fourth Piano Concerto, which I have been for [45] years now, I've never felt I finally understood every point of view on this piece.

"We're lucky we get to work on things that are never-ending. The piece actually only exists when you play it. Of course, there is a paper version, but it's not really the piece. The piece is when you put it into sound. Therefore, each particular performance can be – and should be – different. And people who go to a lot of concerts and hear the great masterpieces react differently every time they hear that music."

While he considers recordings essential, he sees them as incentives for seeking out live music in the concert hall: "Live performance is a fantastic thing both for the performer and the audience." He draws a parallel with rock bands or sports events that continue to draw crowds. "If I can hear a great pianist on record – there are so many, but say

Beethoven Sonatas by Murray Perahia – this does not necessarily imply that I will not go somewhere to listen to this pianist. It is rather a matter of thinking: I have the recording, and I can't wait to hear what he or she sounds like in the concert hall."

Aware of the pessimism pervading the classical music scene, Ax refuses to admit defeat. "I think there are many people who like the kind of music that we do, but that everything is being splintered. You may remember the time when we had only three television channels and now, there are 500. ... There are now many more ways of enjoying yourself, of learning about things, and we have to accept the fact that classical is not going to be able to compete with the latest blockbuster.

"[Appreciation of classical music] has nothing to do with socioeconomic status, except possibly the price of tickets. If tickets are very expensive, it's normal that older people are the ones able to afford them. If we figure out ways to make it accessible, financially speaking, I think more young people will come.

"Some performers today are helping tremendously to bridge the gap between popular impulse and a kind of ivory-tower thinking, people like Yo-Yo Ma, Simon Rattle and Lang Lang. A lot of schools and conservatories are realizing that just to teach someone to play brilliantly is not enough for a modern-day artist and they are exploring different talents of people who are funny, charismatic. I think the new generation will make this world better for all of us, and it fills me with optimism." **LSM**

Emanuel Ax plays Chopin for the Montreal Chamber Music Festival at Bourgie Hall on Dec. 7, 2021 at 7:30 p.m. Go to [www.festivalmontreal.org](http://www.festivalmontreal.org).

# TARA-LOUISE MONTOUR AND THE OCM

## THE BEAUTY OF THE REVIVED TRADITION

by NATHALIE DE HAN



**H**ave you heard Régent Levasseur's enchanting *Farewell to the Warriors*? The Orchestre classique de Montréal (OCM) opens its 82nd season, titled *Women of Distinction*, with the remarkable 18-minute concerto for string orchestra, harp and drum, presented in an orchestration by the versatile melodist. Tara-Louise Montour recorded the piece with the Thunder Bay Symphony Orchestra and the work earned the ensemble a Juno nomination (2005). "I am delighted that the OCM invited me into the program of *Tales and Melodies*, the first concert of its season, and I think that *Farewell to the Warriors* will fit in perfectly, firstly because of its theme, since the evening begins with a tribute to the Innu poet Joséphine Bacon, but also because of its narrative aspect, since the piece tells a story

and brings images to life before our eyes," Montour says. The concerto is indeed an authentic musical poem.

"I was born on the Kahnawake Mohawk First Nation and even though I was adopted as a baby, my connection to my home community has never been broken, so I wanted to find a piece of music that would represent how I feel as a First Nations woman and a classical musician," says Montour. The soloist, a former winner of the OSM Competition, who holds a Bachelor of Music degree from the Schulich School of Music at McGill University and a Master of Music degree in performance from Northern Illinois University, set out to find a score for violin, a piece for violin and orchestra, or for another instrument or even for voice, to perform an Indigenous-influenced piece – but found nothing.

"I remember the growing frustration of not being able to present a work worthy of the richness of First Nations culture, to the point where I felt the urge to use classical music as a tool to bring the beauty of traditional Native themes and melodies to the public," she says. Then, as she matured, the fiddler realized that she could work towards her goal of enriching the repertoire in turn.

### A CHIPPEWA SONG RECORDED ON WAX CYLINDERS

Montour multiplied her requests for grants and solicited Levasseur, whom she knew because the composer was a former violinist. After months of research in libraries, he made her listen to *Farewell to the Warriors*, a song recorded on wax cylinders that the Chippewa women used to chant before the men left for war. And Montour fell for it: "The women's voices were almost inaudible but it was extraordinarily beautiful."

Levasseur worked for a long time on the opening theme so that the strings could render the effect of the sung melody, and then he developed it in 15 variations. Through the piece, the audience contemplates the past and the future, experiences a kind of catharsis and emerges from this work with a serene sense of victory. "As a performer, to work so intimately with a composer to create a concerto, to be able to influence its genesis, even if only modestly, on the level of variations, for example, was a privilege," confides the musician.

OCM artistic director Boris Brott, and before him, his father Alexander, have always had a deep love and respect for Canada's

Indigenous culture. Presenting annually the music of First Nations composers is an important mandate of the orchestra, which has lately featured works by Barbara Croall (Odawa First Nation composer) and Tomson Highway (Cree playwright, writer, composer, and pianist) and of course Malcolm Forsyth's acclaimed *Trickster Coyote*, *Lightning Elk*, an ambitious work about Indigenous creation myths, also commissioned by Montour. "When I came back from Virginia, Boris offered me a position with the OCM and told me he would make sure we had content that included Native composers, that the cause was an important issue and that the orchestra needed to raise awareness and take advantage of the fact that audiences wouldn't expect to hear about it in classical concert hall," explains Montour. "A big part of the reconciliation will happen through awareness and art," she simply adds.

### A WORK IN TUNE WITH OUR TIME

"Before I perform it, I always put *Farewell to the Warriors* in context and refocus to make sure that I am communicating well verbally and musically. I think of the voices of these women that I heard on this cylinder many years ago and I think of my fiddle, a Testore made in the 18th century – it is my voice to relay these ancestral songs," she says. "Native culture has suffered so much damage; it is time to revive it." As a First Nations person, daughter and granddaughter of residential school survivors, mother of young children and human being, the discovery of hundreds of children's bodies around former residential schools breaks her heart but she is grateful that the light is finally being shed on these terrible stories that were known in the communities. "My heart is afflicted by these news but my pride in being First Nations feels invigorated."

"First performed in 1999, *Farewell to the Warriors* has always been very well received but with the late public awareness and the reconciliation movement, I believe this concert is a good opportunity to present this work again and that the audience will welcome it with greater openness." A premonitory allegory of reconciliation, *Farewell to the Warriors* is a wave of gentleness and respect on which to be carried. **LSM**

*Farewell to the Warriors*, Nov. 23, at Salle Pierre-Mercure and webcast until Dec. 7. [www.orchestre.ca](http://www.orchestre.ca)



# KRONOS QUARTET

## TIME AND TIME AGAIN

by CHARLES GEYER

Can there be anyone even casually aware of contemporary serious music who hasn't encountered the Kronos Quartet?

For 48 years, their sounds have resonated outward, along with the sonority of that mythic-sounding moniker that seems to evoke titanic energies, even the mystery of time itself.

And while their music was suspended by COVID-19's near universal freezing-over of time, a rising thaw now brings Kronos-*redivivus* – active again, alive as ever.

### ORIGINS

The Kronos origin story dates to 1972, with an adventitious encounter between a young musician named David Harrington and a certain provocative piece of music.

"I heard this music on the radio," recalls Harrington, now a youthful 72-year-old. "It involved things of which, as a 23-year-old American violinist, I had no knowledge."

The music was George Crumb's 1970 *Black Angels*, an epically harrowing concatenation of diabolic electric string flageolet harmonics, eerie *sul pontis* and ferocious glissandi, all abetted by gongs, finger cymbals, and shouts and whispers in several languages.

"I didn't have any choice," says Harrington. "I had to play that piece."

Taking on first violin, Harrington recruited like-minded colleagues to fill the second violin, viola, and cello positions and, with a first 1973 foray into Crumb's chthonic soundscape, Kronos was launched, however tenuously.

### MAKING IT

"The first years were verging on impossible," Harrington recalls. But, largely by dint of artistic director Harrington's propulsive and uniquely syncretic musical instincts, Kronos has effloresced over the decades into a multi-pronged enterprise of globetrotting concerts (from the intimate to the spectacular); multi-genre album recordings; film soundtrack gigs; important commissioning initiatives for composers both new and established; and collaborations with artists from a dizzying array of genres and cultural traditions – Western and Eastern, classical to quirky, Bollywood to grunge to folk to country to punk to rock – all of it distinguished by Kronos' trademark penetration and nuance.

"They were a godsend to me," says composer Terry Riley, who has collaborated with Kronos multiple times over 40 years. "The first time I heard their music, I was blown away by the energy."

"Sometimes I hear myself, the voice inside me, from them," says Iranian-born vocalist and composer Mahsa Vahdat, who created the song album *Placeless* with Kronos in 2019.

### IN A TIME OF PESTILENCE

"What happened in March of 2020," recalls Harrington, "was like I lost my instrument." Bereft of the in-person synergies on which Kronos had thrived, the group had to find new ways of working.

"We have done what we had to do to keep the spark alive," Harrington explains. "We discovered we can continue making recordings, editing and mixing in real time, from great distances" – practices common in pop music, but never tried by the highly collaborative and interactive Kronos.

Initially, "the number of takes that had to be done to accomplish anything was enormous," says Harrington, but the learning curve paid off. Indeed, Kronos' recently released track, Ms. Vahdat's plaintive "Vaya, Vaya," was assembled from separately and remotely recorded tracks.

### CHANNELING HAYDN

"I don't really think of myself as a violinist," says Harrington. "I'm a quartet player."

The remark points to Harrington's fundamentally heterodox definition of the quartet. Harrington regards the term less as referring to a compositional structure (allegros, rondos, standardized key changes) so much as to the aggregated players themselves – the organic simultaneity of performers constituting an exquisitely supple, unitary musical instrument. "Several years ago," recalls Harrington, "Kronos played at the Esterházy Palace, where Haydn wrote many of his greatest quartets. My inner Haydn had a big smile on his face when we were playing music by [1930s] Mississippi-born blues singer Geeshie Wiley."

"What Haydn accomplished," says Harrington, "was to make something that could be appreciated by people from all over the world" – a vehicle capable of expressing musical ideas across a boundless spectrum of styles and forms.

### LEMURS ENTERTAIN YOU

"Two days ago," Harrington confides, "I heard a chorus of lemurs from Madagascar. I thought, 'I've never heard anything like this – I love it!'"

Harrington is patently a connoisseur of *outré* aural experience. But he is quick to assert that there is music he does *not* like. "It would be totally inaccurate to say Kronos does anything and everything," he says. "We're incredibly selective."



### LAWS OF ATTRACTION

And just what are Harrington's selective criteria?

"It's really simple," he says. "If it doesn't *magnetize*, it doesn't become part of our work."

Exemplifying such *magnetic* music, Harrington points to the content of "Fifty for the Future," a nearly completed 10-year Kronos project.

"It's a mosaic of musical 'possibilities,'" explains Harrington – works of varying complexities written for and performed by Kronos, "with scores, parts and recordings available free of charge to musicians anywhere in the world."



### THE 21C MUSIC FESTIVAL RETURNS

Jan. 12 inaugurates the ninth iteration of Toronto's 21c Music Festival. Three nights will spotlight performances by the Kronos Quartet: Sam Green's film *A Thousand Thoughts* on Jan. 18; *Fifty Forward* on Jan. 20; and *Music for Change* on Jan. 21. Other highlights are the premiere of Brian Current's opera *Gould's Wall* (featuring singers clambering up sides of the Royal Conservatory's atrium!); and performances by the Danish String Quartet. The festival's primary venue is Koerner Hall.

[www.rcmusic.com/performance/21c-music-festival](http://www.rcmusic.com/performance/21c-music-festival)

### ONLY A NUMBER

Along with Harrington, Kronos' current membership includes violinist John Sherba, who joined in 1977; violist Hank Dutt, who joined in 1978; and cellist Sunny Yang, who has been onboard since 2013.

Eclectic, protean, brashly defiant of artificial artistic boundaries, Kronos might be regarded as giving cultural appropriation a good name. And as it nears 50, one can't help but marvel at its vigour, its capacity for reinvention and renewal.

Kronos, like time itself, goes on.

LSM



# LA NEF

## 30<sup>th</sup> ANNIVERSARY

by JUSTIN BERNARD

PHOTO : MICHEL PINEAULT

No fewer than three events are on the horizon between now and February. The musicians of La Nef will first present a concert on Nov. 11, another on Dec. 14 and, finally, a new album, which is due early in the new year. This is how the 30<sup>th</sup>-anniversary celebrations of this cultural organization unfold. In an interview, La Nef artistic director and co-founder Sylvain Bergeron shared some of his most vivid memories of the adventure:

“Our first trips took us to Spain in the days of Jeanne la Folle, to the Cathars of southern France and even to the Middle East. These were projects with stories set in the Middle Ages, but there was also an element of reinvention – reclaiming the stories and trying to tell them to a North American audience.”

After this, the musicians of La Nef opened themselves to other repertoires, including

contemporary music. Works have been written for La Nef in different production styles. Multidisciplinary formats, using new technical means, have been added to the programming. La Nef offerings also include music based on oral traditions and Celtic inspiration, such as the songs of Robert Burns, who was so central to the Scottish repertoire of the 18th century. For 10 years, Bergeron explains, these initiatives have become more and more a part of La Nef’s identity. This is true also of the Musica Ficta project and Andrew Wells-Oberegger’s album *Long Way Home*, released last May but presented for the first time in concert this February.

Musica Ficta, presented on Nov. 11, was initiated by the composer and music director Jean-François Daigneault. He has teamed up with soprano Dorothea Ventura, who has already joined La Nef in several collaborations. “This is the idea, once again, of expanding original material that comes to us from the Middle Ages up to the beginning

of the Renaissance. Chromatism was born at this time and composers began to experiment with new styles. Jean-François has taken this early material and wants to push it further. We are talking about six mixed voices with instruments that add a touch of improvisation or modernity: among others, a bass clarinet, glass instruments and musical saws.”

Based on a Celtic-inspired program recorded by ATMA in 2005, the *Noëls Anciens* series of concerts has taken La Nef on tour across Canada and the United States for several years. The original program will be performed at the Dec. 14 concert in Bourgie Hall. Some of the musicians were there at the start: Meredith Hall, soprano; Robin Grenon, harpist; and Bergeron himself on the archlute. “We perform this program every year, but rarely in Montreal,” says the artistic director. “This is what is interesting. This is an opportunity for us to share it with the Montreal public.” **LSM**

[www.la-nef.com](http://www.la-nef.com)



COMITÉ DIRECTEUR DE LA SMCQ  
PHOTO : BRUNO MASSENET

# SMCQ

## FROM CELEBRATION TO UTOPIAS

by ARNAUD G. VEYDARIER

The Société de musique contemporaine du Québec (SMCQ), a true pillar of contemporary music in Canada, will celebrate its 55th year with *Merveilleuses utopies* and *Célébration!* on Dec. 14 and 15 in Salle Pierre-Mercure. Turning toward both the past and the future, the SMCQ will pay tribute to the musical legacy of the artists who marked the history of the organization while inviting the public to discover some of the new faces of contemporary creation.

In *Merveilleuses utopies*, presented in a diptych format, the Orchestre philharmonique des musiciens de Montréal (OPMEM) will perform some daring pieces for large ensemble by Canadian composers, while *Célébration!* will let the audience relive the very first SMCQ program.

### WONDERFUL UTOPIAS COME TO LIFE

It would be difficult to celebrate a heritage as vast as SMCQ’s, but Walter Boudreau’s response is to honour it by an array of large-

scale works requiring time and resources to develop. These “musical utopias” will come alive on Dec. 14 with the event *Merveilleuses utopies*. With OPMEM’s Philippe Ménard conducting, the evening will start with Keiko Devaux’s *À perte de vue...* (2018), followed by André Hamel’s *L’absurde travail* (1988), a piece unearthed for the occasion that was written more than 30 years ago. Canadian composer Steven Gellman’s *Universe Symphony* (1986) closes this large-scale concert.

### A RETURN TO ROOTS

For the public to dive deeply into the organization’s history, what could be better than reviving – 55 years later – SMCQ’s very first concert? This bold idea has the Ensemble de la SMCQ, conducted by Jean-Michaël Lavoie, the ensemble SIXTRUM and invited guests recreating a program of works by such pioneers as Serge Garant, R. Murray Schafer, Bruce Mather and Pierre Boulez. In addition, there will be a composition from the Montreal composer Petar-Kresimir Klanac.

### CREATIVITY AND AUDACITY OVER 55 YEARS

When asked about the organization’s role in the advent of new music, composer and artistic director Walter Boudreau unequivocally affirms that the SMCQ was the firecracker that set it all off. The first Canadian organization dedicated to contemporary music was born during the period of major social and political reforms of the Quiet Revolution. The desire to make local talents heard inspired such artists as Wilfrid Pelletier, Jean Papineau-Couture, Maryvonne Kendergi and Serge Garant to establish the SMCQ in 1966. From a few annual concerts to the masterful *Symphonie du millénaire* (2000), the SMCQ greatly enhanced Quebec’s new-music scene by participating in the creation, recording and international distribution of hundreds of original works. **LSM**

The SMCQ will perform *Merveilleuses utopies* Dec. 14 at 7:30 pm and *Célébration!* on Dec. 15 in Salle Pierre-Mercure.

[www.smcq.qc.ca](http://www.smcq.qc.ca)



# GIORGIA FUMANTI

## A BREAK AND A NEW START

by MARIE-CLAIRE FAFARD-BLAIS



took the time to record lengthy songs, not really thinking about marketing, just for our own benefit. We wanted to inspire people.”

When her father died, Fumanti decided to pay tribute to him by dedicating the album to him and adding some more personal pieces, such as *Parole per mio padre* by Gino Vannelli and *Papa can you hear me* by Michel Legrand. In these, you can hear her vulnerability. You can also hear the voices of her four children.

This personal ordeal was accompanied by moments of joy. “It was all very worrying at the start,” she says, “but we had just adopted a child in August 2019, and lockdown allowed us to strengthen the bond between her and us. We got the best we could out of the situation.

“Also, we were on the DPJ [youth protection] list as a potential foster family with a view to adoption, and in August 2020 they gave us a two-day-old baby. The pandemic may have put life on hold, but we were busy enough with four kids at home!”

*“Music has always done me good.”*

Giorgia Fumanti released her 12th album, *Mystic*, on Aug. 22. It was recorded during the pandemic, during which her father died. The music reflects her loss.

“It was a big shock when the pandemic began,” she says. “My parents live in Italy, and I followed it from there to its arrival in Quebec. The beginning of 2020 had me worried, and then it was Quebec’s turn. It was a major break in my career, with no concerts or travelling.”

However, as soon as she could, the singer returned to the studio to create *Mystic*. “The album is a gift. Music has always done me good.”

The album contains famous classical pieces that Fumanti adapted to her voice, including Ravel’s *Bolero*, the Intermezzo from Mascagni’s *Cavalleria Rusticana* and Piazzolla’s *Libertango*. She chose instrumental pieces, believing that music is an instrument to raise our spirits and allow us to dream.

She wanted to escape from the gloom of the pandemic. “We began the album at a time of fear, with bad news and worry everywhere. We

Fumanti lives in Quebec in the Laurentians. This contact with nature was a great help during lockdown. “We’re so lucky to be among trees. Nature is so beneficial and provides an escape from life’s worries. During that time, we learned to live in and appreciate the present.”

This is in keeping with her principle of giving as much love as possible, and not worrying about the future. She’s delighted to have recently been told that her family can keep the baby, who turned 1 this summer. “It’s very demanding being a foster family, but I’m glad because what I’ve always dreamed of has come true. I’m more at peace than before and I think this is reflected in my music and my album.”

Last December Fumanti was delighted to meet her musicians again for a large virtual concert. “It was very strange to be there with masks on and with social distancing, but we all needed to do the concert and perform for an audience,” she says. “It was the high point of my year.

“It was hard, though, because an actual audience is vital for the magic of a perfor-

mance, but at least with a virtual one you can reach out to an audience worldwide. That’s useful.”

This autumn, Fumanti began a concert series in Quebec, and in spring 2022 she will tour Europe. After that, health measures permitting, she’ll go on to Asia, where she’s very popular.

She is looking forward to going there again to perform. “I’m a very dedicated mom and my family is my number-one priority. While



music plays a huge part in my life, it must always come second to my family.

“Everything has its own pace and I’m not in a hurry. When the moment’s right, I’ll travel, preferably with my family.” The easing of restrictions in concert halls also means she can perform Christmas concerts here in Quebec.

In 2019, Fumanti was appointed Ambassador for Peace by the Universal Peace Federation following a show in Central Park in New York to mark the International Day of Peace as declared by the United Nations.

“It’s a heart-warming honour, she says. “Music has always been a source of well-being and has comforted me in difficult times in my life. I bear this in mind when I’m recording: People need to be comforted.”

LSM

[www.giorgiafumanti.com](http://www.giorgiafumanti.com)

# MISSISSAUGA SYMPHONY ORCHESTRA

## COMING BACK FROM COVID

by ARTHUR KAPTAINIS

**F**ew people talk about the pandemic in positive terms, as least with respect to the performing arts, where the devastation has been virtually universal. Only in one respect did the lockdowns simplify life for Mississauga Symphony Orchestra music director Denis Mastromonaco: choosing works to be heard in 2021-22.

"Some of this program is intended to celebrate concerts that were shut down during COVID, concerts we simply did not get the opportunity to perform," the conductor said by way of explaining the mix that makes up the MSO's live-public comeback on Nov. 20 in Hammerson Hall: "Autumn" from Vivaldi's *The Four Seasons*, the finale of Mendelssohn's Symphony No. 5 ("Reformation"), Mozart's Overture to *The Marriage of Figaro* and Beethoven's Fifth Symphony.

The second concert of the season, *A Baroque Christmas*, on Dec. 18, is another high-powered mélange, including "The Trumpet Shall Sound," "I Know That My Redeemer Liveth" and a sing-along "Hallelujah" from Handel's *Messiah* as well as "Grosses Herr" and other highlights from Bach's *Christmas*



*Oratorio*. Soprano Lauren Estey, countertenor Daniel Taylor and baritone Christopher Dunham are the soloists.

There are also instrumental selections, including Corelli's *Christmas Concerto*, Vivaldi's "Winter" and another Vivaldi violin concerto: "Il riposo per il S.S. Natale" from his Op. 6. MSO concertmaster Corey Gemmell does the honours.

A *Star Wars* pops program on April 2 is a COVID orphan originally scheduled to be presented in 2020. Before this, on Feb. 12, the MSO celebrates its own operatic recent past with selections from *Carmen*, *La Bohème* and *La Traviata*.

Concluding the season on April 30 is a program called *Ole!* featuring music from Spain and Latin America. The mix on this occasion includes classics like Albéniz's *Asturias*,

Falla's *El Amor Brujo*, Ginastera's *Estancia* as well as tangos and mariachi music.

The MSO, celebrating its 50<sup>th</sup> anniversary in 2022, prides itself on fielding full orchestras in its acoustically responsive home in Mississauga's Living Arts Centre. Though not back up to the 95 that staffed Mahler and Rachmaninoff performances before the pandemic, the ensemble will number a perfectly respectable 60.

Although capacity restrictions have recently lifted in Ontario, distancing will still be required in some sections of the theatre. Masks for everybody, all the time. This goes also for strings and percussion players.

It is hoped, of course, that the loyal MSO listeners will return after their forced hiatus. The orchestra receives support from Mississauga and Ontario, but box office and earned revenues make up 50 percent of the budget. It is a proportion of which most orchestras can only dream.

One reliable attraction is *A Merry Little Christmas* on Dec. 19. To get an idea of how this family event goes, check out an archived concert posted at the MSO site.

LSM

[www.mississaugasymphony.ca](http://www.mississaugasymphony.ca)

# CLUB MUSICAL DE QUÉBEC

## OPENS ITS 130<sup>th</sup> SEASON

by JUSTIN BERNARD



ALBRECHT MAYER AND FABIAN MÜLLER  
PHOTO: RALPH MECKE, NEDA NAVAEE

**T**he appearance of oboist Albrecht Mayer and pianist Fabian Müller had to be rescheduled because of the pandemic. Now that health measures allow the public to attend events and make possible the return of international artists, this pair will open the concert society's new season.

"Pieces for piano solo and others specifically for oboe or wind instrument such as Schumann's *Fantasiestücke* will be played in turn, and there will also be transcriptions," explains Marie Fortin, executive and artistic director of the Club musical de Québec since 2013. "Two sonatas for violin and piano, by Mozart and Beethoven, will be played on the oboe."

chosen to interpret the Fantasy on *Linda di Chamounix* by Donizetti.

Established in the capital 130 years ago, the Club musical de Québec regularly welcomes artists from abroad. It is in a position to do so given that it is one of the oldest concert societies of Canada. This reputation is significant, Marie Fortin believes. "Back when artists crossed the Atlantic in ocean liners to do tours, greats like Poulenc and Ionesco were already welcomed," she added. "This was all developed over a long time, over more than one and a quarter centuries. We have online archives that offer a good search engine going back to the beginnings of the Club musical de Québec."

The Nov. 2 concert also features a score by Louis Klemcke, a little-known 19<sup>th</sup>-century composer and arranger that Mayer promotes through his performances and recordings. The oboist, who is also a keen researcher, has

Having spent time since 1997 with the concert society and its then artistic director, Louise Forand-Samson, Marie Fortin was able to meet artists up close. Now executive and artistic director, she emphasizes the numerous collaborations of the Club musical de Québec with the series dedicated to Carnegie Hall's artists in residence.

"These collaborations have given rise to important things," she says. "Think of mezzo-soprano Joyce DiDonato with Yannick Nézet-Séguin from the last season. I'm also reminded of Messiaen's *Quatuor pour la fin du temps* performed by violinist Janine Jansen and musicians she had selected to present the concert at Carnegie Hall and then in Québec."

"Finally, there were some unusual things such as the five days in residence with the cinematographer Bruno Monsaingeon who showed his many documentaries about great performers (November 2013)." However vast memories and testimonies accumulate, the Club musical de Québec still has many pages of history to write on concert life in North America.

LSM

TRANSLATION BY KARINE POZNANSKI

[www.clubmusicaldequebec.com](http://www.clubmusicaldequebec.com)



2020

La Scène Musicale / The Music Scene

CAMPAGNE DE FINANCEMENT/FUNDRAISING CAMPAIGN

# Merci! / Thank you!

*Dons reçus entre le 1<sup>er</sup> août 2019 et le 31 juillet 2020*

*Donations received between August 1, 2019 and July 31, 2020*

## CERCLE PLATINE / PLATINUM CIRCLE (\$5000+)

Sharon Azrieli  
Jacques Bandet  
Danielle Blouin  
Wah Keung Chan

## CERCLE TITANE TITANIUM CIRCLE (\$2000+)

David Carle-Ellis  
Fondation Pierre  
Desmarais Belvédère

## CERCLE OR / GOLD CIRCLE (\$1000+)

Roger Dubois, Canimex  
Constance V. Pathy

## CERCLE ARGENT / SILVER CIRCLE (\$500+)

Azrieli Foundation  
Marie Bernard-Meunier  
Wah Wing Chan  
Yu Chun Chan  
Iwan Edwards  
Paul Gagné  
Johanne Melancon  
W.Mark Roberts

## CERCLE BRONZEE / BRONZE CIRCLE (\$250+)

Denys Arcand  
Paul Barré  
Richard Boulanger  
Graham Carpenter  
Moy Fong Chen  
Ken Clement  
John D Northcut  
Diane Dumoulin  
Jo-Ann Gregory  
Angela Hewitt  
Susanne Jeanson  
Elaine Keillor  
Earl Love  
Claire Ménard  
Luc Meunier  
Georges Ouellet  
Hélène Paré  
Sandro Scola  
Elizabeth Tomkins

## CERCLE DES AMI(E)S / CIRCLE OF FRIENDS (\$100+)

Patricia Abbott  
Clive Allen  
Melanie Anderson  
Hedwidge Asselin  
Tim Brady  
Paul-André Cantin  
Josephine S. C. Chan  
Dominique Chartier  
Jo-Ann Davies  
Louise Delisle  
Jacques Delorme  
Christine Dessaints  
Marc Djokic  
Marcelle Dubé

Renald Dutil  
Colin Earp-Lavergne  
Suzette Frenette  
Alain Gagnon  
Hélène Garceau  
Denis Gougeon  
Luis Grinhauz  
Christopher Haslam  
Judith Herz  
Joan Clement  
Claudine Jacques  
Sonia Jelinkova  
George King  
Harry Knox  
Berthe Kossak  
Nadia Labrie  
Michel Lacombe  
Jean Langlois  
Margaret Lefebvre  
Tatiana Legare  
David P. Leonard  
Danièle Letocha  
Ricardo Liganor  
Nicole Lizée  
Richard Lupien  
Robin Mader  
Felix Maltais  
Jean Claude Mamet  
Jacques Marchand  
J. A. Yves Marcoux  
Céline McGraw  
Fiona McLachlan  
Giovanna Musto  
Jacqueline Neville  
Karen Nieuwland  
Heather Nisbet  
Peter & Maria Noutsios &  
Papamichelakis  
Maurice Panchyshyn  
Nathalie Paulin  
Yves-G. Préfontaine  
Michelle Quintal  
Gloria Richard

Eyvind C. Ronquist  
Renée Rouleau  
Michele Roy  
Hidemitsu Sayeki  
Michel G. Séguin  
Stéphanie Simard  
Sherry Simon  
Carole Sirois  
Ana Sokolovic  
Victoria Talwar  
Elizabeth J Taylor  
Émilie Thuillier  
Benoit Tiffou  
Manon Vennat  
Susan Watterson  
Gwenda Wells

## DONATEURS (TRICES) / DONORS

Steven Ambler  
Peter Andres  
Robert Ascah  
Claude Aubanel  
Renée Banville  
Paule Barsalou  
Lise Beauchamp  
Normand Beaulieu  
Serge Bélair  
Peter Bishop  
Carole Blanchet  
Patrik Boghosian  
Renée Bourgeois  
Christine Brassard  
Kathleen Buresh  
Emily Burt  
Michèle Bussiére  
Annick-Patricia Carrière  
Ian Carter  
Elida Covic  
Jade Charron-Drolet  
Line Chaussé

Xavier Cicchino  
Eve Coté  
Michel de Lorimier  
Anne-Marie Denoncourt  
Anne-Marie Desbiens  
Marc A. Deschamps  
Melissande Dextras  
Marq Doyon  
Diane Dumoulin  
Nancy Duncan  
Sasha Dyck  
Morty N. Ellis  
Teresa Elwes  
Oliver Esmonde-White  
Yolande Fahndrich  
Veronica Fantetti  
Andrée Fortin  
Madeleine Fortin  
Sandra Frady  
Maryelle C Gaudreau  
Michèle Gaudreau  
Pierre Gendron  
Noémie Gendron Perrault  
Celia Godkin  
Deborah Goldberg  
Daniel Gosselin  
Francoise Grunberg  
Lisa Haddad  
Xutao He  
Michele Hogue  
Nathalie Jauvin  
Dominique Jobin  
Judy Keenan  
Margo Keenan  
Daniel Ladouceur  
Louise Laflamme  
Mario Lamarre  
Marie-France Laporte  
Beatrice Launay  
Jocelyne Leduc  
Vivian Lee  
Pierre-Olivier Lemire  
Adèle Lessard

Laurent-Olivier Lord  
Renée-Claude Lorimier  
Manon Mandeville  
Denis Marchand  
Tracy McCloskey  
Corry McClure  
Donna McDougall  
Shannon McSheffrey  
André Mercuro  
Romane Oliverio  
Connie Osborne  
Alphonse Paulin  
Christine Pelletier  
Olivier Pelletier  
Carolyn Pepler  
Ghislain Poisson  
Marcel Poisson  
Maryse Poisson  
Gerald Portner  
Tom Puchniak  
Georges Quessey  
Martin Rice  
Judith Ritchie  
Johanne Rivest  
Chantale Savard  
Michel Senech  
Jean-Claude Simard  
Liliane Singer  
Alexandre St-Jean  
Cécile Tat-Ha  
Elisabeth Têtu  
André Tourangeau  
Lucette Tremblay  
Joe Valenti  
Susan Van Gelder  
Guillaume Vermette  
Rolande Vezina  
Iole Visca  
Loana Voicu  
Janice Winslow  
Boran Zaza  
Cristache Zorzor

## POUR LA PROMOTION DE LA MUSIQUE ET LA CULTURE HELP PROMOTE MUSIC AND THE ARTS

*Vous recevrez un reçu aux fins d'impôt pour tout don de 10\$ et plus.  
A tax receipt will be issued for all donations of \$10 or more.*

nom/name .....

adresse/address .....

ville/city .....

province .....

pays/country .....

code postal .....

téléphone .....

courriel/email .....

montant/amount.....

VISA/MC/AMEX .....

exp ..... / ..... signature .....

Envoyez à/Send to:

La Scène Musicale

5409, rue Waverly, Montréal, QC, H2T 2X8

Tél. : 514.948.2520

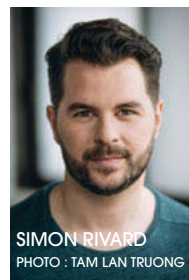
info@lascena.org • www.lascena.ca

No d'organisme de charité/Charitable tax #: 141996579 RR0001

# THE SEASON OF *MESSIAHS*

by DENISE LAI

**W**ith the holiday season upon us and restrictions being lifted in concert venues across Canada, Handel's *Messiah*, a long-anticipated perennial holiday tradition, is back again in-person for the first time since the COVID-19 pandemic. Here are some productions to look forward to.



## TORONTO SYMPHONY ORCHESTRA

Along with the Toronto Mendelssohn Choir, the TSO will present an abridged, 85-minute concert with no intermission. Simon Rivard, TSO's resident conductor and TMC's associate conductor, is creating his own version that "focuses on telling the story coherently and powerfully while retaining the greatest chorales and solos reflecting the majesty of the piece." The orchestra will consist of at least 25 musicians, along with soloists Anna-Sophie Neher, Rihab Chaieb, Spencer Britten and Stephen Hegedus. Dec. 15-19 at Roy Thomson Hall. [www.tso.ca](http://www.tso.ca)



## TAFELMUSIK

For a more traditional *Messiah* played on period instruments, 14 musicians and 21 chorists led by Ivars Taurins will present five choruses from the *Messiah* as part of "A Tafelmusik Christmas," a

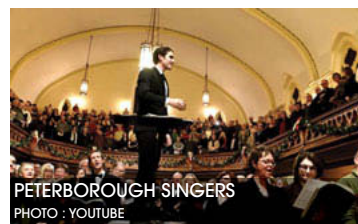
holiday concert that celebrates the 40th anniversary season of the Tafelmusik Chamber Choir. Nov. 25-26 at Jeanne Lamont Hall, Trinity-St Paul's Centre and to be released online Dec. 18. Tafelmusik's traditional sing-along *Messiah* which went online last year will not be presented this year. [www.tafelmusik.org](http://www.tafelmusik.org)



## BROTT MUSIC FESTIVAL

Under the baton of maestro Boris Brott, a downsized National Academy Orchestra with 19 musicians and eight chorists from Arcady Singers, will present an abridged, 85-minute version of the *Messiah* without intermission. They will be joined by soloists Sydney Baedke, Andrea Ludwig, Bud Roach and David Pike, as well as Ron Grendianus on

organ and harpsichord. Nov. 29 at Highland Church, Hamilton and Nov. 30 at Burlington Performing Arts Centre. [www.broffmusic.com](http://www.broffmusic.com)



## PETERBOROUGH SINGERS

Led by Sydney Burrell, this 80-minute concert with organist Ian Sadler and an 85-singer chorus will feature emerging Canadian talents in the soloist roster. Mezzo Simona Genga and soprano Midori Marsh were both first prize and audience choice

award winners at the Canadian Opera Company's Ensemble Studio Competition, as well as graduate and current member respectively of the COC's Ensemble Studio. Tenor David Walsh and bass Alex Mathews complete the cast. Dec. 13 at Emmanuel United Church, Peterborough. [www.peterboroughsingers.com](http://www.peterboroughsingers.com)



## NATIONAL ARTS CENTRE ORCHESTRA

The *Messiah* with the most star power this season can be found in Ottawa. Bernard Labadie will be leading a 34-strong NAC Orchestra and an equal number of chorists from La Chapelle de Quebec in a full production of *Messiah*

(using the Ton Koopman and Jan H. Siemons, Carus-Verlag, 2009 edition), featuring soloists Magali Simard-Galdès, Allyson McHardy, Andrew Haji and Dominic Sedgwick. Dec. 15-16 at the National Arts Centre. Performance on Dec. 16 will also be live-streamed.

[www.nac-cna.ca](http://www.nac-cna.ca)



## ORCHESTRE CLASSIQUE DE MONTREAL

Conductors Boris Brott and Xavier Brossard-Ménard will lead the OCM and the vocal ensemble Les Rugissants in an abridged 85-minute concert without intermission. Both orchestra and choir will number

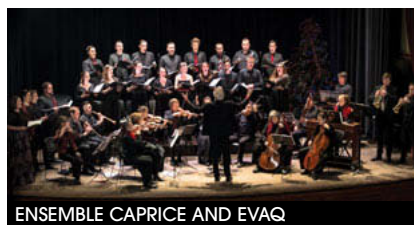
16. Soloists are Jacqueline Woodley, Marie-Andrée Mathieu, Antoine Bélanger and Neil Craighead. Dec. 7 at Saint-Joseph's Oratory with webcast. [www.orchestre.ca](http://www.orchestre.ca)



## LES VIOLONS DU ROY

In another star-powered production, Jonathan Cohen conducts the 21 musicians of Les Violons du Roy and the 30 chorists of La Chapelle de Quebec in the Novella edition of the *Messiah*, with Cohen himself playing the harpsichord. The concert will feature an international cast of soloists including Joelle Harvey, Allyson McHardy, Andrew Staples and Neal Davies. Dec. 8-9 at the Palais Montcalm in Quebec City and Dec. 10 at Maison symphonique in Montreal.

[www.violonsduroy.com](http://www.violonsduroy.com)



## FESTIVAL CLASSICA

Performing in eight cities in Quebec, Festival Classica's production of *Messiah* aims to transport you back to its Dublin premiere in 1742. Similar to the ensemble size during that premiere, conductor

Matthias Maute will lead 13 musicians from Ensemble Caprice on period instruments and 12-20 chorists from Ensemble vocal Arts-Québec. Almost the entire first part and the main movements of part two and three will be performed. The quartet of Quebec soloists include Myriam Leblanc, Florence Bourget, Antonio Figueroa and Marc Boucher. Nov. 21 at Église Enfant-Jésus, Sorel-Tracy; Dec. 9 at Le Camillois, Saint-Camille; Dec. 10 at Paroisse catholique de Saint-Lambert; Dec. 11 at Paroisse Saint-Constant; Dec. 12 at Maison Symphonique, Montreal; Dec. 17 at Palais Montcalm, Quebec City; Dec. 18 at Église Saint-François-Xavier, Bromont; and Dec. 19 at Église Sainte-Famille, Boucherville. [www.festivalclassica.com](http://www.festivalclassica.com)

LSM



# FIBONACCI TRIO

## 2021-2022 – AN AUSPICIOUS SEASON

by HASSAN LAGHCHA



Montreal's Trio Fibonacci has cemented its reputation among the faithful concert-goers of Bourgie Hall. This year has something new to offer: the arrival of Meagan Milatz into the fold. The name of this upstart virtuoso pianist appeared not too long ago on a list of 30 exceptional Canadian classical talents under 30. This year marks her debut with its two charter members, cellist Gabriel Prynn and violinist Julie-Anne Derome, both of whom first consolidated the trio's mission of dedicating itself to contemporary music from its early days in 1988 to gradually increase its focus on the masterworks of past piano trio repertoire, very much to the delight of Bourgie Hall attendees.

After having endured the lockdown for so long, Prynn is obviously excited at the prospect of playing in a live setting again. His enthusiasm about the hiring of Milatz is unreserved, and he is quick to laud her not just for her technical abilities, but for a strong personal commitment towards chamber music repertoire. A highly respected soloist, she has amassed several credits guesting with orchestras across the land, as far as Edmonton and Calgary, and closer to us, in Sherbrooke and at McGill University in Montreal.

### TRIO +1

In the wake of its season opener on Oct. 4, the program that evening composed of Mozart, Haydn and Beethoven, the trio pursues in the same vein with its Dec. 4 outing entitled *Schubert en plein cœur*. Two works of the



Viennese composer will be heard, *Notturmo* for trio and Trio No. 2 in Eb Major.

Next up, on April 8, Fibonacci will revisit works of the minimalist school, the concert including excerpts of a Max Richter piece entitled *Recomposed Seasons*, as well as others by Einaudi, Nyman and Glass, with a world premiere of a piece by Québécois composer Marie-Pierre Brassat.

To round off its season, on May 6, the trio will be joined by the superb Montreal violist Marina Thibeault for a pair of romantic piano quartets. "First up will be the sublime and tragic Brahms Piano Quartet in C Minor," says Prynn, "so finely interwoven with a thread of unrequited love towards Schumann's wife Clara. Then we will turn to Schumann himself with his Piano Quartet, one of the most performed works of his oeuvre, which contains so much of the eloquence and mystery surrounding its author."

When asked to look back at the beginnings of the group, its name borrowed from the famed Italian mathematician Leonardo Fibonacci, who inspired many a classical

musician with his numerical sequence, Prynn recalls that: "At the onset, we dealt exclusively with contemporary repertoire, and we were in fact the only trio doing that. So we rapidly created a niche for ourselves."

Thanks to the useful teachings of such great masters as Menahem Pressler of the Beaux Arts Trio, or the Alban Berg Quartet, the Trio Fibonacci has managed to build an enviable career abroad, with tours in Argentina, Brazil and Chile all the way to China and Japan, not to forget south of the border and overseas in Europe, even to distant South Africa. Over the years, this unit has premiered some 60 works of Canadian composers, recorded five albums, all of which display their abilities in tackling with aplomb the contemporary music repertoire, leading them to some very treasured collaborations with the likes of Pascal Dusapin, Henri Pousseur, Mauricio Kagel and Jonathan Harvey.

### SO MUCH TO CHOOSE FROM

Far from casting contemporary music aside, Trio Fibonacci is still engaged in it and keeps performing new works. "Over time, we just wanted to delve into the history of piano trios and play pieces that would speak to wider audience," says Prynn. It only makes sense when all three musicians were all weaned in that tradition. As the cellist also points out, there are plenty of spoils when it comes to chamber music in Montreal, and he recognizes the support granted to all artists from the various arts councils, especially so in recent times. "The ongoing assistance of the public and private sectors is very motivating when it comes to instill creativity and risk-taking, elements which are essential to all musicians. And audiences are an essential part of the picture as well."

As a man who wears several hats, Prynn has been duly recognized by critics for his efforts to uncover forgotten masterpieces. From 2016 to 2019, he served as a guest professor at the Ohio University, which enabled him to make a hop to Toronto for a performance at the St. Lawrence Centre and detours to Merkin Hall in New York and over to France at the Musée d'Orsay for a joint venture between IRCAM and Radio France. He has guested at a host of major events throughout the world, from places as far as Aldeburgh in the UK to the Forbidden City in Beijing. His commitment to teaching also lead him to write *Apprivoiser le violoncelle* (taming the cello), a how-to book for teachers and students seeking to extend their knowledge of the instrument in the contemporary music idiom. **LSM**

TRANSLATION BY MARC CHÉNARD

More on the Trio Fibonacci's concert season:  
[www.triofibonacci.com](http://www.triofibonacci.com)

# ARTIFICIAL INTELLIGENCE AND MUSIC

## THE STATE OF THE ART

by ANDRÉANNE VENNE



In 2019, the film composer Lucas Cantor completed Franz Schubert's Symphony No. 8 ("Unfinished"), dating from 1822, using artificial intelligence. Last year, "Beethoven X – The AI Project," piloted by a group of music historians, musicologists, composers and computer scientists, created Beethoven's Symphony No. 10 from fragmentary sketches left by the composer, which had been partially

assembled by Barry Cooper in 1988. [youtu.be/RESb0QVklcM](https://youtu.be/RESb0QVklcM)

Developments in artificial intelligence in recent years have greatly advanced the practice of musical composition by artificial intelligence. The fledgling company Aiva Technologies in 2019 introduced the first platform for musical composition by AI in a version for beta testers that was destined to evolve rapidly.

### AI APPLIED TO MUSIC

In 1956, Americans Lejaren Hiller and Leonard Isaacson launched *Illiac Suite*, which is considered the first musical composition produced by a machine. Inspired by Bach's works, this project revolutionized our way of conceiving musical creativity.

The beginnings of digital technology can be located in the decade 1970-1980. Digital technology, which superseded electronic automation, gave way to a fusion of technologies, gradually blurring the lines between the physical, the biological and the virtual. We can now see artists cloned as digital avatars that generate entire pieces by following the sounds and procedures of artists and analyzing the peculiarities of their works.

Under the aegis of mimicry, the artificial intelligence company OpenAI (founded in 2015 by Elon Musk and other investors) in 2020 introduced Jukebox, a system that generates music with voice in raw audio mode, mimicking genres and musical styles of different artists. "We show that the combined model at scale can generate high-fidelity and diverse songs with coherence up to multiple minutes," claims the presentation. "We can condition on artist and genre to steer the musical and vocal style, and on unaligned lyrics to make the singing more controllable." A link leads us to samples where we can see the familiar but quirky sounds that result. Thus a parallel musical dimension opens its doors.

### BEYOND MIMICRY

Some artists are seeking to use this technology to reinvent the way new music is produced. Björk created *Kórsafn* for the opening of the Sister City hotel in New York in 2020. The basic material for this project consisted of Björk's choral archives and AI-generated music developed by Microsoft. The ever-fluctuating composition changed according to the surrounding elements and the weather as captured by a rooftop camera, which transmitted the results through the hallways of the hotel.

In the same vein, Jean-Michel Jarre, a pioneer of electro music, recently launched Eón, an application that generates nonstop music. Last June, the Franco-Greek composer-performer Alexandros Markeas furthered the experiment as part of the ManiFest festival in Paris by

exploiting the possibilities offered by the machine's ability to make choices in response to the sounds of the musician and then follow audience expectations – a way to test the musical possibilities that arise in dialogue with AI.

Le Vivier attempted a similar experiment in early October in Montreal with *Résonance croisée*, which Arnaud G. Veydarier wrote about in his article for the September issue. [youtu.be/YtHzNVwy5i8](https://youtu.be/YtHzNVwy5i8)

If artists and researchers use artificial intelligence to create, innovate and explore, industry figures see it rather as an opportunity to save time and money. Snafu Records is already using algorithms to determine which aspiring stars have the greatest potential in terms of popularity and sales.

### COPYRIGHT IMPLICATIONS

Damien Riehl (lawyer, musician and coder) and Noah Rubin (programmer and musician) recently created, with their *All the Music* project, an algorithm allowing the identification of all possible melodies. The entrepreneurs illustrate the principle with a grid showing all possible melodies – those already taken in red, those that

have not yet found a taker in green.

Their premise is that the possible combinations of the eight notes of the C Major scale are limited (and, by extension, all keyboard notes and their modifications). Their system shows that the inventory of melodies is not endless and that there are fewer and fewer every day. The possibilities for an artist to be accused of plagiarism therefore increases over time.



Exit the cliché of the artist creating from a blank page. Rather, it is "a melodic minefield" where composing always comes with the risk of stepping on a square already taken without knowing it.

By placing all possible melodies (more than 200 billion) in the public domain, the project aims to aid the pursuit and defence of copyright infringement lawsuits. [youtu.be/sJm0MoOgiU](https://youtu.be/sJm0MoOgiU)

### STATUS OF THE ARTIST

Is art advancing on the path of the democratization of creativity? Is the artist's prestigious status destined to be deconstructed and rethought? The emphasis on the artist's humanity can give rise in listeners to an impression of a falsehood. It remains to be seen how perceptions will adapt to the increasingly common use of ersatz digital procedures. By then, the next wave of AI will be under way. You can expect us to report in a future issue on the ways in which microchips implanted in the brain can improve music learning and amplify the abilities of musicians.

LSM



# L'ATELIER LYRIQUE DE CHAMBLY

PRESENTS *CARMEN* by JACQUELINE VANASSE



ATELIER LYRIQUE DE CHAMBLY  
PHOTO : GILLES SIGOUIN LUMA STUDIOS

Christiane Fournier has been immersed in the world of opera since her early childhood. Her parents were great opera lovers. Since she was a child, Fournier has felt a particular affinity for *Carmen*. "This opera has long inhabited my childhood imagination and I have always dreamed of performing it," she says.

However, she had to wait 15 years after founding the Atelier lyrique de Chambly, and piloting over a hundred productions, before finding sufficiently experienced singers to stage

the opera and, at the same time, realize her dream, to perform the title role. Another factor also favoured the production of *Carmen*: the construction, in 2019, of a performance hall in the new Pôle culturel de Chambly complex.

The premiere, scheduled for March 21, 2020, was cancelled because of the pandemic. With the lifting of the restrictions, the Atelier lyrique has resumed working on the opera. A presentation is scheduled for Dec. 11, with Quebec baritone Gino Quilico as honorary chair. The event will be preceded by a lecture by musicologist Pierre Vachon, director of social action and education at the Opéra de Montréal.

Chambly will present the title character of *Carmen* not as a girl but a woman with experience. She knows men, she knows how to manipulate them, and her thirst for freedom will lead her to a tragic fate. She is a *Carmen* who understands the stakes and dangers of her way of life and who accepts it all with resignation.

"Other companies sometimes present *Carmen* as a dependent woman," comments Fournier. "Our *Carmen* will show that life experience is an asset and that a woman can have her independence, her own goals and personality." The Atelier lyrique has called on

singers of various ages. "Our youngest, who play bohemian girls are 15, and the two main roles are played by people in their sixties," Fournier explains.

The production is staged, with a set and costumes. "The set will be minimalist," Fournier says. "We will use projections on large screens in the back for the landscapes and a lot of lighting effects." Accompaniment will be on the piano, with other instruments such as trumpet and castanets completing the sound universe. A choreographer has created a flamenco dance that will be performed by the young girls in the team.

The Atelier lyrique de Chambly would like to mention the collaboration it enjoyed with the City of Chambly. "They are the ones who have been subsidizing and helping us for 15 years," says Fournier. "It should also be noted that the Atelier lyrique receives assistance from the MRC de la Vallée-du-Richelieu. Without this financial support, it would not be possible for us to produce operas." **LSM**

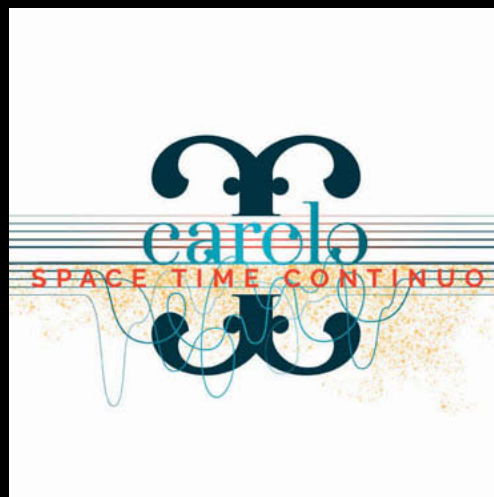
L'Atelier lyrique de Chambly presents *Carmen* on Dec. 11 at 7:30 p.m. at the Pôle culturel de Chambly. Tickets at [www.vosbillets.ca](http://www.vosbillets.ca), [www.atelierlyriquedechambly.com](http://www.atelierlyriquedechambly.com) [www.facebook.com/atelierlyriquedechambly](http://www.facebook.com/atelierlyriquedechambly)

## leaf music New Releases/ Nouveautés

JENNIFER KING  
01.14.2022



SPACE TIME CONTINUO  
01.21.2022



# JEAN-SÉBASTIEN VALLÉE

## THE FUTURE OF CHORAL SINGING IN CANADA

by OLIVIER BERGERON



PHOTO : DAHLIA KATZ

For several years now, Jean-Sébastien Vallée has been carving out an enviable place for himself in the world of choral singing. Appointed director of the renowned choir of the Church of St. Andrew & St. Paul in Montreal in 2015 and music director of the Ottawa Choral Society the following year, he also holds several positions at McGill University, where he is an associate professor of music, director of choral studies and coordinator of the Ensembles and Conducting Area at the Schulich School of Music.

He has also served as director of choral studies at California State University in Los Angeles and was on the choral faculty of the University of Redlands. His academic and professional experiences have taken him around the world and this year he was carefully selected to take on one of the most sought-after positions in his field: artistic director of the legendary Toronto Mendelssohn Choir.

“My first experience as a conductor happened when I was 16,” he says. The parish choir of Saint-Nicolas, where I grew up near Quebec City, needed a new director. I had never conducted before but since there were only eight singers I said yes and I immediately fell in love with the intimate relationship that is created when working with the singers. That was the first spark, that kind of vulnerability

that comes from the human voice. Later, I discovered my passion for poetry, for the word, and I realized that the world of choral singing was the ideal environment for me.”

While he planned to pursue a career as an instrumentalist, having completed studies in piano and trumpet, it was meeting Canadian conductor Nicole Païement in a masterclass that led him to want to study conducting.

“She made it clear that her passion was to be a full-fledged conductor and that she wanted to work in opera, symphonic music and choral music,” he says. That really resonated with me so I followed her to the University of California in Santa Cruz to do a master’s degree in conducting.”

Vallée then turned to the University of Illinois at Urbana-Champaign to further his studies more specifically in choral conducting and to learn about the North American approach to the field. The institution was the first to offer a doctoral program in choral music and remains one of the go-to places for young, ambitious and passionate choral conductors. After several years in the United States, Vallée finally settled in Montreal seven years ago, where he found both his Quebec roots and a strong Anglo-Saxon musical tradition.

“I left for the United States when I was 24 and after every chunk of five years I felt the need to change cities,” he says. Now, at 42, I

feel great in Montreal. I found that returning to my French-Canadian roots and the opportunity to work in English at McGill presented the perfect situation for me to be myself and explore both my emotional and cultural heritage.”

Despite having a busy schedule with commitments across North America and Europe, pedagogy remains a key element in Vallée’s professional life. He has found the Schulich School of Music at McGill University to be an ideal place to share his passion and pass on his knowledge.

“In my opinion, McGill is the music school in Canada that supports and promotes choral singing in the best way. In a university like this, with a true conservatory approach, there are as many people doing research as there are instrumentalists and singers performing. Everything is put on the same level, including choral singing, with a lot of administrative and financial support. I think the program is really exceptional.”

Eager to offer a broad overview of the profession to conducting students, he has drawn from his experience at the University of California at Santa Cruz and is proud to offer courses where the goal is to teach the art of conducting in all its forms rather than specializing, for example, in the orchestral repertoire.

“I think it reflects what is happening to all other musicians in the 21st century,” he says. It’s unthinkable for a singer or violinist, especially when they are still in school, to take on only one repertoire. To make a living today, you have to be very versatile and it should be the same with conductors. It is essential to have this kind of program at a university like McGill.”

In May 2021, after two years of negotiations, Vallée was appointed the Toronto Mendelssohn Choir’s eighth artistic director. Founded in 1894 by Augustus Vogt, this ensemble, composed of a core of professional choristers as well as skilled and experienced amateurs, presents its own annual concert series, collaborates regularly with the Toronto Symphony Orchestra and has toured throughout the United States and Europe. The choir has performed at Carnegie Hall, Royal Albert Hall, the Kennedy Center in Washington, Vienna, Salzburg and Prague and remains one of Canada’s most respected musical institutions.

“It’s a big challenge for me because most of the conductors who have preceded me in this position have held it for long periods of time, on average 15 or 20 years,” he says. Just because the choir has 127 years of history



doesn't mean everything is in place and running smoothly. In a way, it's benefited from a very healthy break because of the pandemic. It allows us to rethink how things work without being questioned too much. People are already so happy to come back to make and hear music that this particular situation has given me the flexibility to reinvent certain things."

Taking the reins of an institution with so much history does present some significant challenges. The 2021-2022 season will feature a mixture of much-loved repertoire as well as works from the contemporary repertoire and world-premieres, with commissions from composers such as Barbara Assiginaak. At a time when cultural organizations are trying to reinvent themselves and find links between the past, the present and the future, while



PHOTO : DAHLIA KATZ



PHOTO : DAHLIA KATZ

preserving the integrity of their activities, Vallée has a clear vision of what he wants to accomplish during his tenure in Toronto.

"The real challenge for an ensemble like this, which was one of the first large choirs in Canada and is still seen as a leader in our country because of its resources, history and influence, is that we have to lead the way for other ensembles, regardless of their size. We must also ask ourselves important questions about the state of choral singing today, its future, its value, its place in our society, how to move people with our voices, etc. The first reflex is often to simply program new music and put together new projects while ignoring the music of the past. I think a healthy approach can be to reconcile the two."

The way the works are presented remains one of the most important elements for Vallée.

He thinks it is outdated to believe that music contains everything in itself and that does not need to be explained to the public. Above all, he believes that it is more important than ever for it to be listened to, thought about and presented by people with a different vision from those who have traditionally been asked to share their thoughts on great music.

"Often the program notes are those of well-known musicologists and can be reused for several decades. This year, we decided to hire Rena Roussin, a Métis doctoral student in musicology at the University of Toronto, to write the program notes. Our first concert is Brahms's *Requiem* and Dett's *Chariot Jubilee*, both of which are well-known and well-loved by the public. We wanted to challenge ourselves to think about what more could be said about them. What can a young adult bring to the

table that is different from all the program notes already written by a 65-year-old white man who is an expert in the field? The idea is not just to change the repertoire, it's to change how it's talked about and who talks about it."

Forgetting about the past is not an option. Tradition remains an essential element of choral singing and, according to Vallée, it is a matter of finding a way to balance the different concerts of a season and to choose the works on the program so that they complement each other, regardless of their style, language or the period in which they were composed.

"It can be done through several concerts. You can present one of J.S. Bach's Passions or a *Messiah*, which have been very much part of the great choral tradition for centuries now, and in the same month present another Passion such as David Lang's *Little Match Girl Passion*, based on Hans Christian Andersen's fairy tale, which is more secular. It's important for me to try to find the equivalent of a Christian Passion in the modern world and present it side by side with these works to provide a more complete story for the audience. It's a way of acknowledging the greatness and importance of the religious Passion in our field, but also of helping the audience realize that its key elements are also found in everyday life, even today. This allows us to have a more comprehensive season that speaks to everyone."

This season, in addition to concerts with the Toronto Mendelssohn Choir, Vallée will conduct several performances with the Schulich Singers, the Ottawa Choral Society, and St. Andrew and St. Paul's Church, where he is finishing his tenure this year after six years as director of the choir.

"I'm hoping to travel more. I have two winter sabbaticals from McGill awaiting for me in 2023 and 2024 and that will allow me to take on some projects outside of Quebec, specifically in Hungary and the United States. One of my goals is to focus more attention on the Toronto Mendelssohn Choir in Toronto and see how the ensemble can be a pioneer in choral music in Canada, especially thanks to its resources and its immense potential. I plan to work very hard to establish education programs, outreach programs, hire composers-in-residence and organize conducting symposia. These activities will serve to ensure that the Toronto Mendelssohn Choir not only remains a respected concert presenter in Toronto, but is also able to inspire and nurture the choral world across Canada."

LSM

Full details on the Toronto Mendelssohn Choir's season can be found at [www.tmchoir.org](http://www.tmchoir.org).



# *Bruce* Liu

CHOPIN

GOLD

*by* ARTHUR KAPTAINIS

FAZIOLI



It was in 2011, as Richard Raymond recalls, when Xiaoyu Liu, now also known by his adopted given name of Bruce, arrived unannounced with his father at Raymond's studio at the Conservatoire de musique de Montréal.

"He wanted to study with me privately," the veteran piano prof said in an interview following the announcement last month of some rather interesting news from Warsaw. "I told him that I would listen to him but could only teach him through the conservatory. So he played for me and we left it at that.

"Then I thought about it over two days. I told myself, 'I can't lose a talent like this. He's going to go somewhere else.'"

"So I contacted him and convinced him to come to the school and audition."

That Raymond made the right call was clear enough the following year, when Liu, at 15, won the grand prize of the OSM Standard Life Competition, defeating pianists in their 20s.

As most music fans now know, the promise of this artist was confirmed in spectacular fashion in October when he took the 40,000-euro first prize of the International Fryderyk Chopin Piano Competition, one of the most prestigious contests in the world.



"Sensational, perfect and brilliant," were the superlatives selected by the Polish critic Tadeusz Deszkiewicz in a Facebook posting. ("Rewelacyjny, perfekcyjny i błyskotliwy" in Polish.)

"The grace of his playing, the rubato, make it very elegant and charming," says Dang Thai Son, who taught Liu after his Conservatoire studies at the Université de Montréal. "And by his nature he is dynamic and intense. He hypnotizes the audience."

Serious praise, but Liu, contacted by email in Europe, says he prefers to view piano playing as a hobby. "Because I don't want this to become a routine, but stay something fresh I can have fun with all the time."

The crowd in Warsaw seemed to be having a ball in the Philharmonic Concert Hall. The cheers began before the final note of Chopin's Piano Concerto in E Minor Op. 11 sounded. "I never heard anything like that," Son said.

Son has a fair amount of Warsaw experience to draw on, having won gold himself in 1980 and sat on several Chopin juries in the interim, including the 2021 scrimmage.

As one of Liu's teachers, he could not cast a vote on his performances. Not that there was any doubt concerning the identity of the outstanding finalist. From the entry of the piano in the concerto the listener was struck by the feeling for rhythmic nuance. The tender second theme was boldly understated, if such a thing can be.

As for the *Romanze* slow movement, it was remarkable for both the absence of convention and the presence of expression. There was no boisterous clatter in the finale, undoubtedly to the relief of judges who had already heard this concerto (and the excellent Warsaw Philharmonic under Andrey Boreyko) eight times.

Elegance was no less the byword in Liu's solo performances. The central tune of Chopin's Scherzo No. 4 in E major Op. 54 was infused with heartbreaking rubato of the sort that comes only from within.

Technical matters were splendidly attended to. Among the highlights for Son was the ghostly finale of the Sonata Op. 35, with its rushing semiquavers in both hands.

"When he plays something light, pianissimo, it's amazing," Son says. "This you can feel only in the hall. On YouTube you don't hear the projection." The action of the Fazioli piano, in Son's view, matched Liu's natural fluency.

Technique, of course, resides in the neurons as well as the fingertips. Liu seems to be unusually well equipped cognitively to undertake his tasks.

"I was telling him tons of stuff during a lesson," Raymond recalled. "I said, 'You don't write anything in your score?' He said, 'No, I'm going to write it later.' And he did not forget one little thing."

Raymond cites Liu's aptitude for contemporary music as further evidence of his intellect. "You should have heard his Ligeti Etudes," he said, referring to the demanding cycle by the late Hungarian composer György Ligeti. "Oh, my goodness."

"The *Hammerklavier* is for him," Son added, referring to Beethoven's Everest-like Sonata Op. 106.

*"...Montreal is the place where I grew up, with a lot of good memories and good friends."*

Many musicians have an ear for languages. Fluent in French and English, Liu helped a fellow contestant in an interview segment in Warsaw by translating questions from English to Mandarin. "My Chinese is essentially self-acquired by watching Chinese TV dramas," Liu says.

Liu has hobbies other than playing piano at an international prizewinning level. One is go-karting. Among his exploits in Poland was a race (successful, by most accounts) against the Poznan-based professional driver Kacper Nadolski.

Other pastimes are swimming, movies and speed chess. "I like hobbies where you need to be concentrated naturally," he explains. "Simply the fact of doing a different thing is a great break for my brain. I'm still trying my best to do all these during this crazy schedule."

Allied with his innate sang-froid, the therapy appears to be working. "This guy has an amazingly strong nerve system," Son says. "Most competitors get stressed and worry. He did not even show up for the [Chopin Competition] announcements except the final one."

Liu's beginnings were neither early nor typical. Born in Paris in 1997 to non-musician parents, he moved to Montreal at age six with his father, a visual artist. It was there that he first took a shine to his future métier with a 55-key electronic keyboard.

"I only got an upright 'real' piano later because no one knew how long my interest would last," he explains. His first teacher, he says, was a student herself.

Progress on the real piano was rapid. In 2010 Liu won the Festival concours de musique classique de Pierre-de Saurel in Sorel-Tracy. His success in the OSM competition led to a performance with the orchestra of Rachmaninoff's Piano Concerto No. 2.

"From the start, Liu seemed attuned to both its lyricism and complexity," this author wrote in the *Montreal Gazette*. "Textures were rich and musical stress points emerged naturally. There was no overkill, no fustian show."

Liu was the only finalist under 20 in the 2014 Concours musical international de Montréal. His compatriot Charles Richard-Hamelin, then 24, finished second. It is more than a little interesting that this Quebec pianist won silver in Warsaw in 2015.

But back to Liu. Winning the 2015 Prix d'Europe (a scholarship awarded to Quebec artists for study abroad) was helpful but then in 2017 came another finalist-but-no-cigar finish at the Arthur Rubinstein



International Piano Master Competition in Tel Aviv. The snub so infuriated one of the judges, Janina Fialkowska, that she invited Liu to perform at her own festival in Bavaria.

He continued to perform, mostly outside Canada. Of course, the concertizing tailed off with the onset of the pandemic, although it was typical of Liu that he used the downtime to cultivate “a more inner, peaceful” state of mind.

“We couldn’t do much outside,” the pianist said in an interview before the competition. “I found more details in my music.”

Now his itinerary, at least in the near term, is overflowing. The Chopin victory comes with a recording on Deutsche Grammophon and a flurry of engagements. The Fryderyk Chopin Institute has posted an agenda of more than 20 concerts, in places as far afield as Japan, through the end of February. A recital in Vancouver on Feb. 21 is the only date in Canada.

The future clearly includes recording, although it is early to speak about the particulars. “I have been very attracted by Ravel and lately to the works of Rameau,” Liu says, noting that these composers share “French colour” with Chopin. “But all periods fascinate me. There are just so many things I want to play.”

Whatever the repertoire, Liu’s fan base can look forward to charismatic playing redolent of the great pianists of the past.

“I love more and more the old generation of masters,” he says, “their *cantabile* way of phrasing.” Alfred Cortot (1977-1962) and Samson François (1924-1970) are two of Liu’s favourite old-timers. “And of course [Arturo Benedetti] Michelangeli [1920-95], for the amazing versatility he has.” This Italian pianist, Liu observes, was also active as a racing car driver.

Where will Liu live? Paris, he notes, is a handy platform for a classical career. “But Montreal is the place where I grew up, with a lot of good memories and good friends.”



Then there is the pressing question of his name, which has been rendered Xiaoyu Liu, Bruce Xiaoyu Liu, Bruce (Xiaoyu) Liu and Bruce Liu. DG, in a soon-to-be-released compilation of Warsaw highlights, is opting for Bruce Liu.

“I added ‘Bruce’ to my first name last year for two reasons,” Liu explains. “The first reason is because many people may have difficulty in pronouncing ‘Xiaoyu.’

“The second reason is because I like [the late martial-arts icon] Bruce Lee very much. Now people like to call me Bruce Liu.”

Sounds good to us.

LSM

For information on the International Fryderyk Chopin Piano Competition, including archived performances, go to [www.chopin2020.pl](http://www.chopin2020.pl)



# FIALKOWSKA ON LIU

“SO SUBTLE, SO HONEST,  
SO ELEGANT”

by JANINA FIALKOWSKA



**M**y heartfelt congratulations to my fellow Canadian Xiaoyu Liu, a pianist in whom I have strongly believed since I first heard him in 2013. That year I was invited to judge a National Canadian competition in Halifax. The standard was high and I was enjoying myself thoroughly when suddenly, out of the blue, this young pianist from Montreal played the Liszt *Spanish Rhapsody* incredibly well on every level. Of course he won the first prize easily.

He was a charming boy and we stayed in touch. I observed him from a distance as I am always suspicious of these very young mega-talents. So it was with great interest that I heard him again when he was by far

the youngest competitor in the 2014 Concours musical international de Montréal. I was very pleased with his progress, which was immense, but he was still young and inexperienced, mainly in terms of projection and certain other interpretive aspects. That particular competition really belonged to his elder colleague Charles Richard-Hamelin, who seems to be always one competition ahead of Xiaoyu! Charles's performance in Montreal blew me away and then he, of course, went on to win silver the following year at the Chopin Competition in Warsaw.

But then we come to 2017, when I heard Xiaoyu representing Canada at the Arthur Rubinstein International Piano Master Competition in Israel. Here, suddenly, was a huge talent that had blossomed into something very special. For me he was unique; his playing was so subtle, so honest, so elegant. And I was not the only juror who loved his playing. Sitting next to me was no less a chamber music guru than Menahem Pressler, who was hugely impressed by Xiaoyu's performance of the Fauré C minor Piano Quartet in the chamber music section. I admit, although Xiaoyu was a finalist, I was simply furious that he hadn't won a top prize so, from then on, I became his champion.

Xiaoyu had always wanted to participate in my “Akademie” in Marktoberdorf, Bavaria, where I invite young pianists who I feel are somehow overlooked or unfairly treated in competitions and who deserve to be heard and perhaps would benefit from encouragement and a little advice from an older colleague. So it was with great joy that I welcomed him to Marktoberdorf in 2019 and we had a chance to work together and to get to know each other.

Xiaoyu proved to me over and over again that my faith in his immense talent and my admiration for him were well placed. Now he has won one of the most important piano competitions in the world – if not the most famous – and I am thrilled. And it is important to note, that this young man is also a good and delightful human being, which is not always the case with super-talents. My heartfelt congratulations go to his marvelous teachers Richard Raymond and Dang Thai Son. Hooray for Canada! **LSM**

CONSERVATOIRE

Conservatoire  
de musique  
et d'art dramatique  
du Québec

## Congratulations to Bruce Xiaoyu Liu!

Graduate of the Conservatoire de musique de Montréal | 2011-2018

## First Prize Winner of the 18<sup>th</sup> Chopin Piano Competition.

“L'art de faire briller *les talents d'ici*”

conservatoire.  
gouv.qc.ca



Photo: Courtesy of the Chopin Piano Competition

# THIS FALL'S COMPETITION WINNERS

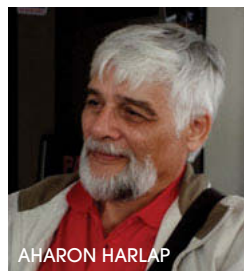
by **ANDRÉANNE VENNE**

## AZRIELI MUSIC PRIZES



**IMAN HABIBI**  
PHOTO : DARKO SIKMAN

Winner of the 2022 Commission prize is Canadian-Iranian composer and pianist Iman Habibi. A founding member of the Piano Pinnacle piano duo, he has been commissioned by the Boston Symphony Orchestra, the Philadelphia Orchestra and the Orchestra of St. Luke's, and has collaborated with the Vancouver and Winnipeg Symphony Orchestras and the JACK, Chiara, Del Sol and Calidore String Quartets. Other recent awards include numerous SOCAN Foundation prizes, the Brehm Prize for Choral Composition (2016) and grants from the Canada Council for the Arts, the Ontario Arts Council and the British Columbia Arts Council. [www.imanhabibi.com](http://www.imanhabibi.com).



**AHARON HARLAP**

Aharon Harlap, winner of the 2022 Azrieli Prize for Jewish Music, is among Israel's most important and successful composers and conductors. He teaches conducting, choral conducting and composition at the Jerusalem Academy of Dance and Music. In 2020, Harlap was awarded the Lifetime Achievement Award as a composer of Jewish music, an award sponsored by Zippora Jochsberger and the Jerusalem Academy. He is closely associated with music

based on Biblical texts, including chamber and orchestral music, as well as operas and oratorios. His compositions have been performed in Canada, Israel, the United States, Europe, South Africa, Russia and Thailand. [www.aharonharlap.com](http://www.aharonharlap.com).



**RITA UEDA**

Canadian composer Rita Ueda is the recipient of the 2022 Azrieli Commission for Canadian Music. Recent premieres of her works include collaborations with the Vienna Radio Symphony Orchestra, Budapest Symphony Orchestra, Vienna Chamber Orchestra, Prague Modern, Locrian Chamber Players of New York, Amadeus Choir of Toronto, and SYC Ensemble Singers of Singapore. Her awards include first prize in composition at the Krzysztof Penderecki International Competition (2014) and second prize in orchestral composition at the Val Tidone Composition Competition (2013). She is currently composer-in-residence at the Sanremo Symphony Orchestra (Italy) and her most recent recording is the album *Solisti Della Scala – Octets*.

## GENEVA COMPETITION



**BRYAN CHENG**  
PHOTO : HARALD HOFFMANN

Canadian Bryan Cheng, 24, won the second prize for cello at the Geneva Competition. Cheng, who studied in Montreal with Yuli Turovsky among others, had been the first cellist to win the grand prize of the OSM Competition in 2019. He plays regularly with European, Canadian and American orchestras under such prestigious conductors as Matthias Pintscher, Susanna Mälki and Peter Oundjian. He plays the 1696 Stradivarius "Bonjour" with a Shaw Adam bow on loan from the Canada Council for the Arts Musical Instrument Bank, of which he is also the 2018 competition winner.

The Geneva Competition's first prize for cello went to Michiaki Ueno, 25, of Japan. Third prize went to Jae Min Han, 15, of South Korea. The three finalists of the oboe competition – Natalia Auli, 26, Venezuela; Louis Baumann, 26, France; and Zhiyu Sandy Xu, 28, Australia – tied for third prize.

## OPERALIA



**VICTORIA KARKACHEVA**

First prize was awarded *ex aequo* to the Russian mezzo-soprano Victoria Karkacheva and the Peruvian tenor Ivan Ayon-Rivas. The latter won the Luciano Pavarotti award in the Premio Etta e Paolo Limiti competition in 2015 and received a award from the Congress of the Republic in 2018. Karkacheva is a member of the young artists program of the Bolshoi Theatre of Russia. She will be featured in a few upcoming operas, notably at the Bayersche Staatsoper, in lead roles in new productions.



**DISCOVER THE EIGHT EXCEPTIONAL  
YOUNG PERFORMING ARTISTS  
RECEIVING PRIZES FROM THE  
HNATYSHYN FOUNDATION (2021-22)**

- David Liam Roberts (Orchestral Instrument)
- Naomi Wong (Piano)
- Elizabeth Polese (Vocal Performance)
- Jacob Chung (Jazz Performance - Instrumental)
- Jérôme Zerges (Contemporary Dance)
- Anton Ling (English Theatre)
- Doriane Lens-Pitt (French Theatre)
- Dr. Gohar Manvelyan (Conductor's Fellowship)

Next Application: Spring 2022

[www.rjhcf.com](http://www.rjhcf.com)



## THE OTHER WINNERS ARE:

### Second Prize

- Mané Galoyan, soprano, Armenia
- Bekhzod Davronov, tenor, Uzbekistan
- Jonah Hoskins, tenor, USA

### Third Prize

- Emily Pogorelc, soprano, USA
- Dmitry Cheblykov, baritone, Russia
- Jusung Park, bass-baritone, South Korea

### Birgit Nilsson Prize

- Victoria Karkacheva, mezzo-soprano, Russia

### Pepita Embil Zarzuela Prize

- Mané Galoyan, soprano, Armenia

### Don Plácido Domingo Ferrer Zarzuela Prize

- Ivan Ayon-Rivas, tenor, Peru

### Rolex Audience Award

- Mané Galoyan, soprano, Armenia
- Ivan Ayon-Rivas, tenor, Peru

### CulturArte Award

- Ekaterina Sannikova, soprano, Russia

## ALLIANCE CHORALE DU QUÉBEC AWARD

The winner of the Jean-Pierre Guindon Award for a choral conductor is Martin Dagenais. This conductor has extensive experience as a choral conductor and conducts with boldness, care and a concern for accuracy.

**Danielle Maisonneuve** won the Gilles-Breton award for an accompanying musician.

**Louis Desjarlais** accepted the Marie-Bernard award for a professional composer and chorister.

Finally, **Lucie Roy** was awarded the Ordre du mérite choral, the highest distinction of the Alliance chorale du Québec.

## JOHN HOBDA AWARD IN ARTS MANAGEMENT



XAVIER ROY

Xavier Roy, general director of the Festival de Lanaudière, is one of two recipients of the John Hobday Awards in Arts Management, given annually by the Canada Council for the Arts to celebrate experienced and mid-career cultural managers.

The president and founder of the Festival of Arabic Music & Arts, Wafa Al Zaghaf, also won the arts management award.

THE CLIBURN

THE WORLD IS LISTENING

SIXTEENTH  
VAN CLIBURN  
INTERNATIONAL  
PIANO  
COMPETITION

JUNE 2–18, 2022  
FORT WORTH, TX USA

WATCH THE ENTIRE COMPETITION  
ONLINE AT CLIBURN.ORG

TICKETS ON SALE NOW  
CLIBURN.ORG | 817.212.4450

## THE HNATYSHYN FOUNDATION

The Hnatyshyn Foundation presented its awards to 8 young artists.



### David Liam Roberts - Classical Music (Orchestral Instrument)

Winner of the 2021 Canada Council for the Arts Michael Measures Prize, David Liam Roberts has established himself as one of the most exciting Canadian cellists of his generation.



### Naomi Wong – Classical Music (Piano)

Naomi Wong, a Toronto native, is in her third year of performance studies at the University of Toronto under the direction of Enrico Elisi. She recently won the grand prize at the International Music Festival and Competition.



### Elizabeth Polese (Classical Vocal Performance)

Hailed as “powerful and captivating” (*Globe and Mail*), Canadian soprano Elizabeth Polese is a recent graduate of the Atelier lyrique de l’Opéra de Montréal and a member of the Tanglewood Music Center.



### Jacob Chung (Oscar Peterson, Jazz Performance)

Canadian saxophonist and composer Jacob Chung has garnered numerous awards, including the Prince Edward County Jazz Festival Rising Young Star Award and acceptance into the National Youth Jazz Combo in 2018.



### Jérôme Zerges (Contemporary Dance)

With a background in artistic gymnastics and circus, Zerges studied at the École de danse contemporaine de Montréal with performers and choreographers such as Linda Rabin, Lucie Grégoire and Marc Boivin.



### Anton Ling (Acting – English Theatre)

Anton Ling, 21, is an actor from Toronto. He is the recipient of the Acting Scholarship – English Theatre. He will be entering his fourth year at York University’s Conservatory of Dramatic Arts this fall.



### Doriane Lens-Pitt (Acting – French Theatre)

Lens-Pitt will have completed her three years at the Conservatoire in the spring of 2022. She looks forward to the future with a strong desire to create and perfect her skills in singing, dancing and writing.



### Gohar Manvelyan (Conductor)

The recipient of the conducting scholarship is Gohar Manvelyan. A graduate of Concordia University in Montreal, she is the artistic director and choral director of Les Muses and the St. Bruno Carousellers Community Choir. **LSM**



# CANADIAN WINS CIOC

## MULTITALENTED AARON TAN TAKES MULTIPLE PRIZES

by ARTHUR KAPTAINIS

**A**aron Tan, a doctoral organ student at the Eastman School of Music with a PhD in engineering from the University of Michigan, has won the \$25,000 first prize of the Canadian International Organ Competition.

The multitasking Canadian – who also holds diplomas in piano and violin performance from the Royal Conservatory of Music in Toronto – was the third of five finalists to play in a marathon session on Oct. 22 at Montreal’s Maison symphonique.

Winner of the \$15,000 second prize was Ben Bloor (UK). Bryan Anderson (USA) and Tyler Boehmer (Canada) each took home \$7,500 as ex-aequo winners of the third prize. Anastasia Stahl of Russia, the other finalist, won the \$5,000 video-based quarter-final round audience prize.

First prize includes a recording on the ATMA Classique label and three years of concert management.

Other special prizes, each worth \$5,000, were announced at a gala concert at the Saint-Ange de Lachine Church given in honour of CIOC co-founder, the late Noël Spinelli.

Tan, 35, also won the Sir Ernest MacMillan Memorial Foundation Award (best Canadian in the quarter-finals), the RCO Raymond Daveluy Prize (best performance of Canadian music) and the Marcel-Dupré Prize (best performance of an imposed work). Bloor won the Spinelli Prize (best program) while Stahl took the ballot-determined Richard-Bradshaw Audience Prize. Anderson won the Louis Robilliard Prize (best performance of a transcription by this composer).

Tan’s final-round recital was noteworthy for its colours and moods, ranging from the dramatic (the *Allegro deciso* from Marcel Dupré’s *Évocation*, Op. 37) to the light-hearted (Jeanne Demessieux’s *Notes répétées*), the solemn (*Ave Maria* from Sigfrid Karg-Elert’s *Cathedral Windows*), the mystical (François Morel’s *Prière pour orgue*) and even the pops-oriented (selections from Tchaikovsky’s *The Nutcracker*). He showed enterprise in expanding the palette of the sometimes generic-sounding Grand Orgue Pierre-Béique.

Much of the emphasis in the final round was on 20th-century French (and sometimes

Canadian) music known mainly to organists. One of four pieces by Marcel Dupré (1886-1971) was mandatory – a requirement no doubt aligned with the priorities of the CIOC’s French-born artistic director, Jean-Willy Kunz. Bach and other German baroque composers were the focus of an earlier round on Oct. 14 and 15 at the Immaculée-Conception Church.

All finalists played on stage at the electrical console beside a standing sculpture of the letters CIOC. Lighting was dramatic. A large screen offered closeups of fingers and feet (and, sometimes, page turners).

Adjustable acoustic panels in the Maison symphonique were raised high, meaning that for once the hall’s distinctive pipe array (highlighted by blue light) could be seen clearly. The organ could also be heard. I found the initial recital, by Anderson, intolerably loud at climaxes and headed home for the relative safety of internet transmission. **LSM**

The competition schedule included recitals given by jury members and others. For videos go to: [www.ciocm.org](http://www.ciocm.org). For information on Aaron Tan go to: [www.aarontan.org](http://www.aarontan.org).



# ABONNEZ-VOUS! SUBSCRIBE NOW!

Included  
English Translation  
**Supplément**  
de traduction française  
inclus

Free **CD GRATUIT**  
avec chaque abonnement de 2 ans /  
with each 2-year subscription

#### VOTRE ABONNEMENT INCLUT :

- » *La Scena Musicale* (7 numéros/an)
- » *Guide ressources des arts* (annuaire)
- » rabais Boutique LSM (15% pour 1 an/25% pour 2 ans)

#### YOUR SUBSCRIPTION INCLUDES:

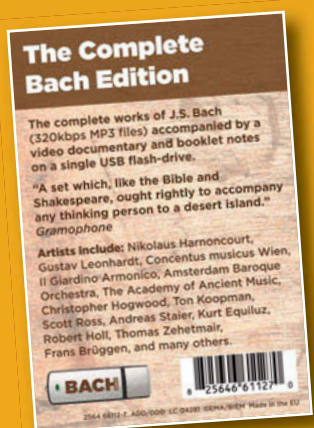
- » *La Scena Musicale* (7 issues/yr)
- » *Arts Resource Guide* (annual)
- » LSM Boutique Discount (15% for 1yr / 25% for 2 yrs)



No d'organisme de charité/Charity #: 141996579 RR0001

## GAGNEZ/WIN

- » The Complete Bach Edition sur USB
- » Pour nouveaux abonnés / for new subscribers
- » Date limite / Deadline  
2021-12-31



☒ **OUI / YES!**

Veuillez m'abonner  
Please subscribe me

Un an/1 yr 39\$ \_\_ (rég.); 49\$ \_\_ (entreprise); 25\$ \_\_ (étudiant/student)

Deux ans/2 yrs 69\$ \_\_ (rég.); 84\$ \_\_ (entreprise); 45\$ \_\_ (étudiant/student)  
+ 10\$ EXTRA (Livraison weekend Montréal) \_\_\_\_ \$ DON

NOM NAME:

ADRESSE ADDRESS:

VILLE CITY:

PROV.:

CODE POSTAL CODE:

N° TELEPHONE PHONE N°:

TRAVAIL WORK:

COURRIEL E-MAIL:

PAIEMENT JOINT PAYMENT INCLUDED

\_\_ VISA \_\_ MASTERCARD \_\_ AMEX

NUMÉRO DE CARTE CARD NUMBER

DATE D'EXPIRATION

ENVOYEZ CE COUPON À: LA SCENA MUSICALE *La Scena Musicale*  
SEND THIS COUPON TO: 5409, WAVERLY, MONTREAL, QC H2T 2X8



# 2021-2022

# HIGHER MUSICAL EDUCATION



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



**UNIVERSITÉ DE SHERBROOKE  
MUSIC SCHOOL**  
2500, boulevard de l'Université  
Sherbrooke (Québec) J1K 2R1  
Tél. : 819 821-8040  
Toll Free : 1 800 267-UdeS, ext.  
68040  
etudes.musique@USherbrooke.ca  
www.usherbrooke.ca/musique

## • UNDERGRADUATE PROGRAMS Baccalaureate in music and certificate in music studies:

- Program in composition and media music
- Program in performance and interpretation
- Personalized path

## GRADUATE PROGRAMS

- Minor and DESS in choral conducting
- Master's in choral conducting
- DESS in management and music production

## • FACILITIES

- One concert hall and recording studio (up to 100 musicians) with a large screen, including four isolated sound booths

- One recital hall with a view of the campus (80 listeners) that can also be used as a soundstage
- Two studio/performance spaces for pop, jazz and world music
- One large space for percussion studies
- Three recording, mixing and post-production control rooms (7.1)

## • FACULTY

57 (lecturers included)

## • STUDENTS

120 full-time and 30 part-time

## • TUITION (ESTIMATED)

Quebec resident: \$1,610

Students from the rest of Canada, French students and francophone students from Belgium: \$4,200

International students: \$9,775

## • DESCRIPTION

The School of Music has thoroughly revised its programs and the its teaching practices. In completely renovated facilities, programs are now focused on practice and synergy between composers and performers. The School of Music has positioned itself as a leader in the training of music production for films, video games and commercials and in the training of studio musicians.

**Open houses: February 12, 2022**  
**Live auditions: Feb. 19 and March 19, 2022**



**VANIER COLLEGE**  
821, boul. Sainte-Croix  
Montreal, Qc, H4L 3X9  
General: (514) 744-7500  
Music Admissions:  
(514) 744-7500 ext. 6039  
musicadmissions@vaniercollege.qc.ca  
www.vaniercollege.qc.ca/music  
Audio Recording Technology info:  
mcneilp@vanier.college or  
514-744-7000

## • PROGRAMS OFFERED

- 2-year DCS in Pre-university Music
- 3-year Double DCS in Science and Music
- 3-year Double DCS in Social Science and Music
- 3-year Double DCS in Languages and Cultures and Music
- 3-year DCS in Professional Music and Song Techniques; in composition/arrangement or performance stream.
- 6-month ACS in Audio Recording Technology

## • FACILITIES

Vanier College Auditorium (400 seats). Robert Frederick Jones Choir Room with 2 grand pianos and stadium seating, Concert Band/Big Band rehearsal room with full complement of percussion

instruments and 2 pianos. Digital Sound Design lab, recording studios, computer labs, 35 practice studios, piano studio with 2 grand pianos, 49 pianos including 8 grands.

## • FACULTY

40

## • STUDENTS

150

## • TUITION FEES

Quebec residents: \$190 / semester

Out of province applicants: \$1,572

International students: \$6180-\$9580

per semester depending on the program

## • DESCRIPTION

Outstanding facilities, programs that lead to university and the professional world, weekly student concerts, large ensemble concerts including Big Band Benefit and Choir Concerts, music theatre productions, master classes/ workshops

with guest Classical, Jazz and Pop artists. Entrance, interim and graduation scholarships available.

## • WEEKEND WORKSHOPS

Free workshops in pop, classical and jazz with Music Department Instrument and Voice teachers for Sec IV and SEC V students Saturday, Nov. 20, 2021. Meet teachers and current music students. Learn how to prepare an audition. Get great tips on how to practice. Reserve your spot before Thursday, Nov. 18 via musicadmissions@vaniercollege.qc.ca. Check https://www.vaniercollege.qc.ca/music/home/ for the January-March schedule of on-line information sessions.

# ÉCOLE DE MUSIQUE

On avance au rythme de votre créativité

ADMISSION AUTOMNE 2022

USherbrooke.ca/musique

**UDS** Université de  
Sherbrooke

AUDITIONS  
ET ENTREVUES

19 février 2022  
19 mars 2022



# Morningside Music Bridge

An international summer program for young musicians of extraordinary talent.

**Cello | Piano | Viola | Violin**  
**Open to musicians aged 12 to 18**

July 7 to 30 2022 | Boston, United States  
Application deadline: January 30 2022

Apply at [mmb.international](http://mmb.international)



**M** Manhattan  
School of Music



**MSMNYC.EDU**

Office of Admissions and Financial Aid  
Manhattan School of Music  
130 Claremont Avenue, New York, NY 10027  
917-493-4436 [admission@msmnyc.edu](mailto:admission@msmnyc.edu)

*it all happens here.*



## SCHULICH SCHOOL OF MUSIC OF MCGILL UNIVERSITY

555 Sherbrooke W.  
Montreal, Quebec H3A 1E3

Tel: (514) 398-4535

Fax: (514) 398-8061

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

### • PROGRAMS OFFERED

B.Mus. Licentiate,  
M. Mus., M.A., D.Mus., Ph.D.  
GDP, Artist Diploma  
Undergraduate and Graduate programs  
in Performance, Orchestral Training,  
Opera, Jazz, Early Music, Composition,  
Musicology, Conducting  
Music Education, Technology, Theory,  
Sound Recording

### • FACILITIES

4 concert halls  
Music Multimedia Room  
Opera Studio  
Recording studios  
Digital Composition Studio  
Research Labs  
113 practice rooms

13 classrooms

10 ensemble rooms  
Marvin Duchow Music Library  
Gertrude Whitley Performance Library  
Centre for Interdisciplinary Research in  
Music Media and Technology

### • FACULTY

63 full-time tenure-stream professors,  
26 part-time professors, 137  
instructors

### • STUDENTS 900

2/3 undergraduates, 1/3 graduates

### • SCHOLARSHIPS & FINANCIAL AID

Entrance Music Scholarships based on  
merit and in-course scholarships.  
Academic scholarships.  
Govt. aid & McGill student aid available

### • DESCRIPTION

Founded in 1920, the Schulich School of Music at McGill University embodies the highest international standards of excellence in professional training and research. Our School is home to over 800 students, drawn here by our 200+ professors, our ensembles and performance opportunities, our excellent facilities, as well as our programs in research and technology. We value the shared experience of music making, and the intellectual curiosity and depth that lead to cutting-edge scholarship and research. We are committed to both challenging and supporting our students to help them discover and achieve their full potential.



## THE GLENN GOULD SCHOOL THE ROYAL CONSERVATORY OF MUSIC

The TELUS Centre for Performance and Learning  
273 Bloor Street W.  
Toronto, ON M5S 1W2  
Phone: (416) 408-2824 x204  
or 1-800-462-3815  
[glenn Gouldschool@rcmusic.ca](mailto:glenn Gouldschool@rcmusic.ca)  
[rcmusic.com/ggs](http://rcmusic.com/ggs)

### • PROGRAM OFFERED

The Glenn Gould School offers degrees and diplomas for three levels of study:

- Bachelor of Music, Performance (Honours),
- Artist Diploma (for post-Bachelor studies), and
- The Rebanks Family Fellowship and International Performance Residency Program (1-year post-graduate program; tuition-free with \$6,000 stipend).

### • FACILITIES

Extraordinary facilities give our students an edge when it comes to preparing for a professional career. The Glenn Gould School is one of the few music schools in North America that is integrated with a major performing arts centre. The superb

facilities at The Royal Conservatory's TELUS Centre for Performance and Learning include Koerner Hall, Mazzoleni Hall, Temerty Theatre, plus practice and teaching studios available seven days a week including holidays.

### • TUITION FEES

The Glenn Gould School is able to offer EVERY student substantial scholarship support for the duration of their program, with more than half of our students receiving full scholarships.

### • DESCRIPTION

The Royal Conservatory's Glenn Gould School (GGS) is a post-secondary institution with a focus on performance. Our school has world-renowned faculty including Dean James Anagnoson,

Associate Dean Barry Shiffman and Vocal Chair Adrienne Pieczonka, outstanding performance spaces such as Koerner Hall, and a cap of 130 students, each of whom receives 90 minutes of individual studio instruction weekly. Students also benefit from an unparalleled master class program, as well as numerous performance opportunities throughout the year.

Our graduates, including Jan Lisiecki, Benjamin Bowman and Wallis Giunta, are inspiring and successful artists, and many have also assumed leadership positions within major cultural institutions.



## DON WRIGHT FACULTY OF MUSIC, WESTERN UNIVERSITY

London, ON, CANADA,  
N6A 3K7

Tel.: (519) 661-2043

Fax: (519) 661-3531

[music@uwo.ca](mailto:music@uwo.ca)

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

### • UNDERGRADUATE PROGRAMS

Bachelor of Music: Music Education, Performance, Music Research, Composition, General.

Bachelor of Arts: Honors or Major in Music; Specialization in Music Admin; Major in Popular Music Studies.

Music Performance Diploma (3-year) (concurrent with non-music program)

Artist Diploma (1-year)

Minor in Music, Minor in Dance

### • COLLABORATIVE UNDERGRADUATE PROGRAMS

Degree/Diploma in Music Recording Arts  
Collaborative program with Fanshawe College

Music and Business: Bachelor of Music (General) or Bachelor of Arts/HBA (Ivey)

Creative Arts and Production (pending final approval)

Music and Psychology

Other concurrent degree options are possible

### • GRADUATE PROGRAMS

Music Theory (New 1-year MA, PhD) .

Musicology (New 1-year MA, PhD) .

Composition (MMus, PhD)

Music Education (MMus, PhD)

Performance (MMus, DMA)

### • PERFORMANCE FACILITIES

48 seat small recital hall

220 seat recital hall

400 seat theatre with orchestra pit

\*Newly completed Music Building

• FACULTY 39 full-time, 64 part-time

• STUDENTS 463 undergraduate,

159 graduate

### • TUITION FEES

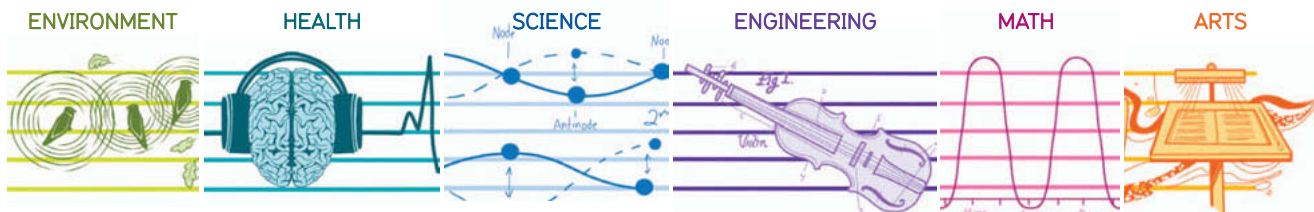
1 academic year, full-time undergraduate-domestic) \$ 7,827.65

### • DESCRIPTION

Western's Don Wright Faculty of Music is one

of the top-rated university music programs in Canada. Few other schools have the depth and breadth of programs offered here, delivered within a supportive and close-knit community. We offer a full range of traditional music programs, opportunities to combine music with other disciplines, unique programs such as Music Administrative Studies, Popular Music and collaborative programs with business and sound recording. Western is also a leader in technology and computer applications in music. More than 350 concerts are presented each year. Our facilities include a recording studio, with live-streaming capabilities and a full-time technician, instrument repair shop that includes hundreds of instruments for student use, string instrument bank of rare and valuable instruments and bows for student use and more than 150 pianos.

# MAKE MUSIC, NO MATTER WHAT YOU STUDY.



At the University of Waterloo, you have the freedom to study music as a major or minor, to sample courses, take music studio, join ensembles, or combine studies in music with almost any program. **Audition today: [uwaterloo.ca/music](http://uwaterloo.ca/music)**





**FACULTY OF MUSIC,  
UNIVERSITY OF TORONTO**  
Edward Johnson Building  
80 Queen's Park  
Toronto, Ontario M5S 2C5

**Tel:** Undergrad: (416) 978-3741  
Graduate: (416) 978-5772  
**Fax:** (416) 946-3353

undergrad.music@utoronto.ca  
grad.music@utoronto.ca  
[www.music.utoronto.ca](http://www.music.utoronto.ca)



**UNIVERSITY OF CALGARY,  
SCHOOL OF CREATIVE AND PER-  
FORMING ARTS**

Craigie Hall Room CHD 100, 2500  
University Drive NW, Calgary, Al-  
berta, T2N 1N4, Canada  
**Tel.:** 403.220.5313  
**Fax:** 403.282.6925  
[www.scpa.ucalgary.ca](http://www.scpa.ucalgary.ca)  
[scpa@ucalgary.ca](mailto:scpa@ucalgary.ca)

#### • PROGRAMS OFFERED

- B.Mus.: Performance (Classical or Jazz);  
Composition; Comprehensive Studies  
(Classical or Jazz); History, Culture, and  
Theory; Music Education (Classical or  
Jazz)  
- Diplomas: Artist Diploma; Advanced  
Certificate in Performance; Diploma in  
Operatic Performance  
- M.A.: Ethnomusicology; Music Education;  
Musicology; Music Theory; Music & Health  
- Mus.M.: Collaborative Piano;  
Composition; Conducting; Early Music;  
Instrumental; Jazz; Opera; Piano  
Pedagogy; Technology and Digital Media;  
Vocal; Vocal Pedagogy  
- Ph.D.: Ethnomusicology; Music  
Education; Musicology; Music Theory;  
Music & Health

- D.M.A.: Collaborative Piano;  
Composition; Conducting; Early Music;  
Instrumental; Jazz; Opera; Piano  
Pedagogy; Vocal; Vocal Pedagogy

#### • FACILITIES

Walter Hall (seats 490), MacMillan Theatre  
(seats 815), Electroacoustic and  
Recording studios, most extensive music  
library in Canada

• **FACULTY** 55 full-time, 150 part-time

• **STUDENTS** 900

#### • TUITION FEES

(1 academic year, full-time domestic  
undergraduate): \$6,100 CAD (excl.  
student fees)  
International student fees \$35,960 CAD

#### • DESCRIPTION

The Faculty of Music at the University of  
Toronto brings together creative and  
motivated students with outstanding  
educators. With extensive curricula in  
fields such as classical and jazz  
performance, music education,  
composition, music history, music theory,  
and ethnomusicology, the Faculty of Music  
also offers courses that explore music's  
intersections with health sciences,  
technology, and humanities. Our  
commitment to artistic and academic  
achievement, the vast possibilities of the  
University of Toronto campus, and the  
vibrant and diverse cultural life of Toronto  
provide an exciting and inspiring learning  
environment.

#### • PROGRAM OFFERED

BMus in Composition / BMus in Performance  
/ BMus in Integrated Studies / BA or BA  
Honours in Music or Minor in Music /  
Concurrent BMus (Music Education) with  
BE / Minor in Sonic Arts / Concentration in  
Sonic Arts / MMus in Music with  
specializations in Composition, Music  
Education, Performance or Sonic Arts / MA in  
Musicology / PHD in Music Education

Also offer programs in Dance and Drama.  
See website for more details.

#### • FACILITIES

• Recital/concert halls and theatres, including  
the world class Eckhardt-Gramatté recital hall  
• 41 teaching studios/rehearsal/rooms/prac-  
tice rooms  
• Recording studios  
• Technology labs, including the Integrated

Arts Media Lab, Sonic Arts Lab and Telemedia  
Lab

#### • FACULTY

**Full-time faculty:** 11 Music, (9 Drama, 5  
Dance)

**Part-time faculty:** 24 Music, (9 Drama, 8  
Dance)

#### • STUDENTS

**Full-time:** Undergraduate: 141 Music

**Full-time:** Graduate: 22 Music

**Part-time:** 26 Music

#### • TUITION FEES (1 ACADEMIC YEAR, FULL- TIME, \$CAN)

RVisit this site:

[https://www.ucalgary.ca/registrar/finances/tui-  
tion-and-fees/undergraduate-student-cost-  
estimator](https://www.ucalgary.ca/registrar/finances/tuition-and-fees/undergraduate-student-cost-estimator)

#### • DESCRIPTION

The School of Creative and Performing Arts  
(SCPA) at the University of Calgary offers a

broad complement of rigorous undergra-  
duate and graduate programs that explore a  
wide range of musical genres and ap-  
proaches. SCPA faculty members and instruc-  
tors include internationally recognized and  
award-winning artists and scholars, offering  
advanced training in the areas of perfor-  
mance, composition, music education and  
musicology. Students enjoy a diverse spec-  
trum of opportunities for both performers and  
composers, including recitals, ensembles,  
master classes, and collaborations with the  
Calgary Philharmonic Orchestra, as well as  
access to sophisticated Sonic Arts technology  
labs. The SCPA also provides many opportuni-  
ties for interdisciplinary collaboration with the  
divisions of Dance and Drama. All graduate  
programs provide both Scholarships and ac-  
cess to Financial Aid.



**MORNINGSIDE MUSIC BRIDGE**  
[info@mmb.international](mailto:info@mmb.international)  
**Tel.:** (403) 463-7374  
[www.mmb.international](http://www.mmb.international)

#### • PROGRAM OFFERED

Summer Music Program for young  
musicians aged 12 to 18 in the disciplines  
of violin, viola, cello and piano offers an  
intensive, month-long round of private  
lessons, masterclasses, orchestra, chamber  
music and numerous recitals.

#### • FACILITIES

concert halls  
practice rooms  
classrooms  
ensemble rooms

#### • FACULTY

40 – 45 visiting guest artists

#### • STUDENTS

60 to 65

#### • SCHOLARSHIPS & FINANCIAL AID

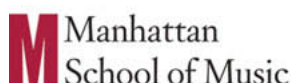
Full Scholarship program

#### DESCRIPTION

Morningside Music Bridge (MMB) is a  
scholarship program in its 26th year. The  
program brings together talented young  
musicians from around the world under  
the guidance of an internationally  
renowned faculty. Each July the  
Morningside Music Bridge program is in  
residence at the New England  
Conservatory in Boston, MA, USA and MMB  
2022 will take place from July 7 to 30.

In our first 25 years, about 1,000 young  
artists have benefited from the barrier-free  
music making experience offered by  
Morningside Music Bridge. Our alumni

have become today's leading classical  
musicians performing on stages around  
the world, in key positions with the best  
orchestras, and teaching at top music  
schools.



**MANHATTAN SCHOOL OF MUSIC**  
130 Claremont Avenue  
New York, New York 10027  
United States of America  
**Tel.:** 917-493-4436  
[www.msmnyc.edu/](http://www.msmnyc.edu/)  
[admission@msmnyc.edu](mailto:admission@msmnyc.edu)

#### • PROGRAM OFFERED

Manhattan School of Music (MSM) offers  
courses of study in a variety of Classical,  
Jazz Arts, Musical Theatre, Contemporary  
Performance, and Orchestral Performance  
areas.

MSM offers Bachelor of Music (BM),  
Master of Music (MM), Doctor of  
Musical Arts (DMA), Professional  
Performance Diploma, Professional  
Studies Certificate, and Artist Diploma  
levels of study.

#### • FACILITIES

Located in the academic heart of NYC's  
Upper West Side, MSM's facilities include  
8 performance halls anchored by the re-  
cently removed Neidorff Karpatti Hall sea-

ting 650, 140 practice rooms, a residence  
hall, libraries, and recording facilities.

#### • FACULTY

**Full-time faculty:** 89

**Part-time faculty:** 166

#### • STUDENTS

**Full-time:** 980

• **TUITION FEES**  
\$69,935 USD (\$86,623 CAN)

#### • DESCRIPTION

Manhattan School of Music is one of the  
world's premier music conservatories for  
classical music, jazz, and musical theatre,  
offering degrees and certificates for un-  
dergraduate, graduate, and professional  
musicians. Our 1,000 students from  
across the United States and globe study  
with our faculty of world-renowned perfor-

mer educators, make their home in a wel-  
coming collegiate neighborhood, and  
have access to unrivaled musical, learn-  
ing, and professional opportunities in the  
global cultural capital of NYC. MSM is  
thrilled to be accepting applications for  
our new  
Professional Performance Diploma, an in-  
dividualized two-year course of study for  
classical musicians seeking to hone their  
craft while developing 21st Century entre-  
preneurial career skills.

# EDUCATION NEWS

by JACQUELINE VANASSE

Last year, Canadian universities had to organize courses around the challenges of the pandemic. One year later, most of the music faculties we spoke to are rethinking their curricula. Almost all are emphasizing the professionalizing angle of how to equip students for their chosen profession in a changing world.

## UNIVERSITY OF BRITISH COLUMBIA



The University of British Columbia faculty of music is welcoming new members this year. David Fung will join the faculty as a new piano professor starting in January. This Steinway artist is originally from Australia. In addition to Fung, the faculty will welcome an Indigenous faculty member in the summer, Dylan Robinson. Robinson comes from Queen's University, where he was a Canadian Research Chair. He is at UBC under the President's Academic Excellence Initiative. He is best known for research into Indigenous relationships to classical music and how university music programs engage with Indigenous traditions.



To take advantage of the artists touring in the Vancouver area, the faculty will be partnering more closely with the Chan Centre for the Performing Arts and making new connections with music presenters. Thus the acclaimed artists performing at the Chan Centre will also give masterclasses to UBC students.

The faculty is also embarking on a diversity initiative, starting with an audit of their many diversity and inclusion activities. They are now in the process of trying to articulate how to move forward in a diverse environment.

## WESTERN UNIVERSITY



As of Aug. 1, the Don Wright Faculty of Music of Western University welcomed its new dean and professor of piano, Michael Kim, who was previously director and professor at the University of Minnesota in Minneapolis. Two new faculty members were also hired this year. Tracy Wong, DMA of the University of Toronto and formerly assistant professor at McMaster University, will be the new assistant professor of choral studies. Kyung Kim, DMA of the University of Wisconsin at Madison and formerly chair of the keyboard division and associate professor of piano at the University of Minnesota in Minneapolis will be a new associate professor of piano.



Pending final approvals, the Don Wright Faculty of Music is preparing to launch a new interdisciplinary undergraduate degree program, offered in collaboration with the Faculties of Arts and Humanities and Information and Media studies called Creative Arts and Production. Working independently and collaboratively, students will learn about arts sectors, discover and evaluate ways of being creative, and explore creative and production processes along with relevant social and political issues.



An additional collaborative venture is with Western's Schulich School of Medicine & Dentistry. As part of the new MD+ program, medical students can combine their studies with musical performance studies. Medical students with interests in music performance now have new artist diploma opportunities to explore.

Don Wright Faculty of Music members Sharon Wei and Angela Park – co-founders of Ensemble Made in Canada who met while studying at Western – won the

JUNO Award for best Classical Album of the Year: Solo or Chamber for their *Mosaïque* project. The Ensemble Made in Canada have been artists in residence at Western since 2014.

## UNIVERSITÉ DE MONTRÉAL

The faculty of music of the Université de Montréal has implemented a major in jazz performance and world music, which is already very popular among students. There is also a new minor in jazz composition and arrangement. In addition, the faculty has just finalized a new doctorate in performance which, with its open angle, will better suit the diversity of the student body by taking into consideration that doctoral students may already have careers.

Increasingly, the faculty is transforming programs in an effort toward personalized support so that students feel accompanied in their project. In terms of student follow-up, the faculty now has two one-stop study management advisors, a situation that makes it possible to raise a flag as soon as a student is in difficulty, whether academic, economic or psychological. The faculty has also set up a peer helper office, which consists of an office run by students to listen to other students. A mentoring system between students from different cycles of study has also been established.

## UNIVERSITÉ DE SHERBROOKE

The Faculty of Music at the Université de Sherbrooke is continuing its professionalizing formula. It is still the only university to offer this profile in music. The faculty has completed the implementation of applied theory courses through projects and now works regularly with physiotherapists, occupational therapists, a team that helps with mental preparation, stress management, etc. The entrepreneurial approach is more present than ever in their projects, which are oriented towards self-production such as learning sound recording and broadcasting methods.





In terms of special events for the year, the faculty will offer several master classes. It will welcome, among other artists, Jean-Michel Dubé in classical piano, Gora Kripovarik in classical guitar, and Ariel Posen in pop/jazz guitar. There will also be a series of workshops for film and video game composition students with Norman Ludwin, an orchestrator who has collaborated with John Williams, and conferences with Inon Zur, the composer of such acclaimed video games as *Fallout*, *Syberia* and *Prince of Persia*.

### MORNINGSIDE MUSIC BRIDGE

Morningside Music Bridge 2021 was held online owing to the COVID-19 pandemic. However, the program is planning a full return to in-person learning in 2022. Morningside Music Bridge will celebrate its 26th year with a summer program taking place July 7 to 30, 2022 at the New England Conservatory in Boston.

### UNIVERSITY OF CALGARY



Jani Parsons has joined the School of Creative and Performing Arts at University of Calgary as assistant professor and head of the piano program. She is a founding member and executive director of Latitude 49, a mixed chamber ensemble recently in residence at Princeton University, and the pianist of the Lumina Duo alongside oboist Merideth Hite Estévez.

Starting in the 2021-2022 academic year, the University of Calgary Music Division will begin offering performance study in jazz, including studio lessons, jazz combos, big band and other associated courses in jazz, with the option of pursuing a performance major in focusing on jazz. Interested students are encouraged to audition for jazz in the following studios: drums, piano, guitar, bass, voice, saxophone, trumpet and trombone.

LSM

# MANHATTAN SCHOOL OF MUSIC

## NEW TWO-YEAR PROFESSIONAL PERFORMANCE DIPLOMA

Beginning in fall 2022, renowned international music conservatory Manhattan School of Music (MSM) will offer the Professional Performance Diploma (PPD), a new two-year degree for career-focused, accomplished performers possessing a Master of Music degree or the equivalent. The program's individualized course of study is designed for classical musicians seeking to hone their craft while developing critical entrepreneurial skills – valuable career-building tools that will help graduates thrive as they navigate their own distinctive professional paths.

"This is an individualized program that will help develop singular careers," says MSM President James Gandre. "There will be a handful of classes that are required, but the accomplished student artists participating in this two-year course of study will be given great freedom within the program to self-direct and to link to their own career goals."

The advanced diploma's two-year duration will give students the opportunity to "go deep," to gain a breadth of time and experience with faculty, major lessons, graduate electives, performance opportunities, while at the same time identifying a focus to advance their career goals.



*The new degree program offers a two-year course of study for classical musicians seeking to hone their craft while developing critical entrepreneurial skills.*

"Students in the PPD program will have the opportunity to hone their craft as musicians while developing critical aptitudes related to entrepreneurship, freelancing work, and other business-related skills required of an independent musician," says MSM Executive Vice President and Provost Joyce Griggs. "This new degree program will help them to meet their potential, broaden their skills, and gain heightened access to a variety of performance work. In addition, the program's coursework will prepare them to engage in repertoire planning that meets the demands for more diversity in programming, addressing current needs and gaps in the professional performing arts world."

The program includes a career-focused seminar followed by three semesters of student-selected, career-relevant core coursework, in addition to a wealth of private lessons, large ensembles, electives and a graduation recital for a total of 55 credit hours completed.

[www.msmnyc.edu](http://www.msmnyc.edu)

# LUCIE ROBERT

## THE BENEFITS OF TEACHING ONLINE

by JACQUELINE VANASSE



The Montreal-born violinist Lucie Robert is a well-known long time Violin professor at the Manhattan School of Music and the Mannes College of Music in New York City. For her, the transition to online teaching was not easy. It was a long journey to find what is comfortable and what works for her and her students. However, in the end, and even with all the ups and downs it turned out positive and beneficial to all her students who remained focused and remained motivated through the pandemic.

"At the beginning it was for me like being in a depression," she recalls. "I could not sleep for three days, it was the end of my world. I was not sure my students could survive this. I did not know how I could survive this and certainly did not know how I was going to do this with a computer that I barely knew how to turn on."

After three days of uncertainty, Robert and her husband, Jeffrey Cohen, who is also a faculty member at the MSM, decided to get equipped to give lessons via Zoom. The couple having both large studio of students taught every day at the same time, one from the computer room and one from the music room, with the doors open because the signal was not so strong otherwise. "Live is the real thing," Robert says. "But we had to make Zoom work, that was the reality, it was the only way."

"When I first heard the sound that came out of the computer, I thought I would die. Sound for me is the number one thing I teach to my students; they must find their sound! I could not do anything with what I was getting out of the computer." If she could not trust her ears, Robert could still trust her eyes to see if her students playing looked healthy and deduct how they actually sounded on the other side of the screen.

For Robert, it was crucial that all the students play their juries. She argued fiercely that the students in order to keep their motivation need to work and prepare for their end of the year jury. "We needed juries because the students had to have goals, they had to keep working; otherwise, they were going to lose their motivation and that would have been terrible."



Some students were not able to play with piano, so the school decided to take away the violin sonata. Of course, the students had still to play their concerto, but without piano, which in many ways made it more difficult. Robert developed a system. Because she wanted her students to focus on how they sound, when they were getting ready for the jury, she asked them to record themselves and to send her the recording. She then listened to all the recordings and wrote back notes to her students.

"I would write everything that bothered me, write something on every bar, whether it was intonation or a lack of direction, I wrote everything. It was so clear: it was black and white. The first time they received my notes they were stunned: 'So, this is how she listens, this is what she heard?' I would ask them to study what I wrote, listen to their recording, practice some more and record and send me again."

Going through this process, Robert's students learn how to record themselves and how to be more critical. "Inexperienced

students will just worry about playing every note perfectly and playing in tune, which is good but not if you forget about the interpretation, about making music," adds Robert. "This is especially true when playing a concerto without accompaniment. It could not make you feel more unmusical and not into the music. That was particularly a good 'teaching' situation where the student had to learn to be even more convincing in their interpretation. A lot of work for me, but I was very proud of my students at their juries, I felt they had made great accomplishments and learned a lot."

Robert tried to use technology as much as she could. For example, in addition to making sure that Robert could always see both the left hand and the bow hand all the way to the tip of their bow, she would ask the students to also arrange the

picture on the screen so they could also see themselves. "I find this generation is very visually oriented. There is something interesting about [having] them practising in front of their screen and watching themselves. They could also record the lesson on Zoom and watch it again afterward and learn from it."

Zoom lessons have also been helpful with shy students who tend to often get a little bit too nervous at their lessons. To be forced in this situation, removed from the immediacy of a live lesson seemed to have helped a few feel stronger about themselves. "Now we are back to in-person lessons, and I feel they are not so shy anymore," Robert says. "The shy ones may feel too much during the in-person lesson. Distance for them helped. More than that, we can say it cured them, they are not so vulnerable anymore."

If before the pandemic someone had asked Robert for a Zoom lesson, she would have ignored the request, first because of her lack of experience with technology and second because she thought online lessons were a waste of time. Of course, online lessons should not take over in-person lessons, but Robert thinks that it is here to stay and can actually be a very helpful additional tool. "Online lessons are a good thing for example when students are auditioning for schools," she says. "It is much less expensive for them than travelling. It is also good to give extra lessons to someone who is not living in the city. So, for me, Zoom, at a certain level, is probably here to stay." **LSM**



# DID YOU

# KNOW THAT...



by **ROBERT MARKOW**

## IN OSAKA EVERY DECEMBER THERE IS A PERFORMANCE OF BEETHOVEN'S NINTH WITH A CHORUS OF 10,000?



No, that's not a misprint. 10,000 singers! They audition, train for months in small groups, then assemble for the performances, which have been an ongoing tradition since 1982. Even COVID-19 could not

stop Beethoven's Ninth. Last year, instead assembling 10,000 singers under the roof of gigantic Osaka Castle Hall, each singer sent in a video of his or her individual contribution. Using the technological wizardry for which Japan is famous, they were assembled into a single video using a click track with live orchestra conducted by Leonard Bernstein protégé Yutaka Sato, and with every singer's face posted on a screen. The event will be repeated this year on Dec. 5 and live-streamed to the world ([www.mbs.jp](http://www.mbs.jp)). Watch the documentary at [youtu.be/xW7W10MWxbw](https://youtu.be/xW7W10MWxbw) and an earlier performance at [youtu.be/H4PfxmdS\\_dk](https://youtu.be/H4PfxmdS_dk).

## THE MOST FREQUENTLY PERFORMED PIANO CONCERTO OF THE TWENTIETH CENTURY IS PROBABLY PROKOFIEV'S THIRD?

(Rachmaninoff's Second of 1901 is a close contender.) The first performance was given exactly a century ago, on Dec. 16, 1921 in Chicago, with the composer as soloist.



### PROKOFIEV CAME TWICE TO CANADA, IN 1919 AND 1930?

On the latter occasion, he played in McGill University's Moyse Hall. Long-time *Montreal Star* music critic Eric McLean, just a boy at the time, was introduced to the composer after the recital. Many years later, he recalled the event, saying that "it is safe to boast that I am the only living music critic who has sat in Prokofiev's lap."

## THE VIENNA PHILHARMONIC NEVER PERFORMED RACHMANINOFF'S RHAPSODY ON A THEME OF PAGANINI UNTIL THIS YEAR?



on June 18 with Igor Levit as soloist at the annual Summer Night Concert on the grounds of Schönbrunn Palace.

Rachmaninoff's *Rhapsody*, one of the most popular works in the repertoire for solo piano and orchestra, dates from 1934 – nearly a century ago – yet the Philharmonic never got around to playing it until Daniel Harding conducted it



DANIEL HARDING PHOTO: ASKONAS HOLT

## DANIEL HARDING IS ALSO AN AIRLINE PILOT?

One of the world's most visible conductors, Harding announced in 2019 that he would be leaving the podium for the cockpit as a full-time pilot for Air France. He was scheduled to begin flying in

June 2020, but those plans were grounded when COVID-19 changed the world. In an interview for the *Financial Times*, Harding noted that "so many of the skills required to be a modern-day pilot involve human interaction, so they are similar to those of a musician." Harding even had a Boeing flight simulator in his Paris apartment when he lived there.



ALFRED CORTOT

## THE GREAT FRENCH PIANIST ALFRED CORTOT WAS ALSO A FORMIDABLE CONDUCTOR?

Wagner was his specialty. He was an assistant at Bayreuth, conducted the Paris premiere of *Götterdämmerung* (1902), and reputedly could play all the Wagner operas from memory on the piano.

## THE FIRST PERFORMANCE OF SCHUBERT'S FIFTH SYMPHONY TOOK PLACE IN A LIVING ROOM?



FRANZ SCHUBERT

ILLUSTRATION: WILHELM AUGUST RIEDER

Otto Hatwig, a violinist in the Burgtheater orchestra, offered his home for the occasion, at which he conducted a small ensemble of amateurs in 1816. In our COVID-ridden times, orchestras are routinely scaling back on the number of musicians allowed on stage. But Schubert didn't have COVID to contend with. His symphony requires only seven wind players (one flute and pairs of oboes, bassoons and horns) in addition to a few strings. Even just a string quintet will do. The first public performance waited until 1841, 13 years after Schubert's death.

## BRUCKNER WROTE A SYMPHONY NO. 0?

He didn't call it that, but it is a fully laid-out, four-movement symphony composed in 1869 between Nos. 1 and 2. Late in life Bruckner rediscovered the manuscript and decided to keep, but not publish it. (It was published in 1924, years after the composer's death.) In German the symphony is known as *Die Nullte*, but English lacks the equivalent chronological identifier (the Naught? the "Nothinged"? the "Zeroth"? so it's just "Ø.")

## BRUCKNER WASN'T THE ONLY COMPOSER TO WRITE A SYMPHONY NO. 0?

There is also a student work by Alfred Schnittke, written in 1956-1957, and a "Piano-Symphony" No. 0 by Kaikhosru Sorabji, a work from 1930-1931 originally intended as the piano part only of his "Symphony II for piano, large orchestra, organ, chorus and solo voices," but abandoned in this form.

## THE LONGEST CONTINUOUS SOLO FOR THE ENGLISH HORN IN THE ORCHESTRAL REPERTORY IS PROBABLY IN SHOSTAKOVICH'S ELEVENTH SYMPHONY?

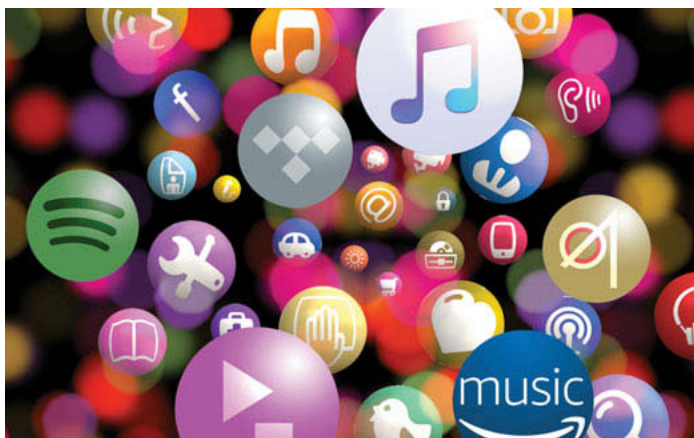
It occurs midway through the final movement and lasts some four and a half minutes. Even the famous solo in Act III of *Tristan und Isolde* lasts "only" three minutes.

ISM

# STREAMING PLATFORMS

## WHICH ONE TO CHOOSE?

by ARNAUD G. VEYDARIER



Online streaming platforms are no longer few and far between, which makes it difficult to find the right one. Choose any of them and you are but a few clicks away from enormous sound libraries that keep growing by the day. If some fanatics still yearn of the times spent combing through record stores, there are many benefits to reap from today's streaming practices. Here are but a few suggestions of available technologies that could enable listeners of *bel canto* or jazz to satisfy their interests.

### KNOWING YOUR NEEDS

If the big players in the streaming game use the size of their catalogues as a prime argument to lure consumers, there are other criteria to be taken into account, most notably musical preferences, assortment of package deals and equipment. This last point is particularly important in view of how one listens to music, be it high-end audio offering minimal sound loss or far less satisfying portable devices like cellphones, tablets and cordless headphones.

Also worth considering are the ways of organizing catalogues and allowing them to be user-friendly in searches, a definite plus for classical music buffs. Most platforms basically stick to the three main search criteria of artist, tune title and recording, ignoring composers or performers, individual or collective. Listeners searching for new things ought to know something about the algorithms used and their efficiency in compiling playlists as per listening preferences.

### GENERALIST PLATFORMS

Spotify, a Swedish company, towers over the marketplace. Its 70-million-title-strong catalogue covering a wide array of musical genres is available on all mobile devices (iOS and Android) at a 320 kbit/s rate. There are many package deals offered, some free but with advertising, others at rates affordable for families and students. Its main drawback, however, is the lack of a high-fidelity signal, something that those seeking new and better sound experiences should bear in mind. This downside is largely made up for by its very ergonomic interface and the efficiency of its algorithms and ability to offer listening hints.

Mac-heads, for their part, will have no problems dealing with the Apple ecosystem and its equally massive library of titles offered with no loss of sound owing to ALAC and its 16-bit/44.1kHz CD-quality signal, not to mention is high-definition version at 24-bit/48-192kHz. The latter alternative is nevertheless dependent on the type of equipment used, and there exists no mobile hardware currently capable of accommodating resolutions over the 48kHz threshold without a connection to an external digital-analog converter. Like Spotify, Apple Music is compatible with the same mobile devices mentioned previously. [www.spotify.com](http://www.spotify.com) [www.apple.com](http://www.apple.com)

### AUDIOPHILES

As much as Apple Music and Amazon Music Prime are now taking aim at the more specialized platforms (with Spotify to join the fray), music fans can still rely on Tidal as the leader in the field. For one thing, its library tops the 80-million-title mark, available at the ACC (320 kb/s) rate as well as FLAC (16-bit/44.1 kHz), MQA (equivalent to 24-bit/192 kHz) and, of late, Dolby Atmos, the latter enabling users of the right stereo setup to create highly immersive sound experiences via spatialization. But the benefits of Tidal's higher fidelity comes at a price, double that of the average package deals on the market today, its basic offering restricted to 320 kbit/s. Like all others, Tidal is downloadable to all mobile devices and computers, Mac or Windows. [www.tidal.com](http://www.tidal.com)

### FOR THE CLASSICALLY MINDED

Though classical music is very much a niche market, there are platforms catering to the tastes and preferences of its fans. Primephonic is one of these, and much appreciated by its users as well, in spite of the fact that Apple withdrew it after acquiring it. Its strength was in the efficient indexing system that relied on a highly developed base of metadata that accessed extensive search and find functions. Until its reactivation, due next year, one can turn to Idagio (also accessible on Android and OS), a viable alternative thanks to its far-reaching and in-depth catalogue, on the one hand, the CD-quality of its tracks, on the other, albeit lacking in discography data. [www.idagio.com](http://www.idagio.com)

Turning to the TV screen, the Medici.tv network in France, accessible via Android, iOS and cable distribution, offers 150 events and concerts per year, held at major festivals and international competitions alike. [www.medici.tv](http://www.medici.tv)

In our own backyard, the Canadian Music Centre has thrown its hat in the ring recently with its Picanto platform. Its content, geared primarily towards the broadcasting of live performances of classical music and jazz, is a most interesting way to discover home-grown talent via a user-friendly interface. Save for a few of its productions, accessible via an à-la-carte package deal that ensures a fair return for artists, there are a host of free online events as well, [www.picanto.ca](http://www.picanto.ca)

### AND THE ARTISTS?

The issue of pay ought not to be overlooked. Several studies have been conducted on this matter, all of which reveal considerable discrepancies in royalties paid out by the various providers. By and large, the system is set up on the basis of royalties redistributed in relation to the proportion of listening shares rather than on an actual number of listens, a scheme that greatly favours the more popular acts to the detriment of indie musicians or local talents. Leading the pack are Tidal and Napster, both of whom allot a dollar per 68 listens. In Quebec, the new Qub Musique platform is worth checking out, especially for those who support actively local products. Though a bit more expensive than the current rates in the market, Qub Musique has a large share of made-in-Quebec music stored within its 70-million-track-plus sound library, and even links to reading materials and playlists that will surely please the more dedicated listener. [www.qub.ca](http://www.qub.ca) **LSM**



# INTERNET RADIO

by MARIO GAGNON



Since 1990, you have been able to listen to thousands of radio stations from all over the world for free via the Internet, even without your computer, tablet or smartphone. Many options are available. You can either buy a portable device or a tabletop model.

Different formats, such as FLAC (high quality) or MP3 (lower quality), allow you to enjoy interference-free digital sound with clear voices and musical instruments without any crackling or reception problems – provided the signal is strong enough if you are using a portable device. Radio stations are transmitted via your Internet connection, in a completely independent manner.

On some models, you have different audio sources: file playback via the network or USB key, or access to an online music service through a subscription (Amazon, Deezer, Qobuz, Spotify, Tidal, etc.). These devices use a WIFI or wired (RJ45) signal and the radio device broadcasts the selected sound source: Internet radio, audio files, online music services, etc. For its WIFI configuration, you just have to select your network and add your password. If you're using an RJ45 network cable, your Internet connection does not require any configuration.

The choice of stations is much greater than with the FM band and the quality is much better. In addition, you no longer need to remember frequencies or pre-set channels. The search is done by name, alphabetical order or music genre.

Compared to traditional radio, Internet radio is not limited to audio. Broadcasts may be accompanied by photos or graphics, text and links, as well as forums and discussion boards.

One should forget about DAB stations because neither consumers, the industry, nor our neighbours, the Americans, have been willing to embrace DAB digital radio.

As for listening in the car, there is Sirius, an American digital satellite radio operator which offers a subscription service. If you are using a computer, Internet radio can transmit music to your stereo via a DAC (best-case scenario for sound quality), a Bluetooth adapter or a cable. You can go directly to the website of your favourite radio stations or choose them through a portal such as myTuner, Online Radio Box and My Little Radio, or others.

LSM



## NEW ALBUM



**MARIO ALLARD**, (SS, AS, CL)  
**BENJAMIN DESCHAMPS** (SS, TT, FL)  
**SAMUEL BLAIS** (SS, AS, CLB)  
**JACQUES KUBA SEGUIN** (TP)  
**THOMAS MORELLI-BERNARD** (TB)  
**FÉLIX STÜSSI** (P)  
**ALAIN BÉDARD** (CB)  
**MICHEL LAMBERT** (DRS)

EFFENDI

NAXOS

musicaction

Canada

PROPAGAND

SODEC

Québec

Studios Piccolo

MARGINAL

# NEW RELEASES

This section is an advertising supplement. To announce here, contact [sales@lascena.org](mailto:sales@lascena.org).



## Mystic

Giorgia Fumanti, soprano  
Velenosi entertainment VEGA2CD-2942  
Release: Aug. 20

Giorgia Fumanti has established herself as one of the top female classical crossover singers in the world, having performed in five continents and in some of the most prestigious and iconic venues. Fumanti's 12th album, *Mystic*, is a follow-up to her No. 1 best-selling album *Amour* and her No. 3 best-selling album *Aimons-Nous* on Canada's ADISQ charts. (Her albums have also appeared on Billboard's Crossover Chart.) This collection includes classical hits by Ravel (*Bolero*), Verdi ("Va, Pensiero"), Puccini ("Nessun Dorma"), Orff ("O Fortuna") Albinoni (*Adagio*), Piazzolla (*Libertango*), Gino Vannelli, Michel Legrand and Leonard Cohen ("Hallelujah"). The clip of the last video has received over 1.5 million views. This 14-song album includes a haunting rendition of the theme song from *Gladiator* that showcases Fumanti's beautiful soprano voice. A real gem combining the talents of Fumanti with the arrangements of Stefano Galante.



## Reconnaissance

Jeanne Amiéle, piano  
Release: Sept. 24

Pianist Jeanne Amiéle released her first solo album this fall. Titled *Reconnaissance*, the album brings together early works by Clara and Robert Schumann. The world of the masked ball is evoked by these works,

including *Papillons* Op. 2 and *Carnival* Op. 9 by Robert Schumann; and the *Valses romantiques* Op. 4, *Caprice en forme de valse* Op. 2 No. 7, *Valses romantiques* Op. 4 and *Trois romances* Op. 11 of Clara Schumann.



## Retro Americana

Christina Petrowska Quilico, piano  
Navona Records NV6361  
Release: Sept. 24

The acclaimed and prolific pianist Christina Petrowska Quilico embarks on a journey through time by exploring an entire century's worth of North

American piano music. *Retro Americana* showcases the whole gamut of a long-neglected genre seldom heard in such splendour. Petrowska Quilico, whose career output includes a mind-boggling 50-plus records, has assembled the eclectic cornucopia of *Retro Americana* with her usual proficient, stylistic command. Atonal pioneer Henry Cowell shakes hands with a rather lighthearted George Gershwin, while their living colleagues Meredith Monk and Bill Westcott are just as diligently honoured as the late legends Frederic Rzewski and Art Tatum. Their respective times and voices are impeccably tied together by Petrowska Quilico's trademark riveting interpretation.



## Beethoven: Violin and Piano Sonatas Nos. 4, 9 & 10

Andrew Wan and Charles Richard-Hamelin  
Release date: Oct. 8

For their third and final volume of the complete Sonatas for Violin and Piano by Ludwig van Beethoven, the inimitable Andrew Wan and Charles Richard-Hamelin present a selection of works with refined instrumental textures that exude an intimate atmosphere full of nuances. The second volume of this collection has just won the Felix award for Album of the Year in the Classical/Soloist and Small Ensemble category.



## Schubert: Warmth

Mathieu Gaudet  
Release: Oct. 22

Pianist and physician Mathieu Gaudet presents the fifth volume in his wonderful collection of the Sonatas and major works for piano by the great composer Franz Schubert. While it is true that Schubert's music is often tinged with melancholy, it is also sometimes shrouded in an optimistic and generous light that ardently celebrates life, as the selection of works put forward by this exceptionally talented performer attests.



## Wim Statius Muller: Antillean Dances

A Piano Around The World. Part Of Call: Curaçao  
Louise Bessette  
Release: Oct. 24

On this new album, pianist Louise Bessette offers the complete 22 pieces published in the collection Antillean Dances by the composer Wim Statius Muller, the so-called 'Chopin of Curaçao'. Here she gives a royal treatment to a little-known, yet unique and timeless work. The great Louise Bessette's precise interpretation brings this brilliant work to light with exceptional clarity.



## Bach: Goldberg Variations

Sarah Hagen, piano  
Release: Nov. 4

Pianist Sarah Hagen's fourth album, a recording of Bach's formidable *Goldberg Variations*, is emblematic of keyboard virtuosity, rich expression, and hardcore classical interpretation. A luxurious double-CD album, it is the result of what Hagen describes as a calling to the work in spring of 2020, one that ultimately changed her as an artist and a person. Recorded on a Yamaha C7 at the historic St. Mary's Church on Prince Edward Island, the album was engineered by Adam Gallant and mastered by John D.S. Adams. Ben Didier designed the album packaging, incorporating original artwork by Hagen.



## Aux fenêtres du temps

Claudel Callender, composer  
Chœur d'Enfants Vox Luminosa, Jeunes Voix des Moulins,  
Alexandra Boulianne, dir.  
Release: Nov. 6

Pianist, singer and composer Claudel Callender releases his new album titled *At the Windows of Time*. He is accompanied by five musicians and a children's choir of 20 voices, including the Chœur d'Enfants Vox Luminosa and the Jeunes Voix des Moulins under the direction of Alexandra Boulianne. This intergenerational double album will allow young and old alike to share and savour 30 new songs with varied rhythms and bewitching melodies, woven around the theme of childhood and based on the wonderful poems of Maurice Carême.





### Vintage Americana

Christina Petrowska Quilico, piano

Navona Records NV6384

Release: Nov. 19

“Hailed by the *New York Times* as a “promethean talent,” Canadian pianist Christina Petrowska Quilico performs compositions by six American composers on *Vintage Americana*. In an exhilarating show of virtuosity, Petrowska Quilico steps unflinchingly from tonality to atonality and back again. While the solo piano is the unquestioned star of the album, moments of electronic manipulation and other unexpected instrumentation offer surprising new textures. In *Vintage Americana*, Petrowska Quilico reimagines what this centuries-old instrument is capable of. The result is a captivating collection of masterfully performed works from some of America’s most gifted composers.



### Richard Gibson: Rivers Freezing Over Moon

Jennifer King, piano

Leaf Music LM2019

Release: Nov. 19

*Rivers Freezing Over Moon* was written for Jennifer King’s fascinating recording project involving musical depictions of the 12 months in the Miq’mau lunar calendar. Though not program music *per se*, this piece endeavours to convey the opposing features of the beautiful austerity of the approaching cold season, represented by glacially “indifferent” high register arpeggios and the dormant seeds of future new life, which are musically portrayed by the contrasting darker chordal gestures.



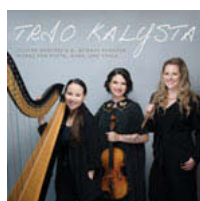
### Vivaldi: Violin Sonata in D Major, RV 755

Mark Fewer, violin, Hank Knox, harpsichord

Leaf Music LM22908

Release: Dec. 3

Canadian violinist Mark Fewer joins Hank Knox, harpsichord, in an exciting performance of Antonio Vivaldi’s Violin Sonata in D major RV755. The featured work is part of the “Manchester Violin Sonatas” - a collection of previously unknown violin sonatas discovered in a library in Manchester, UK in the 1970s. The complete collection was recorded by Fewer and Knox and released in 2020. The music video was recorded at Église St. Augustin in Mirabel, Quebec.



### Trio Kalysta

Lara Deutsch, flute; Emily Belvedere, harp;

Marina Thibeault, viola

Leaf Music LM22601

Release: Dec. 10

Flutist Lara Deutsch, harpist Emily Belvedere and Juno-nominated violist Marina Thibeault, who are recognized for both their “polish” and their “mad skills” (Robert Rowat, CBC Music), are champions of lesser-known but colourful repertoire. They highlight works by female and Canadian composers whenever possible. In this album the ensemble presents Claude Debussy’s Sonata for Flute, Viola, Harp and R. Murray Schafer’s Trio for Flute, Harp and Viola.

LSM



**La Scena Musicale**

**NE PARTEZ PAS SANS ELLE!**

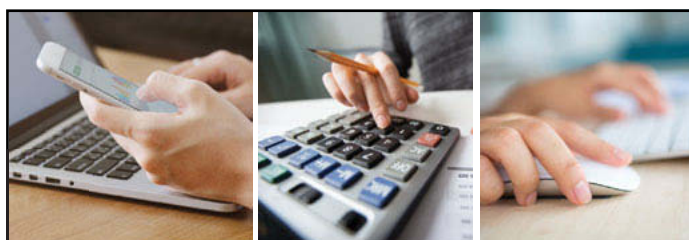
**DON'T LEAVE SCHOOL WITHOUT IT!**

Abonnez-vous! Tarif spécial pour les étudiants

Special *La Scena Musicale* Subscription for Students

**\$25**

INFO: 514.948.2520  
sub@lascena.org  
www.myscena.org



## La Scena Musicale

RECHERCHE  
BÉNÉVOLES POUR:

IS SEEKING  
VOLUNTEERS FOR:

Financement

Fundraising

Distribution

Distribution

Relations Publiques

Public relations

Coordination de projet

Project coordination

Rédaction

Writing and editing

Site Web

Website

514-948-2520

cv@lascena.org

# GIFT IDEAS

by OLIVIER BERGERON, JUSTIN BERNARD, MÉLISSA BRIEN, TOM INOUE, ARTHUR KAPTAINIS, DINO SPAZIANI

**LA SCENA MUSICALE OFFERS A SELECTION OF HOLIDAY SEASON GIFT IDEAS FOR MUSIC LOVERS.**

## FROM THE MET OPERA SHOP

[www.metoperashop.org](http://www.metoperashop.org)

### The Opera House Documentary & 50 Years at Lincoln Center Collection (SET)

\$58.00 / \$52.20 USD. Members: \$46.98 USD



This 2-piece set celebrates the storied and rich history of the Metropolitan Opera House in the last half century. First, *The Opera House*, a film by award-winning documentary filmmaker Susan Froemke, surveys a remarkable period of the Metropolitan Opera's rich history and a time of great change for New York. Featuring rarely seen archival footage, stills, recent interviews, and a soundtrack of extraordinary Met performances,

the film chronicles the creation of the Met's home of the last 50 years against the backdrop of the artists, architects, and politicians who shaped the cultural life of New York City in the '50s and '60s.

Second, a three-CD set called *50 Years at Lincoln Center*. On May 7, 2017, the Met celebrated its golden anniversary in Lincoln Center with a spectacular gala featuring some of the greatest artists in opera. From Renée Fleming's ravishing "Porgi, amor" to the brilliant high Cs of Javier Camarena's "Pour mon âme!", Anna Netrebko's show-stopping "Un bel di" to Dmitri Hvorostovsky's heroic surprise appearance singing "Cortigiani, vil razza dannata," this recording captures the magic of a unique and magnificent night at the opera. Packaged with a 40-page booklet composed of articles from *Playbill*, the gala concert dinner program, timeline, and photos. **TI**

### La Fanciulla Playing Cards (2 Deck Set)

\$18 USD

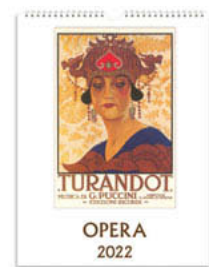


Love the "card scene" in Puccini's *La Fanciulla del West*? You might even enjoy playing solitaire with Metropolitan Opera's two-deck set of playing cards. One deck is backed with images of Enrico Caruso as Dick Johnson in the Met's 1910 premiere of the opera, the other with Renata Tebaldi as Minnie in the 1970 production. The sticker price is fair

enough even in U.S. funds. Needless to say, they are poker cards. Act fast to ensure Christmas delivery. And no cheating! **AK**

### 2021 Vintage Opera Posters Wall Calendar from MetOpera

\$24.95 USD



For fans of opera: the New York City Metropolitan Opera has put together a very lovely new wall calendar for 2022. It consists of a very fine selection of 12 beautifully detailed, colour illustrations from the early 20th century featuring posters and artwork from *Tosca*, *Madama Butterfly*, *La Bohème*, *Turandot*, *La Traviata* and more. While these magnificent works of art are vintage by date, their appeal is no doubt timeless. **TI**

## FOR RELAXING TIMES

### Three-piece set for a one-of-a kind gift



How about three gifts in one? In the cold winter months, one comforting indoor activity could be that of listening to classical music while enjoying some hot tea. So here's the kind of combined experience I suggest: some leaves, be it green tea, jasmine tea, rooibos, etc., and the teapot that goes with it. Are you more of the classic or modern type? Of course, don't forget the basket to hold the leaves. Finally, for the music, there is a wide range from

which to choose: Chopin, Schubert, Bach... Need something to get you started? Go to the website [www.teawithbach.com](http://www.teawithbach.com) and you'll find out that jasmine tea perfectly suits Bach's Cello Suite No. 1. **TI**

### OcarinaWind 5.5-inch C Major Steel Tongue Drum

[www.ocarinawind.com](http://www.ocarinawind.com)

\$23.99 USD



OcarinaWind offers a wide variety of percussion and wind instruments, from your typical ocarina to hand pans and steel drums. One of the latter is 5.5 inches wide and hand-made by professional craftsmen like any other instrument of this company. Although it is simple in structure, the sound is very pleasant with its eight notes from the C major pentatonic scale. No need for foundation, no need for talent, it is very suitable for children's music

education. At the same time, because its voice is very ethereal, it is also used in spiritual healing and yoga meditation. Playing it with hands demands higher standards of manual power and a more accurate tapping position. Using mallets, therefore, is your first choice. Comes with drum sticks and a carrying bag. Material: steel style; weight: 1.13 kg; size: 5.5" x 5.1" x 5.5" / 14 x 13 x 14 cm **JB**

### Fun socks

[www.littlebluehouse.com](http://www.littlebluehouse.com)



A gift conceived by Little Blue House could be a lucky charm for the special musician in your life. It will make a big impression, no doubt about it. A great holiday season gift, and a good Christmas stocking stuffer, too. **DS**



## FOR KIDS

### Music boxes - Les petits mosiüs

[www.lespetitsmosius.com](http://www.lespetitsmosius.com)

\$150+

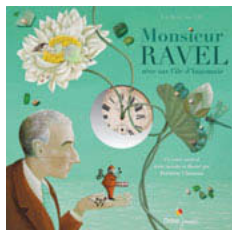


The sophisticated geometric form of the DIAMOND music box is in keeping with a long tradition in sculpture. Its 18 pitched chimes ring out Erik Satie's melancholic *Je te veux*. Definitely worth playing for those special occasions. **JB**

### Book-disc, Didier-jeunesse

[www.didier-jeunesse.com](http://www.didier-jeunesse.com)

\$42.95 in bookstores.



Didier Jeunesse offers a series of book-disc packages on the great composers aimed at children aged 5 to 12. Beautifully illustrated, the poetic tales allow us to discover aspects of the lives of the greatest geniuses of classical music in an imaginative context. The kit is accompanied by excerpts from the most famous works of each composer, on CD, but also available on major streaming music platforms. From Mozart to Chopin, via Offenbach, we can appreciate especially the works of Ravel, Gershwin and Satie. Candy for the eyes and ears of young and old! **MB**

## COMPOSERS AT THE FOREFRONT

### Fryderyk Chopin and others (puzzle)

[sklep.nifc.pl](http://sklep.nifc.pl)

15 €



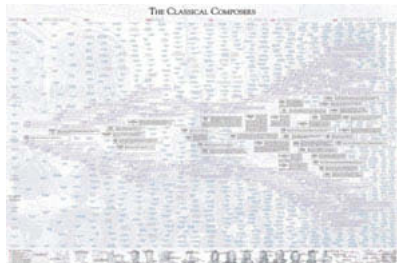
Puzzled by your search for an original gift? The gift shop of the Fryderyk Chopin Institute in Poland offers a 500-piece jigsaw puzzle titled "Pianistes Célèbres" based on a drawing by one Nicolas-Eustache Maurin that appeared in 1842 in the *Revue et Gazette Musicale de Paris*. Chopin, Liszt and Thalberg make the cut along with some players that history has treated less

kindly. The sticker price, not including shipping, is a modest 15 euros. Act fast: 30 days are required for delivery. **AK**

### The Classical Composers Poster

[www.classicalcomposersposter.com](http://www.classicalcomposersposter.com)

\$21.95 USD



The Classical Composers Poster is an extraordinary work of educational art that explores the history of classical music in a large-scale timeline format. From the mystical songs of Hildegard von Bingen (1098-1179) to the minimalist masterpieces of Steve Reich (1936-) and Philip Glass (1937-), the

poster chronicles a 1,000-year journey that includes some of the most inspired artistic creations of all time. Featuring colour coding, meticulous design, and an encyclopedia's worth of information, the Classical Composers Poster shows not only which composers lived when, but the names and dates of thousands of compositions, key events in music history, and the place of each composer in the musical firmament. **AS**

## FOR WORK

### Zoom H2n Handy recorder

[zoomcorp.com](http://zoomcorp.com)

\$227.70



The Zoom H2n has been a constant companion for me as a singer. I've used it to record lessons, performances and even continue to make great quality demos with it. Other than the fact that it makes great recordings, it's also very sturdy. Mine has been at the bottom of a backpack or in a suitcase for most of its life and it still looks new. This would make a great gift for a student or a young professional musician. **OB**

## FOR GUITARISTS

### Julien Bergeron, luthier

4640 Sainte-Catherine St. E., Montreal

438-931-0065

[www.jb-luthier.ca](http://www.jb-luthier.ca)



Would you like to give a guitar to someone special? Stop by Julien Bergeron's workshop to discuss the possibilities. Off the rack or made to order, these guitars might well include THE instrument to match your personality. Enhance your pleasure by finding a guitar that spans decades and even centuries. An instrument more lasting than anything to be found under the Christmas tree; an instrument to which one becomes attached; an instrument that helps with trials and sorrows and gives a memorable resonance to moments of joy. **DS**

## ONLINE SUBSCRIPTIONS

### music distribution services



In a study conducted by Atlas VPN, online music distribution services were identified as the chief source of income for artists promoting their recordings. In 2019, over \$7 billion

USD out of annual total revenues of \$11 billion were collected for that purpose, representing a market share of 63.5%. This study also revealed the rate at which each service financially compensates the users of their platforms.

Most striking is the variance in rates offered by providers, some more attractive than others. Faced with this situation, artists and consumers are compelled to shop around for better deals. Leading the pack is Napster, which doles out \$0.00916 per stream, followed by Apple Music (\$0.00675) and Deezer (\$0.00562). Of the seven major players in this arena, the much talked about Spotify and YouTube services (at \$0.00203, and \$0.00154 respectively) finish last.

If you are thinking of offering a gift subscription to one of these services, we encourage you to pick the first of these, or alternatively, to the ones following it – worth noting here is that Apple Music acquired Primephonic, a service specialized in classical music. Monthly rates range from \$4.99 for Napster up to a still affordable \$9.99 for Deezer Premium. Apple, for its part, has announced a deal of its own at \$4.99. **JB**

### For the hardcore classical music fan

Idagio is a state-of-the-art broadcasting app for classical music, thus making it an ideal gift for any Beethoven devotee with an open mind to new technologies. With it, you will have access to all the music you love from your own mobile device. Included is an IdagioPremium+ gift card for a reasonable \$16.67 a month. **JB**

**LSM**

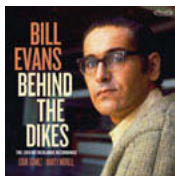
# RECORD ROUNDUP

by **MARC CHÉNARD**

## SOMETHING OLD...

### Bill Evans — Behind the Dikes

Elemental music 5990441



The history of jazz piano would never have been the same had there not been a Bill Evans. As thoroughly documented as his career is nowadays, it keeps growing with more unissued sides. A case in point is this brand new dual CD set culled from Dutch radio recordings circa 1969. The first one is taken up by a March session that spills over to the next disc. Along

for the ride are Evans' stalwart bassist Eddie Gomez and drummer Marty Morell, making his trio debut. Overall, the pianist plays with more drive than usual; his solo on *Beautiful Love* a real gem, likewise for the bassist. The remainder of that second disc is filled out by another live performance eight months later that is not up to par with the first, but still better than the two final tracks, which are a misguided attempt at having the trio backed up by a string orchestra. Yet, piano jazz fans will be more than gratified by the first 75 minutes.

### Joe Harriott Quintet — Free Form/Abstract Revisited

ezz-thetics 2-1121



In contrast to Evans, alto saxophonist Joe Harriott never enjoyed any success during his brief lifetime, his name all but forgotten at his passing in 1973 at age 44. Originally from the West Indies, he arrived in England in 1950. A decade later, he put out his first album as a leader, *Free Form*, followed a year later by

*Abstract*. Both albums heralded a more open music, vaguely similar yet very different from that of Ornette Coleman, who was ushering in the shape of jazz to come. Now issued together for the first time, and fully remastered, these recordings do show a bit of their age, the four-to-the-bar beat of the rhythm section a dead ringer. The more daring side of the music comes from the leader and his trumpeter Shake Keane, not to forget the legendary tubman Phil Seaman, an early Charlie Watts mentor. Six decades later, the sense of urgency in this music remains intact, all of it captured in a most dynamic way.

### Mary Larose — Out Here

Little Music 14008



Singers are well known to take up centre stage while casting accompanists behind them in supporting roles. Yet there are exceptions to the rule. Mary Larose, for one, stands out in two ways: first, she lets her sidemen run rampant; next, she has a knack of choosing repertoire outside the vocal realm. In this album, the American songstress has

selected works either written by or associated with that long-departed woodwind genius Eric Dolphy, quirky tunes full of wide interval leaps and unexpected phrase twists bound to challenge any voice. Yet, the lady handles them impeccably with her slightly girlish voice. True to form, she allows the five instrumentalists to cut loose in their solos, and the lineup of clarinets (bass and soprano), cello, vibraphone, bass and drums are added enhancements that give the music something more of a chamber dynamic than a customary jazz feel. Worth noting too is the cover, a stylized portrait by the singer of the dedicatee, who surely would appreciate their efforts.

## ... SOMETHING NEW...

### Anna Webber — Idioms

Pi Recordings 89



Close to a decade after leaving Montreal for the Big Apple, saxophonist and flutist Anna Webber has been attracting increased media attention of late. More than a solid player, she is a composer of vision, as displayed by her recordings, her latest in particular. Released last Spring, this twin-CD set presents her Simple Trio on Disc 1 (John Hollenbeck, drums, Matt Mitchell, piano), and a 12-piece chamber-like ensemble on the second. This large group performs *Idiom Six*, its predecessors written for her trio. Webber's goal was to figure out ways of generating compositional materials from the so-called extended woodwind playing techniques she uses. The results are quite arresting, and a recent live online performance coinciding with the album's official launch only confirmed the aural experience. As much as Anna Webber is a musician of today, she is also among the most forward-looking.

### Amir ElSaffar — The Other Shore

Outthere OTH640



Just as ambitious in scope as the preceding album, American trumpeter Amir ElSaffar has put together a large ensemble to realize his artistic designs. His perspective is that of bridging the gap between Western and Eastern cultures through music, a pursuit very much of our time. No less than 17 musicians comprise his Rivers of Sound Orchestra, a group divided almost equally between jazz musicians, European and American, and others hailing from the Middle East and India. The massive chunk of music that fills up the CD to a minute shy of its outer limit is divided into eight tracks ranging from four to 16 minutes, the briefest being its epilogue *Medni*, a lament for oboe and percussion. The rest, however, are very involved, with dense orchestral thickets underpinned by odd metered grooves. That Middle-Eastern flavour weaves its way throughout the album, yet the loping vamp figure of *Lightning Flash* has a more definite jazz slant to it. If you want genre-bending music that defies categorization, this is for you.

### Eyevin Nonet

Thomas Chapin III — Unearthed

Corne de Brume Cdb002



As the last installment of three dedicated to the work of the late American saxophonist Thomas Chapin, this side features three posthumous works of the dedicatee and an original by the group's ring-leader, drummer Ivan Bamford. In just under 37 minutes, this youthful aggregate of Montreal players keeps us on our toes as they sail through

the skillfully arranged charts that enable all parties to shine in the solo department. After an unassuming solo-piano intro in the opening cut, the temperature rises as the remainder of the band gradually joins in. Variety is the spice of life here, and much happens in each track, be it hard-driving swing to collective freeform outbursts, even a gentler moment or two. Though we are left a bit wanting for more music, this release on an upstart local label serves notice that cutting-edge jazz of the first order is alive and well on our front. If Chapin himself were able to look down from above, I am sure he would cheer them on.

In Concert, Dec. 7, 8 p.m., Sala Rossa



## ... SOMETHING BORROWED... AND BLUE

### Joel Frahm — The Bright Side

Anzic Records ANZ0068



Sax players get a special kick out of playing with neither piano nor guitar, just bass and drums. That way, they can do away with making the changes and stretch out as they please. Such is the case of this unit bringing together Toronto drummer Ernesto Cervini and bassist Dan Loomis with their American guest, tenorman Joel Frahm. A lusty player with a brawny sound, Frahm has total command over the horn, not to forget a grasp of the hard bop idiom and then some. He plays fast for the most part, always assertively without ever tearing down any walls as, say, a free-jazzer would. Most of the music is taken at a good clip, with only one real slow number, *Beautiful Mystery* (penned by the drummer), Frahm displaying his luscious sound to full effect. When all is played and done after an hour, the question remains as to what, if anything, really stands out in any of the 10 tracks. The writer is reminded here of what the late Bill Dixon used to say to his young charges: You guys are good, now play me something I haven't heard before!

### Keshav Batish — Binaries in Cycles

Woven Strands W5P0001



Drummer Keshav Batish is but one of a steadily expanding crop of young American-born musicians stemming from a distant culture, in his case of the Indian subcontinent. While the chosen format is textbook jazz (a piano-bass-drums and alto sax lineup), its stylings lean heavily towards the leader's own cultural heritage, his compositions strewn with raga-like inflections and odd metres. But jazz is not left out of the mix either as there are two covers, one by Ornette Coleman, the somewhat obscure *Police People*, the other (*We see*) by Monk. The strong suit of this release is the conviction with which the group tackles the seven briskly paced pieces that total a little more than an hour's running time. A fresh-sounding album that will surely appeal to listeners who like music with an edge to it, loose yet not crossing over any threshold into complete freedom.

### Code Quartet — Genealogy

Justin Time JTR 8622



This Montreal co-op foursome matches the talents of altoist Christine Jensen and trumpeter Lex French with those of bassist Adrian Vedady and drummer Jim Doxas. On the face of it, the instrumentation mirrors that of Ornette Coleman's legendary band and offers even a nod or two in its direction. Yet, it differs from its predecessor in that all but the drummer contribute pieces to its program of eight tunes. The album opens rather cautiously with a laid-back bluesy number by the trumpeter that sounds like a throwback to the 1950s (*Tipsy*), followed by another subdued track by the bassist (*Watching It All Slip Away*). Thereafter, the band gets into gear and builds momentum till all boils over in the final two tracks, *Day Moon* and *Beach Community*, the latter a slightly off-kilter calypso. The peculiar sequencing of this album gives the impression that it was conceived to ease listeners into the music first, and once hooked in, to take them for a ride.

### Broken Shadows

Intakt CD 342



Concision has never been an operative in Tim Berne's music. That is what makes this new recording unusual: 12 tracks compressed into 45 minutes. Forgoing his all-original format, this hard-edged alto player covered the music of his musical mentors instead, two by Julius Hemphill, eight by Ornette Coleman, one each by Dewey Redman and Charlie Haden. Tenorman Chris Speed is on board likewise for the famed Bad Plus rhythm team of bassist Reid Anderson and drummer Dave King. The group takes full aim at the tunes while pairing down the solos to the essentials. Berne has taken something of a 180-degree turn here, and this distilled approach is all the more potent for that. Yet, this album is not without precedent for Berne: some may recall the joint collaboration he had with John Zorn back in the 1980s, where the two faced off in *Spy vs Spy*, unarguably the most truculent recording of Ornette Coleman covers ever.

### James Brandon Lewis — Jesup Wagon

Tao Forms TAO 05



From the first sounds bellowing out of James Brandon Lewis' tenor sax, the blues weaves its way over the next 50 minutes of oh so soulful music. Jazz musicians are storytellers by nature, and Lewis certainly ranks high among the crop of rising stars in today's Black music. Basically programmatic, his work is based on the life and writings of George Washington Carver (1864-1943), a polymath for whom art was as valid as science as a path to enlightenment. The liner notes by Robin D. Kelley, author of the definitive Monk bio, provide insight on the man as well as the individual tracks of this work, seven in total. The Red Lily Quintet Lewis fronts breathes life into all of the music, with visceral performances by him and trumpeter Kirt Knuffke, which is also true for their accompanists, cellist Chris Hoffman, drummer Chad Taylor, and the ever formidable bassist William Parker. Music for heart and mind alike.

### Joe Fiedler's "Open Sesame" — Fuzzy and Blue

Multisonics Music MM06



Jazz has never had any qualms in borrowing all kinds of music, from low brow to high. Trombonist Joe Fiedler's Open Sesame quintet would surely not qualify for the upper end of that scale, and its name already gives us a hint of its source, the beloved Sesame Street. While surprising, the reason for it is that Fiedler was once involved in the series. The cast is a solid one, with trumpeter Steve Bernstein and reedist Jeff Lederer sharing frontline duties with the leader, whereas bassist Sean Conly and drummer Michael Sarin hold the fort behind them. Associated with the avant New York jazz scene, these men seem to have a lot of fun tackling this frothy music, in fact this is the band's sophomore effort. As jazzmen, they spice things up a lot, especially in the solo department where they take things out. In spite of the fun factor, the music displays little variety in tempos, as the bass lumbers along and the drums come across rather choppy. If they win over new fans, good for them, but the jazz heads may look at this askance. **LSM**

Read concert reviews of the Off Jazz Festival online at [www.scena.org/jazz](http://www.scena.org/jazz)

# CD REVIEWS

by JUSTIN BERNARD, WAH KEUNG CHAN, ARTHUR KAPTAINIS, PAUL E. ROBINSON, ARNAUD G. VEYDARIER



**Enargeia. Works by Hildegard von Bingen (arr. Mazzoli, Kirkland Snider), Hildur Gudnadóttir, Missy Mazzoli, Sarah Kirkland Snider**

Emily D'Angelo, mezzo-soprano. Kuss Quartet.  
Das Freie Orchester Berlin/Jarkko Riihimäki  
Deutsche Grammophon 4860536

★★★★★

Opera-loving insiders know Emily D'Angelo as a Toronto mezzo-soprano of exceptional lustre and promise. Deutsche Grammophon views her in this initial release (adorned with an irrelevant Greek title) as a platform for “challenging conventions and pushing boundaries,” which is, in 2021, about the safest profile imaginable. All the works are by women – imagine! – and most conform to the resonant and slow-moving aesthetic protocols of New Age. Strings resonate, electronics hum and the Jesus-Christus-Kirche in Berlin supplies an appropriately otherworldly glow. This might sound like a formula for sameness, but there is enough originality in the music and beauty in the singing to satisfy the classical ear. A bleak wind blows steadily through *Fólk fær andlit* (Google Translate yields “People get faces”) by the Icelandic composer Hildur Gudnadóttir. The rising tune of Missy Mazzoli’s “This World Within Me Is Too Small” (from her opera *Song From The Uproar*) brings to mind Elgar’s *Sea Pictures* while D’Angelo’s warm tone summons memories of the great interpreters of that cycle. A few selections have as much instrumental content as vocal. Gudnadóttir’s *Liður* (“Item”) opens with more than a minute of electronica. Not to be outdone, Mazzoli starts *A Thousand Tongues* with more than three minutes of instrumental scene-setting aided by a soulfully meandering cello. Mazzoli’s fellow American Sarah Kirkland Snider opts for more abrasive sonorities in *Penelope: Dead Friend* but remains faithful to the “haunting” ethos of the album. There are two arrangements by Mazzoli and Kirkland Snider of simple melodies by Hildegard von Bingen (c. 1098-1179). However you react to the repertoire, the focus and depth of D’Angelo’s singing will leave a strong impression. Four-and-a-half stars in this case represents an evaluative average including five stars (or five-stars-plus, if such a thing can be) for the ravishing vocal sonority. **AK**



**New Jewish Music Vol. 3 - Azrieli Music Prizes**

Krisztina Szabó, mezzo-soprano.  
Nouvel Ensemble Moderne/Lorraine Vaillancourt  
Analekta AN 2 9263

★★★★☆

The Azrieli Foundation and the Nouvel Ensemble Moderne (NEM) are joining forces again to deliver the *crème de la crème* of creativity in new Jewish music. Released on Analekta, New Jewish Music, Vol. 3 - Azrieli Music Prizes presents the works of the 2020 Azrieli Music Prize winners. Familiar with Jewish music or not, anyone listening to these three premieres will be transported to a fascinating musical crossroads where tradition and modernity resonate. Masterfully conducted by Lorraine Vaillancourt, the NEM delivers here nuanced and contoured performances of works that are, one supposes, quite demanding. The struggle starts with *Kadosh Kadosh and Cursed* (2020), a tumultuous tribute by Israeli composer Yitzhak Yedid to his Jerusalem roots. The 24 musical tableaux making up the work build a dazzling mosaic of Jewish and Arab influences whose dramatic power is released gradually. Another highlight, *Estro Poetico-armonico III* (2020) by the Dutchman Yotam Haber, is the latest instalment in a series of works inspired by the syncretic approach of the baroque composer Benedetto Marcello. Haber here continues his exploration of Jewish tradition, this time juxtaposing recordings of cantillations and various liturgical and poetic texts carried by the sublime voice of Krisztina Szabó (mezzo-soprano). Canadian composer Keiko Devaux then presents *Arras* (2020), a musical canvas with shimmering colors and rich textures impressively rendered by the NEM. The album closes with a moving performance by soprano Sharon Azrieli of *Dissidence* (1955), a major work by the late Pierre Mercure. **AV**

KORNGOLD  
DIE TOTE STADT  
JONAS KAUFMANN  
MARLIS PETERSEN  
KIRILL PETRENKO  
SIMON STONE

BAYERISCHE  
STAATSOPER

**Korngold: Die Tote Stadt**

Jonas Kaufmann, Marlis Petersen.  
Bavarian State Opera Orchestra and Chorus/Kirill Petrenko  
Bayerische Staatsoper  
Recordings BSOREC2001 (Blue-ray disc).

★★★★★

Erich Wolfgang Korngold composed his three-act opera *Die Tote Stadt* (The Dead City) in 1919 when he was only 23. It is a remarkable achievement for a man so young and it was a huge success at its premiere and immediately afterwards. The work is based on the 1892 novel *Bruges-la-Morte* by Georges Rodenbach. The libretto was written by the composer and his father, Julius. *Die Tote Stadt* is about Paul, a man who has recently lost his wife, Marie, and can't get over it. He meets a woman who reminds him of Marie and he becomes obsessed with the idea that Marie has come back to him. Bad dreams ensue but Paul eventually comes to terms with his loss.

The Bavarian State Opera has given us an updated version of the opera with imaginative direction by Simon Stone and a highly versatile revolving set by Ralph Myers. Tenor Jonas Kaufmann is outstanding as Paul and soprano Marlis Peterson is just as good as Marietta. Both roles require pages of singing in the upper register and often at full volume to carry over the huge orchestra. The dramatic requirements are even greater. There is a lot of great music in the opera but I do think it goes on too long. Korngold originally intended to write a one-act opera on this subject. It might have been the wiser choice. Nonetheless, the final scene is meltingly beautiful and could hardly be rendered better than it is in this performance. Kirill Petrenko's conducting is both intense and masterful and the Bavarian State Opera Orchestra responds with playing that is often electrifying. **PER**





**VINTAGE AMERICANA**

Christina Petrowska Quilico **PIANO**

LOWELL LIEBERMANN — DAVID DEL TREDICI — FREDERIC RZEWSKI  
DAVID JAEGER — MARIO DAVIDOVSKY — PAUL HUEBNER

Canadian pianist **Christina Petrowska Quilico** performs a collection of masterfully-performed works from some of America's most gifted composers on **VINTAGE AMERICANA**. In an exhilarating show of virtuosity, Petrowska Quilico steps unflinchingly from tonality to atonality and back again, reimagining what the piano is capable of.

*A promethean talent.* — The New York Times

Learn more: [bit.ly/vintageamer](http://bit.ly/vintageamer)

music     

**NEW ALBUM**



CLAUDEL CALLENDER & MAURICE CARÊME

AUX FENÊTRES DU TEMPS

FOR SALE NOVEMBER 8, 2021 AT  
[WWW.CLAUDELALLENDER.COM](http://WWW.CLAUDELALLENDER.COM)

**LES GRANDS INTERPRÈTES D'ICI: NOUVEAUTÉS!**

**ANDREW WAN**  
**CHARLES RICHARD-HAMELIN**

BETHOVEN  
SONATES POUR VIOLON ET PIANO  
VIOLIN SONATAS NOS. 4, 9 & 10

UN PIANO AUTOUR DU MONDE  
A PIANO AROUND THE WORLD

ESCALE À CURAÇAO / PORT OF CALL: CURAÇAO  
WIN STAFFUS MULLER: DANSES ANTILLAISES / ANTILLEAN DANCES  
LOUISE BESSETTE, PIANO

ANGÈLE DUBEAU

IMMERSION

**LA GRAZIA DELLE DONNE**

ENSEMBLE LA CIGALE • MADELEINE OWEN  
MYRIAM LEBLANC

**SCHUBERT**

CHALEUR / WARMTH  
MATHIEU GAUDET, PIANO

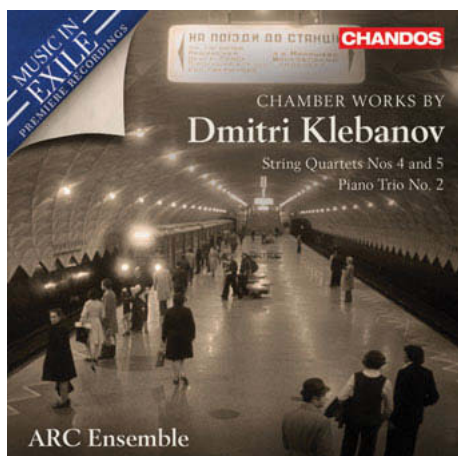
CLARA  
ROBERT  
JOHANNES

NACO O-CHA  
ALEXANDER SHELLEY

LYRICAL ECHOES: ÉCHOS LYRIQUES  
CANADIAN NATIONAL ARTS CENTRE ORCHESTRA  
SYMPHONIE DU CENTRE NATIONAL DES ARTS DU CANADA  
AERIANNE PRECIPOVA, SOPRANO | SEI UPTONICA, PIANO

musicaction   **ANALEKTA.COM**





**Dmitri Klebanov: String Quartets Nos. 4 and 5; Piano Trio No. 2**

ARC Ensemble (Erika Raum and Marie Bérard, violins; Steven Dann, viola; Thomas Wiebe, cello; Kevin Ahfat, piano)  
Chandos 20231

★★★★★

Dmitri Klebanov (1907-1987) was born and died in Kharkiv, the second city of Ukraine, where he was employed steadily enough at the local conservatory. He might seem a questionable candidate for the ARC Ensemble's "Music in Exile" series on Chandos. In his substantial booklet note, ARC artistic director Simon Wynberg argues that Klebanov's was a case of "internal exile" in the face of Stalinist censorship. At any rate, his music is eminently worth rescuing from its long exile from the active repertoire. Not that anyone would fail to recognize the opening of the Quartet No. 4 (1946) as Mykola Leontovych's *Shchedryk* ("Little Swallow"), a piece known to Christmas shoppers everywhere as *Carol of the Bells*. This delightful potpourri of Ukrainiana includes a tune used to grand effect in Tchaikovsky's Symphony No. 2. There are deeper musical rewards to be had, however, in the Piano Trio No. 2 of 1958, a deftly drawn piece that brings to mind Ravel in its refined but freewheeling first movement. There is a lush tune at the three-minute mark reminiscent of *Amazing Grace*; after a catchy Scherzo, the solemn Adagio explores various shades of grey before lightening up obligingly near the end. The dramatic finale, tinged with melancholy, also reaches a calmly positive conclusion as the piano floats lyrically on a sea of strings. More rhapsodic than architectural, this piece rewards repeated listening.

The Quartet No. 5 (1965) is written in an more acerbic idiom related to Shostakovich; best is the first movement, the unassuming opening theme of which turns engagingly frantic in the development. Whether the music is lyrical or dissonant, dense or spare, the ARC players (all connected to the Royal Conservatory of Music in Toronto) make it quite clear with their supple work that permanent string quartets and piano trios do not enjoy exclusive rights to high praise in this repertoire. If justice prevails, these premiere recordings will lead to a broader re-examination of Klebanov, a composer with much to offer. **AK**

**El Nour. Works by Ravel, Falla, Berlioz, Bizet, Obradors and others**

Fatma Said, soprano. Malcolm Martineau, piano.

Rafael Aguirre, guitar and others

Warner Classics 190295233464

★★★★★



The young Egyptian soprano Fatma Said has captured a lot of attention recently both as an opera singer and a recitalist. On the evidence of this recording, she has a light, attractive voice and a winning personality. What makes this CD exceptional is the freshness of its programming. Every song has a Middle Eastern connection starting with Ravel's well-known *Shéhérazade*. But it has a novel touch. It is sung with piano accompaniment but with a Middle Eastern end-blown flute called a ney added in the second song ("La Flûte enchantée").

The program continues with songs by the Spanish composers Manuel de Falla, Jose Serrano and Fernando Obradors, but with guitar accompaniment. Then come some little-known songs with Arabic connections by the likes of Berlioz and Bizet. Later we have the premiere recording of "Ana Bent El Sultan" by Gamal Abdel-Rahim (1924-1988), perhaps the first Egyptian art song. Finally, there are traditional Middle Eastern songs with an ensemble mixing Western and Arabic instruments. This is a "crossover" album in the best sense of the word: music in different styles and genres from different cultures that is consistently beautiful and illuminating. **PER**



**Brahms: Concerto for Violin, Cello and Orchestra in A Minor Op. 102.\* Shostakovich: Concerto for Cello and Orchestra No. 1 in E Flat Major Op. 107\*\***

Oleg Kagan, violin, Natalia Gutman, cello. State Symphony Orchestra of the USSR/Yevgeny Svetlanov.\* Netherlands Radio Philharmonic Orchestra/Alexander Lazarev\*\*

DOREMI 2022

★★★★★

Natalia Gutman (1942-) and her husband, Oleg Kagan, (1946-1990) were among the

foremost Soviet artists of their generation. Kagan was an Oistrakh student with an important career ahead of him when he died of cancer at age 43. Gutman made her U.S. debut in 1969 with Stokowski conducting. She rivalled Rostropovich for the size and quality of her sound. Late in her career she played in the Lucerne Festival Orchestra as a favour to Claudio Abbado. This new DOREMI release captures a highlight of the 1986-87 Toronto concert season: a performance of the Brahms Double with Kagan and Gutman and one of the finest Russian orchestras under Yevgeny Svetlanov. The performance is superb and the audio quality is more than adequate. Gutman was authoritative in the music of Shostakovich and this live performance from Holland in 1980 of the Cello Concerto No. 1 is as exciting and probing as any in the catalogue. **PER**



**Retro Americana/Vintage Americana**

Christina Petrowska Quilico, piano

Navona Records NV6384

★★★★☆

The Canadian pianist Christina Petrowska Quilico has released two new albums dedicated to music in America in various genres. Hence their titles: *Retro Americana* and *Vintage Americana*. The first begins with a troubling atmosphere where the music moves like a disjointed puppet. It's not square and fixed in form. The second track plunges us into a race that nothing can stop, the piano spinning as if toward infinity. Then comes a return to a quieter atmosphere, but also more frightening, with certain melodic features more assertive than in the previous pieces. Track by track, the musical character changes from day to night, from introspection to madness.

These first compositions are by Henry Cowell. In *Winnsboro Cotton Mill Blues* by Frederic Rzewski, we arrive at something longer in terms of duration, something that also seeks influences beyond the pure, hard contemporary style of Cowell. There is a bit of Gershwin and the sound of American cabaret. A Gershwin suite takes up most of the rest of the album. The listener finds something more



charming and sensual than in the previous arid music. Another suite, by Bill Westcott, more contemporary, takes over. It is followed by pieces by Meredith Monk and Art Tatum which conclude this first album.

In *Vintage Americana*, the second part of this tribute to American composers, Petrowska Quilico offers five others. Rzewski returns with a piece called *The Turtle and the Crane*. The same obstinate introduction on the same repeated note results in the same modern appeal. A work in four movements entitled *Apparitions* by Lowell Liebermann opens this second album. It is animated by a certain anguish, not without recalling the first pieces of *Retro*, but remains nevertheless accessible for an audience not initiated to contemporary music. *Fantasy Pieces* by David del Tredici as well as three pieces by David Jaeger, Mario Davidovsky and Paul Huebner complete the selection. **JB**



#### Bach: Goldberg Variations

Sarah Hagen, piano

★★★★☆

The first thing one notices about Sarah Hagen's self-produced recording of Bach's *Goldberg Variations* is the length of 1:41:42,

which requires two CDs and is longer than Angela Hewitt's 78-minute recording (Hyperion) from 2018, and much longer than Glenn Gould's landmark 1955 recording or his final 1981 recording. Hewitt's was played with repeats, while Gould's 1955 was notoriously played without repeats and was considered too fast by Gould himself, whose last recording was more introspective. As a fan of Gould's 1981 version, with his underlying humming, I was reminded of the breadth of his opening Aria in Hagen's first track. She is able to sustain that sense of breadth throughout her version. The playing is consistent, with feeling and a sense of purpose throughout, including a touching Track 26. There are a few minor problems in the later variations – a bit too much staccato in Track 20, some stumbling in Tracks 24 and 30. Her use of ornaments here and there are welcome additions. Recorded in 2020 during the lockdown, this is a heartfelt performance worth adding to the collection. **WKC**

#### Reconnaissance: Robert & Clara Schumann

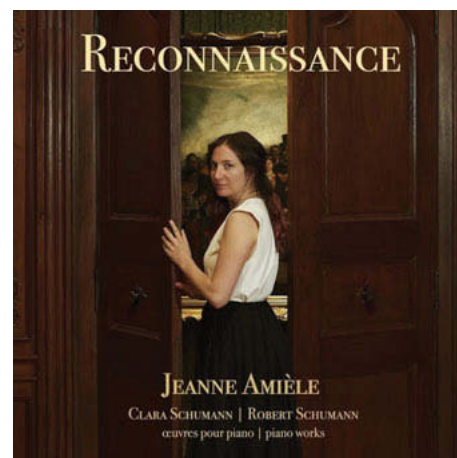
Jeanne Amièle, piano

2021 (self-produced disc)

★★★★★

The pianist and teacher Jeanne Amièle is still at the beginning of her career. She has just released her first self-produced album. For a first try, what could be better than performing youthful works? Amièle chooses to draw on the repertoire of Robert and Clara Schumann. The title of the album, *Reconnaissance*, refers to the 14th movement of *Carnival* Op. 9, which, in the words of the pianist in her booklet notes, evokes two characters who discover their true identity behind their masks and see each other as soul mates through the window of recognition. Robert and Clara are thus reunited.

The performance is imbued with romantic style. Amièle gives the music the necessary breath, both in the reflective passages and in



more fiery passages, where she makes her virtuosity shine. In addition, the playful side of certain pieces, notably in *Papillons* Op. 2 by Robert, is very well rendered. Among the works of Clara, take note of *Caprice en forme de valse* Op. 2 No. 7, *Valses romantiques* Op. 4 and *Trois romances* Op. 11.

For a self-produced record, the exceptional quality of the recording is admirable, as much in the treble and in the bass, with its depth and tonal richness. Keep in mind that this is a recording for fans of romantic music. We can imagine listening to it in the warmth of home, on a Sunday afternoon in November, not far from a hot drink. **JB**

**LSM**

ma  
my **SCENA** .org

• my **NEWS**

• my **EVENTS**

• my **ARTS**

**La Scena Musicale**

**Canada**

# CONCERT REVIEWS

by JUSTIN BERNARD, NATASHA GAUTHIER, ARTHUR KAPTAINIS, DENISE LAI, DINO SPAZIANI

## LA NEF / MYRIAM LEBLANC / SYLVAIN BERGERON

Oct. 2



LA NEF  
PHOTO : JUSTIN BERNARD

### WHAT YOU MISSED

Myriam Leblanc's soft voice immediately immersed us in an intimate atmosphere. In *J'avais cru qu'en vous aimant la douleur serait extrême*, by an anonymous composer, we were able to admire her artistic flair, her musicality and her technique, perfectly adapted to early music, especially the vocal treatment of appoggiaturas. In *Vos mépris, chaque jour*, by a certain Michel Lambert, she showed off her excellent diction. This piece is stylistically very similar to the famous *Pur ti miro* duet from Claudio Monteverdi's *The Coronation of Poppea*.

Solo pieces from the same period followed, performed by Sylvain Bergeron on baroque guitar. His playing, full of nuance and subtlety, allowed the strings of the instrument to vibrate fully.

### GRIPES

As the evening progressed, Leblanc was able to present each piece herself, albeit brilliantly, but the lack of printed programs made it difficult to remember and absorb the information which gave the impression of an evening of medleys.

Her voice was more or less suited to the French songs of Brel and Barbara. Indeed, the polished roundness of classical singing does not go down well with the often 'flayed' side of the Belgian songwriter. It is better suited to the plaintive temperament of the lady in black, but it is still far from the intensity and depth of Barbara. **JB**

## RCM / FOLLIES IN CONCERT

Oct. 16



FOLLIES IN CONCERT  
PHOTO : ROYAL CONSERVATORY KOERNER HALL

### WHAT YOU MISSED

*Follies in Concert* featured an all-Canadian cast of powerhouses in the musical theatre world: Cynthia Dale was aptly cast in the lead role of Phyllis, bitter about her unhappy life with a husband she does not love. She dazzled with her beguiling voice and dance moves, especially in the signature numbers "Could I Leave You?" and "The Story of Lucy and Jessie."

Ma-Anne Dionisio was the other female lead as Sally, who yearns for Ben, her old love. Her sweet voice is reminiscent of a young Kim in her most iconic role, always leaving the audience yearning for more. Playing Sally's husband Buddy was Eric McCormack. His comical portrayals were especially effective in his rendition of "The Right Girl."

One highlight in the first half was Charlotte Moore as Carlotta singing "I'm Still Here," with her equally mighty voice and theatrics. Another highlight was a lovely duet in the second half with Mary Lou Fallis, as Heidi, opposite Katelyn Bird, a promising soprano as Heidi's younger self.

The remaining cast reunion in Koerner Hall had the feeling of old friends having a grand time together. Honourable mentions go to Gabriel Antonacci, Tess Bengier, Andrew Broderick and Kimberly-Ann Truong, who played the younger versions of the leads. It seemed the females outshone their male counterparts in vocal chops.

### GRIPES

It would have been nice to see more emotion in Marcus Nance, who played Phyllis's husband Ben. Although he has a honeyed bass-baritone voice, his acting was rather stiff. Perhaps the most famous artist, tenor Ben Heppner, turned out to be the biggest disappointment, as the role of Dmitri is not a singing part. It would seem that Heppner is not coming out of retirement after all! **DL**

## CHANTS LIBRES / L'ORANGERAIE

Oct. 19



L'ORANGERAIE  
PHOTO : VANESSA FORTIN

### WHAT YOU MISSED

Musically speaking, the orchestration is well construed. Motifs played by the brass come through powerfully from the orchestra and generate all the tension of the drama that is taking place. Some Eastern influences are also heard when Amed is returned to America (a reminder of his distant past, no doubt).

The best singer – by far – was the baritone Dion Mazerolle. Along with Nicholas Burns, he was one of the few singers to project his voice beyond the front row and played the authoritative character of Soulayed, the terrorist leader of a nearby village, remarkably well.

### GRIPES

It was clear that the means were limited. A few piles of stones served as scenery, the rest was projected on a large screen: a mountain in the distance, on the right, which looked a little too much like a computer screen background, but no oranges, orange trees or even an orange grove.

As far as the music is concerned, what stays in mind after the show are the dialogues set to music, these recitatives which are very similar and which were well integrated by the end of the show. In this respect, the recitatives of Mozart, Rossini or Debussy's writing could be accused of the same shortcomings. Except that here, Moulata's recitative style is reduced to the simplest musical expression possible: the repetition of the same note, in a rhythm that follows the text, and a different note as a cadence, often an interval of an augmented fourth when it is ascending. Despite this apparent and somewhat wearying simplicity, it cannot be said that the composer was gentle with his performers. **JB**



## NACO / JOHN STORGÅRDS / LEILA JOSEFOWICZ

Oct. 21



NACO  
PHOTO : JOHN STORGÅRDS

### WHAT YOU MISSED

You know a concerto soloist has absolutely shredded it when the “devil horns” salute feels like a more appropriate response than mere applause. That’s the kind of glam-rock energy Leila Josefowicz brought to John Adams’ Violin Concerto. Josefowicz’s incandescent, full-throttle live performance felt like a shot of pure adrenaline.

This marked Principal Guest Conductor John Storgårds’s first NACO appearance in more than two years. The mutual affection and respect between orchestra and conductor delivered moments of pure, unadulterated joy throughout the evening. Storgårds is all passion and heart; his unjaded enthusiasm and musical honesty elevated British composer Malcolm Arnold’s *Three Shanties* from potential cheese-fest to something more substantial, where jolly humour contrasted with sophisticated orchestral textures.

There was much to admire in Storgårds’s romantic approach to Haydn’s Symphony No. 100 (“Military”). The majestic introduction was given ample dynamic space to unfold, while the military-march tempi were appropriately brisk but never breakneck. Storgårds has a delightful way of illuminating all of Haydn’s little conversations between woodwinds and strings. The strings sounded fluffy and warm, like fresh bread, despite a few untidy spots. Michael Fedyshyn’s second movement trumpet solo fanfare gleamed like the braided cord on a dragoon’s uniform.

The orchestra was tight and alert; everyone onstage was visibly counting, and playing, their butts off. Principal flute Joanna G’froerer, principal horn Lawrence Vine and especially the hard-working percussion section led by Feza Zweifel, were all outstanding. **NG**

## THE PATH OF MIRACLES / VOCES BOREALES / ANDREW GRAY

Oct. 23



### WHAT YOU MISSED

The show is based on Joby Talbot’s great work and is performed by 18 professional singers of the highest quality. Hearing them sustain incredibly demanding vocal lines makes you wonder when and how they manage to take a breath. This is one of the greatest choral works of our time, and the performance was a unique experience that showcased the magic of polyphony. Sometimes choral works produce miraculous effects and bring us on an imaginary path that carries the lightness of angelic flights, as if additional voices were added to the 18 physical voices. This work is one of them.

Outside the church, as a preamble, actor-storytellers prepare us for this pilgrimage by telling us about the history of Compostela, from James the Great (St. James), through the emperor Charlemagne, to the medieval villager who is preparing to make the journey.

### GRIPES

I tried to find something to complain about, but apart from the wait caused by the QR code checkpoint, I couldn’t find anything. The temperature was fortunately bearable. **DS**

## BOURGIE HALL / JEAN-GUIHEN QUEYRAS

Oct. 26

### WHAT YOU MISSED

The *Partita for solo cello* by the Turkish composer Ahmet Adnan Saygun (1907-1991) was a discovery for just about everyone, and Jean-Guihen Queyras, who was very eloquent in his short speeches, did not fail to point this out. It remains accessible, despite its resolutely modern language, and has a certain appeal because of its crossbreeding.

Bach’s Cello Suite No. 1 needed no introduction. Jean-Guihen Queyras gave us a very personal interpretation. Like a painter, the cellist weighed and subtracted every colour from his playing. With his bow, he executed a multitude of gestures capable of making the full amplitude of a sound tone resonate.

### GRIPES

The second part of the program allowed us to better appreciate the quality of Queyras’ cello, in comparison with that of Stéphane Tétéault. An instrument made by Gioffredo Cappa in

1696, with a warm and velvety sound, whereas Tétéault’s Stradivarius has a more piercing timbre. Taking the lead in the last two pieces of the programme, the young cellist appeared less relaxed than Queyras. The endpin supporting Tétéault’s cello was far forward, raising the instrument and forcing the performer to raise his right elbow higher than his stage partner.

In Offenbach’s Duet for Two Cellos, the insistent repetition of musical themes eventually made us weary, but there was nevertheless a lot of spirit and gaiety. We expected no less from the operetta composer. **JB**

## ORCHESTRE MÉTROPOLITAIN / YANNICK NÉZET-SÉGUIN

Oct. 29

### WHAT YOU MISSED

Schumann’s *Manfred* Overture got this program titled “Romantic Treasures” off to an appropriately smoldering start. Strings were warm and legato was abundant. Scattered over an extended stage, the OM made a big-orchestra sound.

The main event was Louise Farrenc’s Symphony No. 3, an orthodox four-movement work of 1849 that never, in the slightest detail, goes astray. Given the cheers, the crowd didn’t feel any reservations.

Farrenc learned lessons from Beethoven. The stormy minor-mode sequence of the otherwise sweet-tempered slow movement was one; the use of horns and woodwinds in the trio of the scherzo, another. Yet despite Ludwigisms here and there, the music remained self-sufficient in conception and expression.

This is far from a familiar score, but the OM musicians dispatched it with the authority, balance and pinpoint articulation (agile violins in the finale) they might have brought to an old favourite. Nézet-Séguin was using a score but obviously had both absorbed the music and learned to love it.

There is, of course, now a political impetus to perform Farrenc. Successful in her own time, this mid-19th-century Parisian has lately come to the rescue of ensembles (including the OSM and Yannick’s Philadelphia Orchestra) that are desperate for classic female repertoire. I am glad YNS has joined the club.

### GRIPES

Perhaps the slower passages of the Schumann could have been less stately. The works of Max Bruch could also use another look, but his 1911 Concerto for Clarinet and Viola is likely to remain on the fringes of the repertoire. Soloists exchange nostalgic pleasantries in the first two movements but there is no coherent role for the orchestra before the Allegro molto finale. Still, there were beauties to be savoured in the confident performances of two OM principals, Simon Aldrich (clarinet) and Elvira Misbakhova (viola). **AK**

LSM

# WINTER FESTIVALS

## NEW BRUNSWICK

### FREDERICTON FROSTIVAL FESTIVAL

Fredericton, January 20 to February 6  
[www.tourismfredericton.ca/en/thingstodo/Frostival.asp](http://www.tourismfredericton.ca/en/thingstodo/Frostival.asp)

## MONTRÉAL

### SALON DES MÉTIERS D'ART DU QUÉBEC

Montréal, 9 au 19 décembre  
 514-861-2787 | [www.metiersdart.ca](http://www.metiersdart.ca)

### FESTIVAL NOËL DANS LE PARC

Montréal, 15 décembre au 15 janvier  
[www.noeldansleparc.com](http://www.noeldansleparc.com)

### IGLOOFEST

Montréal, 13 janvier au 5 février  
[www.igloofest.ca](http://www.igloofest.ca)

### FÊTE DES NEIGES DE MONTRÉAL

Montréal, 15 janvier au 6 février  
[www.parcjeandrapeau.com](http://www.parcjeandrapeau.com)

### FESTIVAL MONTRÉAL EN LUMIÈRE

Montréal, 17 au 27 février  
[www.montrealenlumiere.com](http://www.montrealenlumiere.com)

### ART SOUTERRAIN

Montréal, 19 février au 13 avril  
 514-380-0596 | [www.artsouterrain.com](http://www.artsouterrain.com)

### RENDEZ-VOUS QUÉBEC CINÉMA

Montréal, 23 février au 5 mars  
 514-526-9635 | [www.rvcq.com](http://www.rvcq.com)

### FESTIVAL INTERNATIONAL DU FILM POUR ENFANTS DE MONTRÉAL (FIFEM)

Montreal, 26 février au 6 mars  
[www.fifem.com](http://www.fifem.com)

### FESTIVAL DE CASTELIERS

Montréal, 2 au 6 mars  
 514-270-2717 | [festival.casteliers.ca](http://festival.casteliers.ca)

## FESTIVAL INTERNATIONAL DU FILM SUR L'ART (LE FIFA)

Montréal et ville de Québec, 15 au 27 mars  
 514-714-1637 | [www.lefifa.com](http://www.lefifa.com)

## QUÉBEC

### CARNAVAL DE QUÉBEC

Québec, 4 au 13 février  
 418-626-3716 | [www.carnaval.qc.ca](http://www.carnaval.qc.ca)

## OTTAWA-GATINEAU

### WINTERLUDE

Ottawa, February 4 to 21  
 844-878-8333 | [www.canada.ca](http://www.canada.ca)

### UNDERCURRENTS FESTIVAL

Ottawa, February 9 to 19  
[www.undercurrentsfestival.ca](http://www.undercurrentsfestival.ca)

## TORONTO



### 21C MUSIC FESTIVAL

Toronto, January 12 to February 25  
[www.rcmusic.ca](http://www.rcmusic.ca)

January 12, 2022, inaugurates the 9th iteration of Toronto's 21C Music Festival. Three nights will spotlight performances by the Kronos Quartet: Sam Green's film *A Thousand Thoughts* on January 18; *Fifty Forward* on January 20; and *Music for Change* on January 21. Other planned highlights are the premiere of Brian Current's opera *Gould's Wall* (featuring singers clambering up sides of the Royal Conservatory's atrium!); and performances by the Danish String Quartet.

## NEXT STAGE THEATRE FESTIVAL

Toronto, January 19 to 30  
 416-966-1062 | [www.fringetoronto.com](http://www.fringetoronto.com)

## DESIGNTO

Toronto, January 21 to 30  
[www.designto.org](http://www.designto.org)

## NEW MUSIC FESTIVAL : UNIVERSITY OF TORONTO

Toronto, January 29 to February 6  
 416-408-0208 | [www.utoronto.ca](http://www.utoronto.ca)

## TORONTO SKETCH COMEDY FESTIVAL

Toronto, March 9 to 22  
[www.torontosketchfest.com](http://www.torontosketchfest.com)

## ONTARIO ELSEWHERE

### WINTER FESTIVAL OF LIGHTS

Niagara, November 13 to February 21  
[www.wfol.com](http://www.wfol.com)

## OSCAR PETERSON INTERNATIONAL JAZZ FESTIVAL

Niagara, April 22 to 23  
 347-789-2034 | [www.opjazzfest.org](http://www.opjazzfest.org)

## MANITOBA

### WINNIPEG NEW MUSIC FESTIVAL

Winnipeg, January 22 to 28  
 204-949-3950 | [www.wnfm.ca](http://www.wnfm.ca)

### FESTIVAL DU VOYAGEUR

Winnipeg, February 18 to 27  
 204-237-7692 | [www.heho.ca](http://www.heho.ca)

## ALBERTA

### CALGARY REGION ONE-ACT PLAY FESTIVAL

Calgary, March 16 to 19  
[www.pumphouse theatre.ca](http://www.pumphouse theatre.ca)

## BRITISH COLUMBIA

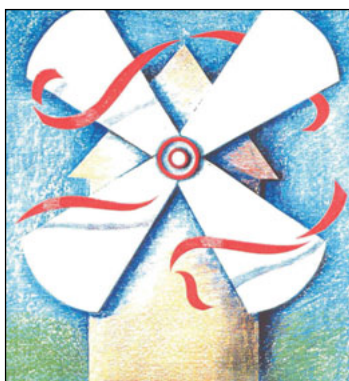
### PUSH FESTIVAL - INTERNATIONAL PERFORMING ARTS FESTIVAL

Vancouver, January 20 to February 6  
 604-605-8284 | [www.pushfestival.ca](http://www.pushfestival.ca)

## NOR\_TERR

### AVAILABLE LIGHTS FILM FESTIVAL

Whitehorse, February 4 to 21  
 867-393-3456 | [www.alff.ca](http://www.alff.ca)



## Pointe-Claire Artisan Show

November 20-21

Saturday : 10 a.m. to 5 p.m.  
 Sunday : 12 to 5 p.m.

Stewart Hall Cultural Centre  
 176, chemin du Bord-du-Lac-Lakeshore

### Buy locally made goods

Come browse a wide range of items  
 handcrafted by local artisans!

Bring non-perishable food items  
 in support of Christian Action.

INFORMATION  
 514 630-1220  
[www.pointe-claire.ca](http://www.pointe-claire.ca)



Fier partenaire des arts et de  
 La Scena Musicale

Proud supporter of the arts and  
 La Scena Musicale

[degrandprechait.com](http://degrandprechait.com)

DEGRANDPRÉ  
 CHAÏT  
 Avocats • Lawyers

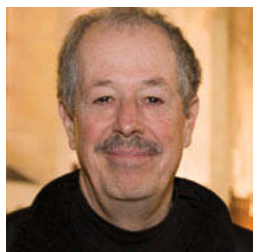


# AMBASSADEURS 2020-2021 AMBASSADORS

## LA SCENA MUSICALE

Tous ces grands artistes ont décidé d'apporter leur soutien à *La Scena Musicale* pour que nous puissions continuer à réaliser la mission que nous nous sommes donnée depuis des années : la promotion de la musique et des arts au Canada.

These great artists support and have donated to *La Scena Musicale's* continuing mission to promote and celebrate the arts in Canada!



« *La Scena Musicale* est une présence unique et indispensable dans notre culture. »

- **DENYS ARCAND**



"We've all grabbed a copy at the door, so you know that *La Scena* has and continues to connect like-minded peoples and communities here and beyond!"

- **MARC DJOKIC**



« Depuis mes plus lointains souvenirs, *La Scena Musicale* fait partie de mes revues musicales préférées. À l'époque, étant étudiante au Conservatoire de musique de Rimouski, j'avais le sentiment

que cela me rattachait au milieu musical. Pour tous les passionnés d'art, cette revue reste un incontournable et est indispensable au rayonnement des artistes d'ici. Merci et longue vie à *La Scena Musicale*! »

- **NADIA LABRIE**



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

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

- **MATHIEU LUSSIER**



« Consacrée à la musique classique et au jazz, *La Scena Musicale* rend compte avec intelligence d'une activité riche et très diversifiée dans ces

domaines. Cette revue de qualité, offerte gracieusement, est un outil indispensable à tout musicien montréalais, québécois ou canadien. Longue vie à *La Scena*! »

- **LORRAINE VAILLANCOURT**



« Je lis, je relis, je consulte, j'apprends, je m'étonne, je ris... avec *La Scena Musicale*! »

- **ANA SOKOLOVIC**



"*La Scena Musicale* is not only a wonderful resource for information about music in Canada, but also for the state of classical music around the world.

Bravo to the team and to all who support it!"

- **ANGELA HEWITT**



"It's a pleasure to support *La Scena Musicale*."

- **MATTHIAS MAUTE**



« Votre magazine est un chaînon vital pour le soutien des arts au Canada, plus particulièrement à Montréal et au Québec, où les arts, la musique en particulier,

constituent un élément si vivant de notre culture. Au nom de l'Orchestre Classique de Montréal, sur le point de célébrer 80 ans de concerts ininterrompus au Canada, je salue *La Scena Musicale*, et vous souhaite de continuer à soutenir notre mission. »

- **BORIS BROTT**

### OTHER AMBASSADORS/AUTRES AMBASSADEURS

Tim Brady, Aline Kutan, Stéphane Tétreault



ELORA SINGERS



MISSISSAUGA SYMPHONY



ORCHESTRE CLASSIQUE DE MONTRÉAL

"En raison du contexte sanitaire, plusieurs concerts pourraient ne pas plus avoir lieu en salle, devant public. Veuillez vous en assurer auprès des organisateurs ou diffuseurs de ces événements."



## BRITISH COLUMBIA

**Orpheum** The Orpheum Theatre, 601, Smith Street, Vancouver.  
**Port Theatre** Port Theatre, 125 Front Street, Nanaimo.

## NOVEMBER

- 17** 19h. *Orpheum*. \$24-87. **Vancouver Symphony Orchestra: Prokofiev's Romeo and Juliet.** 604-8766-3434  
**20** 17h. *Port Th.* \$25-36. **Vancouver Island Symphony: Respighi and Mendelssohn.** 250-754-8550  
**26** 20h. *Orpheum*. \$30-115. **VSO: Wagner, Lalo concerto for cello.** 604-876-3434

## DECEMBER

- 09** 14h. *Orpheum*. \$40. **VSO: Tchaikovsky's Nutcracker Suite.** 604-876-3434  
**10** 20h. *Orpheum*. \$29-115. **VSO Christmas concert with Dee Daniels.** 604-876-3434  
**11** 20h. *Orpheum*. \$29-115. **VSO Christmas concert with Dee Daniels.** 694-876-3434



## ALBERTA

**Jack Singer Hall** Jack Singer Concert Hall at Arts Commons, 205 Eighth Avenue SE, Calgary.

## NOVEMBER

- 26** 19h30. *Jack Singer Hall.* \$30-87. **Calgary Philharmonic Orchestra (CPO): Tribute to Amadeus.** 403-571-0849

## DECEMBER

- 04** 19h30. *Jack Singer Hall.* \$30-85. **CPO: Haendel's Messiah.** 403-571-0849

## JANUARY

- 01** 14h30. *Jack Singer Hall.* \$50-110. **Calgary Philharmonic Orchestra: Salute to Vienna New Year's Concert.** 403-571-0849  
**15**, 16 19h30. *Jack Singer Hall.* \$39-109. **CPO: Yuja Wang, piano.** 403-571-0849



## OTTAWA - GATINEAU

**Dominion-Chalmers** Carleton Dominion-Chalmers Centre, 355 Cooper Street, Ottawa.  
**Égl. St-Steph.** Église St. Stephen, 212, ch. Old Chelsea, Chelsea.  
**Égl. St-Math.** Église St-Mathieu, 69 rue de Provence, Gatineau.  
**Fourth Stage** Fourth Stage, 1 Elgin Street, Ottawa.  
**Knox Presb. Ch.** Knox Presbyterian Church, 120 Lisgar Street, Ottawa.  
**Centre national des arts** National Arts Centre - Southam Hall, 53 Elgin St, Ottawa.  
**St-Fr-d'As. Ch.** Saint-François d'Assise Church, 20 Fairmount, Ottawa.

## NOVEMBER

- 16** 20h. *Fourth Stage.* \$35. **National Arts Orchestra: Stray Birds Wind Ensemble.** 1-888-991-2787  
**17** 14h. *Dominion-Chalmers.* \$40. **Ottawa Chamberfest: Dover Quartet.** 613-234-6306  
**20** 18h30. *Égl. St-Steph.* \$10-35. **Les plaisirs du clavecin: works by Drouart, Hotteterre, Blais a.o.** 819-328-0634  
**27** 19h30. *Knox Presb. Ch.* \$20-50. **Ottawa Bach Choir, Bach: Mass in B Minor, BWV 232.**

- 28** 15h30. *Dominion-Chalmers.* \$10 - \$30. **These concerts are short and the company is sweet!**

## DECEMBER

- 06** 14h. *Dominion-Chalmers.* \$40. **Ottawa Chamberfest: La Notte di Natale (Christmas concert).** 613-234-6306  
**10** 20h. *Centre national des arts.* \$31-115. **NACO: Holiday Circus.** 1-888-991-2787  
**11** 20h. *Centre national des arts.* \$31-115. **NACO: Holiday Circus.** 1-888-991-2787  
**12** 19h. *Égl. St-Math.* \$10-35. **Plaisirs du Clavecin: Charpentier's Messe de minuit.** 819-328-0634  
**15**, **16** 19h. *Centre national des arts.* \$31-115. **Handel's Messiah with the NAC Orchestra.** 1-888-991-2787  
**19** 19h30. *St-Fr-d'As. Ch.* Call ticket counter for prices. **Ottawa Choral Society: Christmas Concert.** 613-725-2560  
**22** 20h. *Centre national des arts.* \$56. **Celebrate the Holidays with the NACO and singer Carly Rae Jepsen.** 1-888-991-2787  
**23** 20h. *Centre national des arts.* \$56. **Celebrate the Holidays with the NACO and singer Carly Rae Jepsen.** 1-888-991-2787

## JANUARY

- 16** 15h30. *Dominion-Chalmers.* \$10-30. **Third of fourth mini-concerts performed by the OSO.** 613-234-8008  
**18** 20h. *Fourth Stage.* \$70. **Works for strings by Schoenberg, Taylor-Perkinson and Beethoven.** 1-888-991-2787  
**28** 20h. *Centre national des arts.* \$29-104. **National Arts Centre Orchestra Playlist - A Musical guide for the young.** 1-888-991-2787



## TORONTO

**Atrium** Atrium, 273 Bloor Street West, Toronto.  
**Ch-on-the-Hill** Grace Church on-the-Hill, 300 Lonsdale Road, Toronto.  
**Flato Markham Th.** Flato Markham Theatre, 171 Town Centre Blvd, Markham.  
**Four seasons** Four seasons Centre for the Performing Arts, 145 Queen St W, Toronto.  
**G. Weston Hall** George Weston Recital Hall/Meridian Arts Centre (formerly Toronto Centre for the Arts), 5040 Yonge Street, North York.  
**Glenn Gould St.** Glenn Gould Studio, 250 Front St. E., Toronto.  
**Hammerson Hall** Hammerson Hall, 4141 Living Arts Dr, Mississauga.  
**Jane Mallett** Jane Mallett Theatre, 27 Front St. E., Toronto.  
**Koerner** Koerner Hall, 273 Bloor Street West, Toronto.  
**Lula Lounge** Lula Lounge, 1585 Dundas St W, Toronto.  
**Mazzoleni** Mazzoleni Concert Hall, 273 Bloor Street West, Toronto.  
**Private Event** Private residence event, 3800 Yonge Street, Toronto.  
**Richmond Hill C.** Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill.  
**Roy Thom. Hall** Roy Thomson Hall, 60 Simcoe Street, Toronto.  
**Royal Conservatory** Royal Conservatory of Music Atrium, 273 Bloor St W, Toronto.  
**St. An. Pres.** St. Andrew's Presbyterian Church, 73 Simcoe Street, Toronto.  
**Temerty** Temerty Theatre, 273 Bloor Street West, Toronto.  
**Yorkminster Park** Yorkminster Park Baptist Church and Online, 1585 Yonge St. (north of Yonge and St. Clair), Toronto.



## NOVEMBER

### 15 Monday

- 18h. *Private Event*. \$150. **The Rubies: Opera Canada Awards event for excellence in the field.** 416-625-7501

### 17 Wednesday

- 20h. *Roy Thom. Hall*. \$35-163. **Toronto Symphony Orchestra: Works by Mahler, Schoenberg, Shaw, Wijeratne & Murphy.** 416-598-3375

### 18 Thursday

- 20h. *Koerner*. \$15-80. **New Music Concerts presents Aulos in Koerner Hall.** 416-961-9594
- 20h. *Roy Thom. Hall*. \$35-163. **TSO: Works by Mahler, Schoenberg, Shaw, Wijeratne & Murphy.** 416-598-3375

### 19 Friday

- 19h30. *Roy Thom. Hall*. \$35-163. **TSO: Works by Tower, Dvorak, Reich, Stravinsky & Morawetz.** 416-598-3375

### 20 Saturday

- 19h30. *Roy Thom. Hall*. \$35-163. **TSO: Works by Tower, Dvorak, Reich, Stravinsky & Morawetz.** 416-598-3375
- 19h45. *Hammerson Hall*. \$50. **Mississauga Symphony Orchestra: Works by Vivaldi and Beethoven a.o.**

### 24 Wednesday

- 20h. *Roy Thom. Hall*. \$35-163. **TSO: Works by Beethoven, Strauss, Price & Tchaikovsky.** 416-598-3375

### 25 Thursday

- 20h. *Koerner*. \$15-80. **New Music Concerts presents Aulos at Koerner Hall.** 416-961-9594
- 20h. *Roy Thom. Hall*. \$35-163. **TSO: Works by Beethoven, Strauss, Price & Tchaikovsky.** 416-598-3375

### 27 Saturday

- 19h30. *St. An. Pres*. \$16-37. **Canadian Guitar Quartet in concert.**
- 20h. *Roy Thom. Hall*. \$35-163. **TSO: Works by Beethoven, Strauss, Price & Tchaikovsky.** 416-598-3375

### 28 Sunday

- 15h. *Roy Thom. Hall*. \$35-163. **TSO: Works by Beethoven, Strauss, Price & Tchaikovsky.** 416-598-3375
- 20h. *Lula Lounge*. \$35. **Concert launch of the album Aline Morales & Maria and the Band.**

## DECEMBER

### 01 Wednesday

- 19h30. *Yorkminster Park*. \$20 (Concert Livestream) \$30-90 (In person). **TMC's opening concert: Respighi's Christmas cantata & popular carols.** 416-408-0208

### 03 Friday

- 19h30. *Ch-on-the-Hill*. \$25. **Upper Canada Choristers: Songs for Christmas, Hannukah & Kwanzaa.** 416-256-0510
- 19h30. *Roy Thom. Hall*. \$60-140. **TSO: Screening of feature film *Home Alone* with live soundtrack.** 416-598-3375

### 04 Saturday

- 14h. *Roy Thom. Hall*. \$61-141. **TSO: Screening of feature film *Home Alone* with live soundtrack.** 416-598-3375

### 07 Tuesday

- 20h. *Roy Thom. Hall*. \$62-138. **TSO: Christmas music concert with guest Ryan Silverman.** 416-598-3375

### 08 Wednesday

- 14h. *Roy Thom. Hall*. \$47-97. **TSO: Christmas music concert with guest Ryan Silverman Repeat performance at 20h00.** 416-598-3375

### 09 Thursday

- 20h. *Roy Thom. Hall*. \$62-138. **TSO: Christmas music concert with guest Ryan Silverman.** 416-598-3375

### 10 Friday

- 20h. *Jane Mallett*. \$17-44. **Toronto Sinfonia performs Mozart, Kuzmenko & Beethoven.** 416-366-7723

### 11 Saturday

- 20h. *Glenn Gould St*. \$15-45. **Sinfonia Toronto: Works by Beethoven, Larysa Kuzmenko, Mozart.** 416-499-0403

### 15 Wednesday

- 20h. *Roy Thom. Hall*. \$41-161. **TSO: Haendel's Messiah with Mendelssohn Choir.** 416-598-3375

### 17 Friday

- 20h. *Roy Thom. Hall*. \$41-161. **TSO: Haendel's Messiah with Mendelssohn Choir.** 416-598-3375

### 18 Saturday

- 15h. *Roy Thom. Hall*. \$41-171. **TSO: Haendel's Messiah with Mendelssohn Choir.** 416-598-3375
- 20h. *Hammerson Hall*. \$50. **Mississauga Symphony Orchestra: Baroque repertoire for Christmas.**

# UPCOMING CONCERTS

## MONTREAL

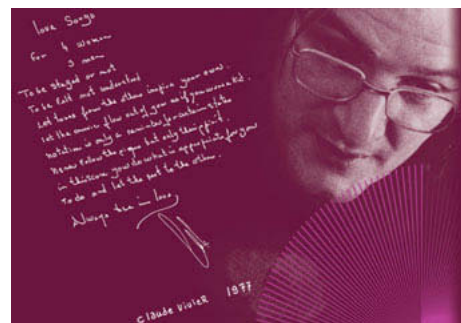
by JUSTIN BERNARD

### SOUNDSTREAMS: LOVE SONGS

Three major productions are in the works for 2022, two in the spring and one in the winter, at Toronto's Soundstreams. In the meantime, fans of contemporary music can look forward to a concert on Nov. 19. It is an online-only event entitled *Love Songs*, named after the eponymous work by Quebec composer Claude Vivier. Vivier will be honoured by

Soundstreams with a second work, *Hymnen an die Nacht*. A work by Christopher Mayo, *Oceano Nox*, commissioned with the support of the Ontario Arts Council, completes the programme.

Performers include David Fallis, who will lead a vocal ensemble featuring Carla Huhtanen, Lindsay McIntyre, Vania Chan, Robin Dann, Bud Roach, Alex Samaras and Keith Lam. They will be joined by pianist Gregory Oh and percussionist Ryan Scott. [www.soundstreams.ca](http://www.soundstreams.ca)



### THREE CONCERTS BY THE ELORA SINGERS

On Nov. 13, the Elora Singers will present Advent cantatas by Johann Sebastian Bach and excerpts from Handel's *Messiah* with an orchestra and soloists drawn from the choir's ranks. From Nov. 12 they will be offering a special event available exclusively by webcast until Jan. 7. The audience will be able to witness the world premiere of *On Love*, a work by Canadian



composer Timothy Corlis based on a poem by Kahlil Gibran and sung in Anglican and Arabic. The programme will also include compositions on the theme of love by Duruflé, Clausen, Willan, Pärt, Finzi, Enns, Sheppard and Shaw.

Dec. 21-22 marks the return of the Elora Singers' annual Christmas concert series, presented both in person and online from Melville United Church in Fergus, Ontario. The repertoire is taken from the choir's newly released CD *Radiant Dawn*. It features traditional and contemporary arrangements of Christmas carols by Willcocks, Chilcott, Dove, Enns, Gjeilo, Macmillan, Stopford and Pärt. The Elora Singers will be accompanied on the organ by Ian Sadler and the concert will remain online until Jan. 7. [www.elorasingers.ca](http://www.elorasingers.ca)

- 20h. *Richmond Hill C.* \$15-40. **KSO: Works by Tchaikovsky, Korngold and Schostakovich.** 905-604-8339
- 20h. *St. An. Pres.* \$21-104. **That Choir sings its Christmas concert.**
- 20h. *Roy Thom. Hall.* \$41-171. **TSO: Haendel's Messiah with Mendelssohn Choir.** 416-598-3375

## 19 Sunday

- 15h. *Hammerson Hall.* Call ticket counter for prices. **Mississauga Symphony Orchestra: Music for the Holiday Season.**
- 15h. *Roy Thom. Hall.* \$41-171. **TSO: Haendel's Messiah with Mendelssohn Choir.** 416-598-3375

## JANUARY

### 04 Tuesday

- 20h. *Jane Mallett.* \$15-45. **Sinfonia Toronto: Works by Mozart, Robert Rival, Haydn.** 416-499-0403
- 20h. *Roy Thom. Hall.* \$62-138. **Toronto Symphony Orchestra: Tribute to L. Armstrong with guest soloist Byron Stripling.** 416-598-3375

### 05 Wednesday

- 14h. *Roy Thom. Hall.* \$47-97. **TSO: Tribute to L. Armstrong with guest soloist Byron Stripling.** 416-598-3375

### 07 Friday

- 19h30. *Roy Thom. Hall.* \$35-163. **TSO: works by J.S. Bach conducted by Jonathan Crow.** 416-598-3375

### 08 Saturday

- 20h. *Roy Thom. Hall.* \$35-163. **TSO: works by J.S. Bach conducted by Jonathan Crow.** 416-598-3375

### 09 Sunday

- 15h. *Roy Thom. Hall.* \$35-100. **TSO: works by J.S. Bach conducted by Jonathan Crow.** 416-598-3375

### 12 Wednesday

- 20h. *Royal Conservatory.* \$21-85. **Royal Conservatory of Music: World Premiere of the opera *Gould's Wall*.** 416-408-2824
- 20h. *Roy Thom. Hall.* \$35-163. **TSO: Works by Moussa, Wagner & Dvorak + guest soloist Kerson Leong.** 416-598-3375

### 13 Thursday

- 18h. *Royal Conservatory.* \$21-85. **Royal Conservatory of Music: World Premiere of the opera *Gould's Wall*.** 416-408-2824
- 20h. *Roy Thom. Hall.* \$35-163. **TSO: Works by Moussa, Wagner & Dvorak + guest soloist Kerson Leong.** 416-598-3375

## 14 Friday

- 20h. *Royal Conservatory.* \$21-85. **Royal Conservatory of Music: World Premiere of the opera *Gould's Wall*.** 416-408-2824

## 15 Saturday

- 20h. *Koerner.* \$21-85. **Canadian premiere of Marc Neikrug's opera *A Song by Mahler*.** 416-408-0208
- 20h. *Roy Thom. Hall.* \$35-163. **TSO: Works by Moussa, Wagner & Dvorak + guest soloist Kerson Leong.** 416-598-3375
- 22h30. *Royal Conservatory.* \$21-85. **Royal Conservatory of Music: World Premiere of the opera *Gould's Wall*.** 416-408-2824

## 16 Sunday

- 13h. *Mazzoleni.* Free. **Pianist Morgan-Paige Melbourne performs works by Current, Davi, Tanya, Knowles.** 416-408-0208
- 18h. *Atrium.* \$21-85. **Royal Conservatory of Music: World Premiere of the opera *Gould's Wall*.** 416-408-2824

## 18 Tuesday

- 20h. *Koerner.* \$21-85. **Documentary on the Kronos Quartet accompanied by live music from the group.** 416-408-0208

## 19 Wednesday

- 20h. *Roy Thom. Hall.* \$35-163. **Maxim Emelyanychev conducts TSO soloists.** 416-598-3375

## 20 Thursday

- 20h. *Mazzoleni Hall.* \$21. **Mentorship offered by the Kronos Quartet.** 416-408-0208
- 20h. *Roy Thom. Hall.* \$35-163. **Maxim Emelyanychev conducts TSO soloists.** 416-598-3375

## 21 Friday

- 20h. *Koerner.* \$21-105. **Kronos Quartet performs music from Iran, Iraq, Somalia and other nations.** 416-408-0208
- 20h. *Jane Mallett.* \$17-44. **Toronto Sinfonia performs Mozart, Morlock, Bologne & Janacek.** 416-366-7723

## 22 Saturday

- 17h. *Temerty.* \$21-50. **Seven Studies for Augmented Piano by Eve Egoyan.** 416-408-0208
- 20h. *Koerner.* \$21-90. **Danish String Qt : Works by Schubert, Sorensen, Charpentier a.o.** 416-408-0208
- 20h. *Roy Thom. Hall.* \$35-163. **Maxim Emelyanychev conducts TSO soloists.** 416-598-3375

## 23 Sunday

- 15h. *Koerner.* \$21-90. **Gerald Finley sings Turnage, Schubert, Wolf, Morely, Porter a.o.** 416-408-0208

## 28 Friday

- 19h30. *Roy Thom. Hall.* \$35-163. **TSO: works by Beethoven, Assignaak & Mazzolli.** 416-598-3375

## 29 Saturday

- 20h. *Roy Thom. Hall.* \$35-163. **TSO: works by Beethoven, Assignaak & Mazzolli.** 416-598-3375
- 20h. *Flato Markham Th.* \$15-40. **KSO: Works by Bizet, Ravel and Bartok.** 905-604-8339

## 30 Sunday

- 15h. *G. Weston Hall.* \$54-112. **TSO: works by Beethoven, Assignaak & Mazzolli.** 416-598-3375

## FEBRUARY

### 04 Friday

- 19h30. *Four seasons.* \$81-1083 (season subscription rates). **Canadian Opera Company presents: *Madama Butterfly*.** 416-363-8231

### 05 Saturday

- 15h. *Yorkminster Park.* Free. **Must register. TMC performs a diverse range of great choral music with emerging conductors.** N/A

### 06 Sunday

- 19h30. *Four seasons.* \$81-1083 (season subscriptions rates.) **Canadian Opera Company presents: *Madama Butterfly*.**



## ONTARIO (ELSEWHERE)

- NAISA** NAISA North Media Arts Centre, 106 Ottawa Avenue, South River.
- R.C. Mission** Royal City Mission, 50, Quebec Street, Guelph.
- St. Peters** St Peters Lutheran Church, 49, Queen Street, Kitchener.
- Stained Glass** Stained Glass Centre for the Performing Arts, 34 Church Street North, Whitchurch-Stouffville.
- Trinity-St. Paul C.** Trinity-St. Paul Centre, 427 Bloor St W, Toronto.

## NOVEMBER

- 19 19h30. *R.C. Mission.* \$10-12. **Singer-songwriters Thanya Iyer and Justin Orok.** 519-763-4952
- 20 19h. *NAISA.* Free. **SOUNDplay Screening with Véro Marengère and Tansy Xiao.** 705-386-0880

- 20 19h30. *R.C. Mission.* \$10-12. **Vocal improvisations by Christine Duncan and Laura Swankey.** 519-763-4952

- 25 20h. *Trinity-St. Paul C.* \$39-99.

**Tafelmusik: Christmas concert with vocal and instrumental works.** 1-833-964-6337

- 26 20h. *Trinity-St. Paul C.* \$39-99. **Tafelmusik: Christmas concert with vocal and instrumental works.** 1-833-964-6337

- 27 14h. *Trinity-St. Paul C.* \$39-99. **Tafelmusik: Christmas Concert with vocal and instrumental works.** 1-833-964-6337

## DECEMBER

- 05 03h. *Stained Glass.* \$38. **A musical review of the work of Andrew Lloyd Webber.**

- 21 19h30. *St. Peters.* \$5-30. **Elora Singers: A Christmas Carol Concert.** 519-846-0331



## GREATER MONTREAL

- 5e Salle, PdA** Cinquième Salle, Place des Arts, 260, boul. de Maisonneuve Ouest, Montréal.

- Bon-Pasteur** Chapelle Historique du Bon-Pasteur (Montréal), 100 Sherbrooke Est, Montréal.

- Bon-Secours** Chapelle notre-dame-de-bon-secoures, Montréal, 400 rue st paul est, Montréal.

- Bourgie** Salle Bourgie, Musée des beaux-arts de Montréal, 1339 Sherbrooke St W, Montréal.

- Centre Cult Pointe-Claire** Centre Culturel Stewart Hall, 176, Bord de lac, Pointe-Claire.

- Christ Church** Church of St Andrew and St Paul, 3415 Rue Redpath, Montreal.

- 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.

- É. St-F-Boucherville** Église Sainte-Famille-de-Boucherville, 560 Boulevard Marie-Victorin, Boucherville, Montréal.

- É. St-James U. C** Église unie St-James United Church, 463, rue Sainte-Catherine Ouest, Montréal.

- É. St-Jn-Baptiste** Église Saint-Jean-Baptiste, 4237 Henri Julien Ave, Montréal.

- É. St-Lambert** Église catholique de Saint-Lambert, 41, ave Lorne, Saint-Lambert.

- Égl. lut. St-Jean** Église luthérienne Saint-Jean / St. John's Lutheran Church, 3594 rue Jeanne Mance, Montréal.



**Égl. St Édouard** Église Saint Édouard, 6500 Saint-Vallier, Montréal.

**Egl. St-Viateur** Église Saint Viateur d'Outremont, 183, ave Bloomfield, Montréal.

**Gnde Bibli** Grande Bibliothèque, 475 Boulevard de Maisonneuve Est, Montréal.

**Immaculée-Conception** Paroisse de l'Immaculée-Conception, 1855 Rue Rachel E, Montréal.

**L'Astral** l'Astral, 305 rue sainte-Catherine, Montréal.

**Les Concerts Bach** Les concerts Bach 3487, 3487, boul. Saint-Laurent, Montréal.

**Les Concerts Salon** Les concerts Salon, 2025A, rue Masson, Suite 301, Montréal.

**Maison neuve** Théâtre Maisonneuve, Place d'Arts, 175, Ste-Catherine Ouest, Montréal.

**M. de la musique Sorel** Maison de la musique de Sorel-Tracy, 124 Rue George, Sorel-Tracy.

**M. symph.** Maison symphonique (Place des Arts), 1600 St-Urbain, Montréal.

**Mn arts Laval** Salle André-Mathieu, 475, boul. de l'Avenir, Laval.

**Oratoire St-J** Oratoire Saint-Joseph (Montréal), 3800 Chemin Queen Mary, Montreal.

**Par. St-Const.** Paroisse Saint-Constant, 242, rue Saint-Pierre, Saint Constant.

**Piccolo** Studio Piccolo, 1977 Rue Lepailleur, Montréal.

**Pierre-Mercure** Salle Pierre-Mercure, Centre Pierre-Péladeau, 300, boulevard de Maisonneuve Est, Montréal.

**Pollack** Pollack Hall, 555 Sherbrooke St W, Montreal.

**Redpath** Redpath Hall, Montreal, 3461 rue McTavish (McTavish Gates), Montreal.

**Relais Mnt-Royal** Relais Mont-Royal, 500 Mont-Royal E. (Sanctuaire de Saint-Sacrement, Métro Mont-Royal, Montréal).

**Sala Rossa** La Sala Rossa, 4848, boul. Saint-Laurent, Montreal.

**Satosphère** Satosphère, 1201 boulevard Saint-Laurent, Montréal.

**S-Garant** Salle Serge-Garant, 200 Vincent d'Indy, Montréal.

**Th. Alph. Desj.** Théâtre Alphonse-Desjardins, 25 Allée de la Création, Repentigny.

**Th. Outremt** Théâtre Outremont, 1248 avenue Bernard Ouest, Montréal.

**Th. Ville Longueuil** Salle Pratt & Whitney Canada du Théâtre de la Ville à Longueuil, 150 Rue de Gentilly E, Longueuil.

**Wilder** Édifice Wilder - Espace danse, 1435, rue De Bleury, Montréal.

## NOVEMBER

### 14 Sunday

► 03h30. **Pollack.** \$20-50. **LMMC: Quartetto di Cremona in concert.** 514-932-6796

► 14h30. **Relais Mnt-Royal.** \$15-20. **Abridged version of Georges Bizet's opera by Johanne Patry.** 514-843-7713  
 ► 14h30. **M. symph.** \$38. **Conservatoire de musique de Montréal: Schumann's Symphony no 3.** 514-842-2112  
 ► 14h30. **Bourgie.** \$35-45. **Clavecin en concert: works for harpsichord & orchestra by the Bach family.** 514-285-2000  
 ► 19h. **Wilder.** \$15-30. **Premiere of two dance choreographies.** 514-525-1500

### 16 Tuesday

► 19h30. **Bourgie.** \$23-44. **The Dover String Quartet perform works by Zemlinsky, Leon & Brahms.** 514-285-2000  
 ► 19h30. **Claude-Champagne.** \$10-20. **Operatic arias by Verdi, Strauss, Puccini, Offenbach, Gounod & Wagner.** 514-343-6427

### 17 Wednesday

► 19h30. **Bourgie.** \$28-54. **Charles Richard-Hamelin and Myriam Leblanc present works by Medtner.** 514-285-2000  
 ► 19h30. **Bon-Pasteur.** \$18-28. **Le Vivier: Contemporary music works for brass quintet.** 438-333-8550  
 ► 19h30. **M. symph.** \$35 +. **OSM: Works by Schumann & Schostakovich with soloist Louis Lortie.** 514-842-9951  
 ► 19h30. **Claude-Champagne.** \$10-20. **Operatic arias by Verdi, Strauss, Puccini, Offenbach, Gounod & Wagner.** 514-343-6427

### 18 Thursday

► 17h30. **Th. Alph. Desj.** \$25. **Pianist Jean-François Groulx's jazz takes on Ennio Morricone.** 450-589-9198  
 ► 19h30. **Bourgie.** \$13-24. **Wide-screen projections accompanied by live musical performances.** 514-285-2000

### 19 Friday

► 19h30. **Bourgie.** \$33-56. **Works by Du Mont, Lully, Charpentier, Delalande, Clérambault.** 514-285-2000  
 ► 19h30. **Conservatoire Mtl.** \$8-20. **Trio Hochelaga: works by Clara and Robert Schumann.** 514-873-4031 ext 301  
 ► 20h. **Th. Alph. Desj.** \$35. **Marie-Pierre Descôteaux, trumpet, plays Chopin, Gershwin, a.o.** 450-589-9198

### 20 Saturday

► 10h. **Centre Cult Pointe-Claire.** Free. **Two-day Arts and Crafts fare at Stewart Hall, Pointe-Claire.** 514-630-1220  
 ► 16h. **Bourgie.** \$33-56. **Works by Du Mont, Lully, Charpentier, Delalande, Clérambault.** 514-285-2000

## 27TH JAL GALA

After the 2020 edition was cancelled because of the pandemic, the 27th Jeunes Ambassadeurs Lyriques Gala is back in full force this year with no less than 30 singers. For the occasion, two dancers will accompany them in arias and ensemble numbers from the great operatic repertoire. Among the works on the programme, the public will find excerpts from Mozart's *Don Giovanni*, Puccini's *La Bohème*, Rossini's *La Cenerentola* and Verdi's *La Traviata* and *Rigoletto*.

In order to reach a larger audience, ticket prices have been reduced compared to previous editions (\$12 for students and \$35 for the regular price). This gala, which benefits young Canadian and international artists, will take place on Nov. 20 in Salle Claude-Champagne of the Université de Montréal's Faculty of Music. It will feature an array of exceptional singers from across Canada and abroad. Seven different countries will be represented by artists from France, Germany, Italy, South Korea, Switzerland, Slovakia and Mexico. They will be accompanied by the new Jeunes Ambassadeurs Lyriques Chamber Orchestra conducted by pianist Louise-Andrée Baril.

In addition to the generous scholarships already in place to support them, these artists will be able to obtain engagements in various European theatres, as well as concerts in Europe, Latin America and Asia, and places in the semi-finals of international competitions. [www.i20.ca](http://www.i20.ca)

## OKTOECHO MEETS SUFI AND ABORIGINAL CULTURES

On Nov. 27 at Théâtre Outremont, Oktoecho and Productions Traquen'art present the *Transcestral*. Transmission, ancestral memories, trance... this project, accompanied by an album which will also be released in January, expresses the common perpetual quest for harmony between man and nature, inspired by the music and sacred dances of Sufi and Aboriginal traditions in Canada.

Three tracks from the album will be available on all digital platforms starting Nov. 15.

Known for their unique and original expression, Innu poet Josephine Bacon, Sufi singer Anouar Barrada, Métis singer Moe Clark, Inuit throat singer Nina Segalowitz and powwow singers Buffalo Hat Singers, including Norman Achneepineskum, as well as Yoreme Aboriginal dancer Sam Ojeda and 10-year-old whirling dervish Adam Barrada will be joined by Artistic Director Katia Makdissi-Warren to celebrate this unique event.

*Transcestral* is an original creation by the Oktoecho ensemble, which brings together 24 artists, singers, dancers and poets from different backgrounds: six indigenous and Sufi communities are represented, as well as musicians from jazz, classical and contemporary music. [www.oktoecho.com](http://www.oktoecho.com)



- 19h. *Wilder*. \$15-30. **Two new dance productions.** 514-525-1500
- 19h30. *Claude-Champagne*. \$12-100. **Théâtre Lyrique: Gala concert for rising vocal talents.**
- 19h30. *Relais Mnt-Royal*. \$15-20. **Opera of Georges Bizet, abridged by Johanne Patry.** 514-843-7713
- 20h. *Piccolo*. \$37. **Jazz trio of Rimouski-based pianist Emie R. Roussel.** 514-375-6054

## 21 Sunday

- 11h. *Th. Alph. Desj.* \$15. **"Classique" brass quintet performs circus music.** 450-589-9198
- 14h. *Bourgie*. \$33-56. **Works by Du Mont, Lully, Charpentier, Delalande, Clérambault.** 514-285-2000
- 15h. *M. de la musique Sorel*. \$45. **Ensemble Caprice: Haendel's Messiah.** 450-912-0868
- 18h. *M. symph.* \$60-110. **Bach Festival: Bach Christmas Oratorio (Cantatas 1,3,6).**
- 19h. *Wilder*. \$15-30. **Two new dance productions.** 514-525-1500

## 22 Monday

- 19h. *Wilder*. \$15-30. **Two new dance productions.** 514-525-1500

## 23 Tuesday

- 19h30. *Bourgie*. \$20-65. **Works by Bach and Schumann performed by pianist A Cano Smit.** 514-285-2000
- 19h30. *Conservatoire Mtl.* \$18-28. **ECM+: Contemporary music works by young composers.** 514-873-4031 p.313
- 19h30. *Pierre-Mercure*. \$39-59. **The OCM performs works by Ravel and Croall.** 514-487-5190
- 20h. *Sala Rossa*. \$12. **Ensemble SuperMusique: New Program of experimental music.** 514-375-6054

## 24 Wednesday

- 19h30. *Conservatoire Mtl.* \$18-45. **Bach Festival: Works by Bach and David Maslanka performed by Pentaède.** 514-873-4031
- 19h30. *Claude-Champagne*. \$10-20. **Sixtrum Percussion Ensemble: Point of Fusion (U. de M.).** 514-343-6427

## 25 Thursday

- 19h30. *M. symph.* \$35+. **OSM: Works by the Bell Orchestra and Igor Stravinsky.** 514-842-2112
- 19h30. *Bourgie*. \$33-64. **The Violons du Roy perform The Art of Fugue by Bach.** 514-285-2000
- 19h30. *Claude-Champagne*. \$10(students)-20(general). **U. of M: Winners of jazz big band composing competition.** 514-343-6427

- 20h. *É. St-Lambert*. \$23+. **OSL: Works by Mozart conducted and performed by Alexandre Da Costa.** 450-466-6661 x 224

## 26 Friday

- 19h30. *Bourgie*. \$23-44. **Vocal works by Schubert performed by Marie-Ève Munger.** 514-285-2000
- 19h30. *M. symph.* \$35+. **OSM: Works by the Bell Orchestra and Igor Stravinsky.** 514-842-9951
- 19h30. *S-Garant*. Free. **Works by Schumann, Piazzolla, Strauss, a.o.** 514-343-6427
- 19h30. *Égl. St Édouard*. \$20-65. **Bach Festival: Saint-John's Passion for voice, organ and percussion.** 438-380-4888
- 20h. *Bon-Secours*. \$15-25. **The musical universe of Juana Inés de la Cruz, 17th C.** 514-894 - 2764

## 27 Saturday

- 19h30. *Claude-Champagne*. Free. **Danser la musique aujourd'hui @ Udem.** 514-343-6427
- 19h30. *M. symph.* \$40-100. **Soundtrack of the film La Passion de Sainte-Augustine by François Dompierre.** 514-842-2112
- 19h30. *Pierre-Mercure*. \$20-80. **Bach Festival: Selected partitas performed by pianist Martin Helmchen.** 438-380-4888
- 20h. *Th. Outremt.* \$31-40. **OktoEcho presents Trans-ancestral, a multi-kulti music performance.** 514-495-9944

## 28 Sunday

- 14h. *Claude-Champagne*. Free. **Works by Puccini, Verdi, Monteverdi, Strauss, Bizet, Gounod and Offenbach.** 514-343-6427
- 14h30. *5e Salle, PdA*. \$19+. **OSL: Works by Mozart conducted and performed by Alexandre Da Costa.** 450-466-6661 x 224
- 19h30. *Christ Church*. \$20-65. **Bach Festival: Brandenburg Concertos performed by Orchestre de l'Agora.** 438-380-4888
- 20h. *Sala Rossa*. \$12. **NO HAY BANDA performs two contemporary music works.** 514-531 -1082

## 29 Monday

- 16h. *Les Concerts Bach*. Free. (Telephone reservation required). **Off-Festival Bach Montreal: Two duos.** 438-380-4888
- 19h30. *Immaculée-Conception*. Free. **Udem organ student recital.** 514-343-6427
- 19h30. *Claude-Champagne*. Free. **Russian works by Kapustin, Salmonov, Rachmaninov and others.** 514-343-6427

## 30 Tuesday

- 16h. *Les Concerts Bach*. Free. (Telephone reservation required). **Off-Festival Bach Montreal: Cello-double bass duo followed by solo violin.** 438-380-4888
- 19h30. *Claude-Champagne*. Free. **Quatuor Andara Works by Mozart, Glinka and Britten.** 514-343-6427
- 19h30. *M. symph.* Contact ticket counter for prices. **Works by Jessie Montgomery, J. Brahms and A. Dvořák.** 514-842-2112

## DECEMBER

### 01 Wednesday

- 19h30. *Claude-Champagne*. Free. **Udem improvisation workshop and chamber jazz ensemble in concert.** 514-343-6427
- 19h30. *Bourgie*. \$75. **Works by Brahms and Massenet performed by Marie-Nicole Lemieux.** 514-285-2000
- 19h30. *Christ Church*. \$20-65. **Bach Festival: Works by Caldera, Porpora, Haendel & Vivaldi.** 438-380-4888

### 02 Thursday

- 19h. *Wilder*. \$15-30. **Premiere of a new dance production.** 514-525-1500
- 19h30. *Claude-Champagne*. Free. **Performance of graphic scores at Udem.** 514-343-6427
- 19h30. *É. St-James U. C.* \$20-65. **Bach Festival: The Well Tempered Clavier (Book 1) - Sergei Babayan, piano.** 438-380-4888
- 19h30. *M. symph.* \$35+. **OSM: Works by Ravel, Copland, Boulanger and Barber.** 514-842-1121

### 03 Friday

- 10h30. *M. symph.* \$35+. **OSM: Works by Ravel, Copland, Boulanger and Barber.** 514-842-1121
- 19h. *Wilder*. \$15-30. **Premiere of a new dance production.** 514-525-1500
- 19h30. *É. St-Jn-Baptiste*. \$28-56. **Bach Festival: 3 cantatas performed by the Studio de musique ancienne.** 438-380-4888

### 04 Saturday

- 14h. *Gnde Bibli.* Free (Online registration required). **Bach Festival: Works by Vivaldi, Monteverdi, Battista a.o.** 438-380-4888
- 19h. *Wilder*. \$15-30. **Premiere of a new dance production.** 514-525-1500
- 19h30. *Claude-Champagne*. \$10-20. **Concert premieres and Brahms First Symphony.** 514-343-6427

- 19h30. *Egl. St-Viateur*. \$20-90. **Bach Festival: Bach's Magnificat and a Cantata by C.P.E. Bach.** 438-380-4888
- 19h30. *Bourgie*. \$20-35. **Trio Fibonacci performs Schubert.** 514-285-2000
- 20h. *Piccolo*. \$19. **Jazz quartet of saxophonist Christine Jensen.** 514-375-6054

## 05 Sunday

- 07h30. *Maisonneuve*. \$50-110. **Orchestre FILMharmonique: Christmas concert.** 514-842-2112
- 14h30. *Bourgie*. \$0-24. **Family concert with storytelling, visuals and music.** 514-285-2000
- 15h30. *Pollack*. \$20-\$50. **LMCM: Stewart Goodyear, piano.** 514-932-6796
- 15h30. *Oratoire St-J.* Pay what you want. **Bach Festival: Works by Bach and Haendel for organ.** 438-380-4888
- 16h. *M. symph.* \$27-168. **Bach Festival: Works by J.C and J.S. Bach & Felix Mendelssohn.** 514-842-2112
- 19h. *Wilder*. \$15-30. **Premiere of a new dance production.** 514-525-1500

## 07 Tuesday

- 19h30. *Oratoire St-J.* \$49-\$69. **OCM: Handel's Messiah.** 514-487-5190
- 20h30. *Sala Rossa*. \$15-20. **The Eyevin Tentet performs the music of Thomas Chapin.** 514-284-0122

## 08 Wednesday

- 19h30. *Bon-Pasteur*. \$18-28. **Le Vivier : Contemporary music works by Cléo Palacio-Quintin.** 438-333-8550
- 19h30. *M. symph.* \$35+. **OSM: Works by Tchaikovsky & Sibelius with piano soloist Inon Barnatan.** 514-842-9951

## 10 Friday

- 19h30. *Bourgie*. \$18-34. **Montreal Guitar Trio perform Holiday classics.** 514-285-2000
- 19h30. *É. St-Lambert*. \$20-28. **Ensemble Caprice: Haendel's Messiah.** 450-912-0868
- 20h. *Th. Ville Longueuil*. \$29-67. **OSL: Christmas Carols and popular songs of the season.** 450-466-6661 x 224

## 11 Saturday

- 14h30. *M. symph.* \$35+. **OSM: Works by Tchaikovsky & Sibelius with piano soloist Inon Barnatan.** 514-842-9951
- 19h30. *Par. St-Const.* \$20-45. **Ensemble Caprice: Haendel's Messiah.** 450-912-0868
- 20h. *Piccolo*. \$37. **Jazz quartet of bassist Blanche Baillargeon.** 514-375-6054



- 20h. *Bourgie*. \$23-44. **Clair-Obscur: A mixed program of traditional Iranian and Corsican music.** 514-285-2000

## 12 Sunday

- 14h. *M. symph.* \$40-130. **Ensemble Caprice: Haendel's Messiah.** 514-842-2112  
 ► 15h. *Claude-Champagne*. \$5-20. **OPMM: Works by Sibelius, Glière & Tchaikovsky.** 514-343-6427

## 14 Tuesday

- 19h30. *Bourgie*. \$23-44. **Meredith Hall and La Nef perform Traditional Christmas carols.** 514-285-2000  
 ► 19h30. *Pierre-Mercure*. \$10-30. **SMCQ: Works by Keiko Devaux, Steven Gellman and André Hamel.** 514-987-6919

## 15 Wednesday

- 18h. *Bourgie*. \$18-34. **Charlie Brown Christmas: music by Vince Guaraldi performed by Taurey Butler.** 514-285-2000  
 ► 19h30. *Mn arts Laval*. \$15-27. **OSDL: Works by A. Jutras, P.I. Tchaikovsky & A. Richardson.** 450-682-6009  
 ► 19h30. *M. symph.* \$39+. **OSM: Works by Debussy, Prokofieff, Mozart a.o.w. Fred Pellerin, spoken word.** 514-842-9951  
 ► 19h30. *Pierre-Mercure*. \$10-30. **SMCQ: Works by Boulez, Garant, Klanac, Mather and Schafer.** 514-987-6919  
 ► 20h. *5e Salle, PdA*. Call ticket counter for prices. **ONJ: Premiere of a Concerto for percussion and jazz orchestra.** 514-842-2112

## 16 Thursday

- 17h30. *Th. Alph. Desj.* \$25. **Jazz Christmas concert by saxophonist Rémi Bolduc and his group.** 450-589-9198  
 ► 18h. *Bourgie*. \$18-34. **Charlie Brown Christmas: music by Vince Guaraldi performed by Taurey Butler.** 514-285-2000  
 ► 19h30. *M. symph.* \$39+. **OSM: Works by Debussy, Prokofieff, Mozart a.o.w. Fred Pellerin, spoken word.** 514-842-2112

## 18 Saturday

- 03h. *Claude-Champagne*. \$10-20. **The Montreal Children's Choir performs its Christmas concert.**  
 ► 14h30. *Bourgie*. \$33-64. **Arion Baroque Orchestra perform Bach's Cantatas.** 514-285-2000  
 ► 14h30. *M. symph.* \$39+. **OSM: Works by Debussy, Prokofieff, Mozart a.o.w. Fred Pellerin, spoken word (Repeat performance at 19h30).** 514-842-2112  
 ► 20h. *Piccolo*. \$37. **Jazz trio of pianist Gentiane Michaud-Gagnon.** 514-375-6054

## 19 Sunday

- 14h30. *Bourgie*. \$33-64. **Arion Baroque Orchestra perform Bach's Cantatas.** 514-285-2000  
 ► 15h. *É. St-F-Boucherville*. \$20-45. **Ensemble Caprice: Haendel's Messiah.** 450-912-0868  
 ► 15h30. *Oratoire St-J.* \$28-35. **Christmas carols, Spirituals, works for organ, Vivaldi concerto and more.** 514-733-8211  
 ► 16h. *5e Salle, PdA*. \$35. **Cobalt String Quartet plays invites you on a musical voyage (Repeat performance at 19h00).** 514-842-2112

## 22 Wednesday

- 19h30. *Bon-Secours*. \$15-22. **A concert of Christmas evergreens and new ones to discover.** 514-604-9089  
 ► 19h30. *M. symph.* \$39+. **OSM: L'enfance du Christ by Berlioz with M.-N. Lemieux, voice soloist.** 514-842-2112

## 23 Thursday

- 19h30. *M. symph.* \$39+. **OSM: L'enfance du Christ by Berlioz with M.-N. Lemieux, voice soloist.** 514-842-2112

## JANUARY

## 12 Wednesday

- 19h30. *M. symph.* \$35+. **OSM: Bruckner, Symphony no. 7 in E major, conducted by Rafael Payare.** 514-842-2112

## 13 Thursday

- 19h30. *M. symph.* \$35+. **OSM: Bruckner, Symphony no. 7 in E major, conducted by Rafael Payare.** 514-842-2112

## 14 Friday

- 19h. *Bourgie*. \$33-56. **Arion performs works by Vivaldi, directed by Boris Begelmann.** 514-285-2000

## 15 Saturday

- 16h. *Bourgie*. \$33-56. **Arion performs works by Vivaldi, directed by Boris Begelmann.** 514-285-2000  
 ► 20h. *L'Astral*. Call ticket counter for prices. **ONJ and guests, vocalist Jeanne Rochette and pianist François Bourassa.** 514-288-8882

## 16 Sunday

- 14h. *Bourgie*. \$33-56. **Arion performs works by Vivaldi, directed by Boris Begelmann.** 514-285-2000  
 ► 14h30. *M. symph.* \$35+. **OSM: Mozart's Symphony No. 29 + winner of OSM voice competition.** 514-842-9951

## 18 Tuesday

- 19h30. *Bourgie*. \$33-64. **Beethoven's piano sonatas, Louis Lortie.** 514-285-2000

## THE LMMC WELCOMES STEWART GOODYEAR

"This year, Stewart Goodyear is returning on Dec. 5 at the general request of our subscribers," said Ladies Morning Musical Club president Constance Pathy in an interview with The Montrealer. The Canadian pianist's engagement at the soon-to-be 130-year-old concert society was originally scheduled for Oct. 25 last year, but had to be postponed. In this recital, Stewart Goodyear will perform Berg's Piano Sonata, Ravel's *Gaspard de la nuit* and Mussorgsky's *Pictures at an Exhibition*. See you on Dec. 5 at McGill University's Pollack Hall. [www.lmmc.ca](http://www.lmmc.ca)



PHOTO : ANDREW GARN

## LES VIOLONS DU ROY PRESENT MESSIAH

It's the Quebec City chamber orchestra's turn to present this landmark work associated with the holiday season. The former conductor of Les Violons du Roy, Bernard Labadie, conducted it in 2019. This time, it will be the current music director, Jonathan Cohen, who will present his vision of Handel's *Messiah*. Les Violons du Roy will once again be able to count on their faithful stage partners, the professional choristers of La Chapelle de Québec, as well as a quartet of soloists: soprano Joëlle Harvey, mezzo-soprano Allyson McHardy, tenor Andrew Staples and bass-baritone Neal Davis. A premiere for the British conductor in this famous oratorio, not to be missed. Dec. 8 and 9, at the Palais Montcalm in Quebec City, and Dec. 10, at the Maison symphonique de Montréal. [www.violonsduroy.com](http://www.violonsduroy.com)



PHOTO : MARC GIGUÈRE

## THE THREE SINFONIA TORONTO CONCERTS

Between now and Jan three concerts are scheduled for the Sinfonia Toronto Orchestra under the baton of Nurhan Arman. After pianist Jarred Dunn's performance of Beethoven's *Concerto No. 2* on Nov. 12 at Trinity St. Paul's Centre, Toronto audiences will be treated to another concert featuring the German composer on the occasion of his 250th plus one birthday. The Dec. 10 concert will feature Samuel Coleridge-Taylor's *Fantasiestücke*, Chopin's Piano Concerto No. 1, and Beethoven's Symphony No. 8 in a version for chamber orchestra by



Sigmund Anton Steiner. The Sinfonia Toronto will be joined on stage at the Jane Mallett Theatre by pianist Dmitri Levkovich.

On Jan. 21, also at the Jane Mallett Theatre, pianist Artun Miskiciyan will be Sinfonia Toronto's guest soloist in Mozart's Piano Concerto No. 22. Also on the programme are Jocelyn Morlock's *Nostalgia*, Joseph Bologne's String Quartet in D major and Janáček's *Kreutzer Sonata* Quartet. [www.sinfoniatoronto.com](http://www.sinfoniatoronto.com)

## 19 Wednesday

- 19h30. *Bourgie*. \$13-24. **Symphonic works by Beethoven transcribed for piano.** 514-285-2000
- 19h30. *M. symph.* \$35+. **OSM: Mahler, Brahms, Karen Cargill.** 514-842-2112

## 20 Thursday

- 19h30. *Bourgie*. \$33-64. **Complete Beethoven sonatas, Louis Lortie.** 514-285-2000
- 19h30. *M. symph.* \$35+. **OSM: Mahler, Brahms, Karen Cargill.** 514-842-2112
- 20h. *Redpath*. \$. **Allegra Chamber Music: Bridge, Mahler, Schumann.** 514-935-3933

## 21 Friday

- 19h30. *M. symph.* \$45-180. **FILHarmonique Orchestra: G. Holst, H. Zimmer & J. Williams.** 514-842-2112
- 19h30. *Bourgie*. \$33-64. **Saint-Georges, Mozart, Beethoven & Haydn.** 514-285-2000

## 22 Saturday

- 19h30. *Bourgie*. \$33-64. **Complete Beethoven sonatas, Louis Lortie.** 514-285-2000

## 23 Sunday

- 14h30. *Bourgie*. \$13-24. **Symphonic works by Beethoven transcribed for piano.** 514-285-2000

## 25 Tuesday

- 19h30. *Bourgie*. \$33-64. **Complete Beethoven sonatas, Louis Lortie.** 514-285-2000

## 26 Wednesday

- 19h30. *Bourgie*. \$13-24. **Symphonic works by Beethoven transcribed for piano.** 514-285-2000
- 19h30. *Bon-Pasteur*. \$15-30. **NO HAY BANDA presents a three-day event dedicated to Pierluigi Billone.** 514-531-1082

## 27 Thursday

- 19h30. *Bourgie*. \$33-64. **Finale of the complete Beethoven piano sonatas, Louis Lortie.** 514-285-2000
- 19h30. *Bon-Pasteur*. \$15-30. **NO HAY BANDA presents a three-day event dedicated to Pierluigi Billone.** 514-531-1082

## 28 Friday

- 18h30. *Bourgie*. \$23-44. **Works by Onslow & Farrenc.** 514-285-2000
- 19h30. *M. symph.* \$31+. **OM: Bach & Mendelssohn.** 514-842-2112
- 19h30. *Bon-Pasteur*. \$15-30. **NO HAY BANDA presents a three-day event dedicated to Pierluigi Billone.** 514-531-1082

## 30 Sunday

- 14h30. *Bourgie*. \$28-54. **Ensemble Caprice perform Bach's Cantatas.** 514-285-2000
- 19h30. *Pierre-Mercure*. \$10-30. **SMCQ: Works by Simon Bertrand.** 514-987-6919

## FEBRUARY

## 06 Sunday

- 15h30. *Pollack*. \$20-\$50. **LMC: Lise de la Salle.** 514-932-6796



QUEBEC

**Cath. Holy Trinity** Cathédrale Holy Trinity, 31, Rue des Jardins, Québec.  
**Palais Montcalm** Salle Raoul-Jobin, Palais Montcalm, 995 place D'Youville, Québec.

## NOVEMBER

- 14 14h. *Palais Montcalm*. \$54-89. **Ensemble Classico-Moderne: Vivaldi's Four Seasons.** 418-641-6040
- 14 14h30. *Cath. Holy Trinity*. \$5-28. **L'envol des cordes with Louis-Charles Gagnon, tenor, and Bruce Gaulin, piano.** 418-692-5646
- 20 17h. *Palais Montcalm*. \$25-90. **Bach Festival: Bach Christmas Oratorio (Cantatas 1,3,6).** 1-877-641-6040
- 24 14h. *Palais Montcalm*. \$30-67. **Les Violons du Roy: Bach's Art of the Fugue.** 418-641-6040

## DECEMBER

- 08 19h30. *Palais Montcalm*. \$30-97. **Les Violons du Roy: Haendel's Messiah.** 418-641-6040
- 09 19h30. *Palais Montcalm*. \$30-97. **Les Violons du Roy: Haendel's Messiah.** 418-641-6040
- 10 19h. *Palais Montcalm*. \$39-65. **Les 9 de Montréal: works by Ravel, Haendel, Barber, Elgar a.o.** 418-641-6040
- 17 19h30. *Palais Montcalm*. \$40-80. **Ensemble Caprice: Haendel's Messiah.** 418-641-6040
- 18 15h. *Palais Montcalm*. \$27-35. **Chœur Rhapsode: traditional and modern Christmas fare.** 1-877-641-6040

## JANUARY

- 20 14h. *Palais Montcalm*. \$30-67. **Saint-Georges, Mozart, Beethoven & Haydn.** 1-877-641-6040

## FEBRUARY

- 02 07h30. *Palais Montcalm*. \$52-93. **Club musical de Québec: Meyer-Müller duo.** 418-641-6040



QUEBEC (ELSEWHERE)

**Ctr. Shawinigan** Centre des Arts de Shawinigan, 2100, Bd des Hêtres, Shawinigan.

**É. Ste-Thérèse** Église Sainte-Thérèse d'Avila, 10, rue de l'Église, Sainte-Thérèse.

**Egl. St-Fr-X.** Église Saint-François-Xavier, 650, rue Shefford, Bromont.

**J.-Antonio-Thompson** Salle J.-Antonio-Thompson, 374, rue des Forges, Trois-Rivières.

**Le Camillois (Saint-Camille)** Le Camillois, 157, rue Miquelon, Saint-Camille.

**M. des Arts Drum.** Maison des arts Desjardins Drummondville, 175, rue Ringuet, Drummondville.

**St-Ign-de-Loy.** Église Saint-Ignace-de-Loyola, 3325, rue Loyola, Québec.

## NOVEMBER

- 14 14h30. *Ctr. Shawinigan*. \$57. **OSTR: works by Bach, Mendelssohn and Schumann.** 819-539-6444
- 18 07h30. *M. des Arts Drum*. \$23-53. **Orchestre Symphonique de Drummondville: Janacek, Matthieu (premiere), Schumann & Dvorak.** 819-477-5412
- 28 15h. *St-Ign-de-Loy*. \$10-30. **Works for orchestra and for clarinet by Mozart.** 418-687-3362

## DECEMBER

- 05 14h30. *Ctr. Shawinigan*. \$57. **OSTR: Champagne, Mozart & Tchaikovsky.** 819-539-6444
- 09 14h, 19h30. *Le Camillois (Saint-Camille)*. \$30-48. **Ensemble Caprice: Haendel's Messiah.** 450-912-0868
- 11 20h. *J.-Antonio-Thompson*. \$57. **OSTR: Champagne, Mozart & Tchaikovsky.** 819-539-6444
- 16 07h30. *M. des Arts Drum*. \$23-53. **OSD: Works by Strauss, Lehar, Smetana and Mahler.** 819-477-5412
- 18 20h. *É. Ste-Thérèse*. \$8-28. **Chœur du Nouveau Monde: Strauss etc.** 450-434-4006
- 18 13h. *Egl. St-Fr-X.* \$. **Ensemble Caprice: Haendel's Messiah.** 450-912-0868



NOVA SCOTIA

**L. Piercy Hall** Maritime Conservatory of Performing Arts, 6199 Chebucto Road, Halifax.

**St. Andrew's Utd** Saint Andrews United, 6036 Coburg Road, Halifax.

## NOVEMBER

- 20 21h. *L. Piercy Hall*. \$27.50. **Halifax: Duo Cavatine performs Couperin, Boulanger, Forsythe, Franck a.o.** 902-423-0143

## JANUARY

- 26 19h30. *St. Andrew's Utd*. \$27.50. **Halifax: Voice recital by soprano Golda Schutz.** 902-423-0143



WEB

## NOVEMBER

### 14 Sunday

- 12h. Free (registration required). **Music inspired by Martin Luther.** [www.sasj.ca](http://www.sasj.ca).

### 15 Monday

- 12h. \$15. **Kindred Spirits Orchestra: Works by Prokofiev & Stravinsky.** [kindred-spirits-orchestra.square.site](http://kindred-spirits-orchestra.square.site)
- 12h. \$15. **Toronto Sinfonia performs Mozart, Kuzmenko & Beethoven.** [www.sinfoniatoronto.com](http://www.sinfoniatoronto.com)

### 16 Tuesday

- 20h. Free. **National Arts Orchestra: Stray Birds Wind Ensemble.** [www.nac-cna.ca](http://www.nac-cna.ca)

### 17 Wednesday

- 19h. \$40. **Ottawa Chamberfest: Dover Quartet.** [www.chamberfest.com](http://www.chamberfest.com)

### 18 Thursday

- 20h. \$15-80. **New Music Concerts presents Aulos in Koerner Hall.** [www.newmusicconcerts.com](http://www.newmusicconcerts.com)
- 20h. \$19-36 (digital pass: \$226). **Tafelmusik: Baroque instrumental works.** [www.tafelmusik.org](http://www.tafelmusik.org)

### 20 Saturday

- 19h30. \$20-60. **Elora Singers: Duruflé, Clausen, Willan, Pärt, Finzi, Enns and more.** [www.elorasingers.ca](http://www.elorasingers.ca)

### 21 Sunday

- 12h. \$19. **Jazz trio of Rimouski-based pianist Emie R. Roussel.** [lepointdevente.com](http://lepointdevente.com)

### 22 Monday

- 12h. \$12. **Works by Du Mont, Lully, Charpentier, Delalande, Clérambault.** [www.mbam.qc.ca/en/activities](http://www.mbam.qc.ca/en/activities)

### 25 Thursday

- 12h. \$10-100 (Pay what you want). **Toronto Symphony Orchestra: Works by Beethoven, Strauss, Price & Tchaikovsky.** [my.tso.ca](http://my.tso.ca)



- ▶ 18h. \$10. **Trio Hochelaga: works by Clara and Robert Schumann.** conservatoire-montreal.tuxedobillet.com
- ▶ 20h. \$15-80. **New Music Concerts presents Aulos at Koerner Hall.** www.newmusicconcerts.com

### 27 Saturday

- ▶ 19h30. Free. **Canadian Opera Company presents Mozart's Requiem.** www.coc.ca

## DECEMBER

### 02 Thursday

- ▶ 20h. \$19-36 (digital pass \$226). **Tafelmusik: Vocal works by Vivaldi with mezzo-soprano Krisztina Szabó.** www.tafelmusik.org

### 04 Saturday

- ▶ 19h30. \$20-60. **Elora Singers: Works by Bach & Haendel for the Advent.** www.elorasingers.ca

### 05 Sunday

- ▶ 12h. \$19. **Jazz quartet of saxophonist Christine Jensen.** lepointdevente.com

### 06 Monday

- ▶ 19h. \$20. **Ottawa Chamberfest: La Notte di Natale (Christmas concert).** www.chamberfest.com

### 07 Tuesday

- ▶ 12h. \$20. **OSM: Dvorak & Brahms, violin soloist Hilary Hahn.** www.osm.ca
- ▶ 12h. \$20. **OrchestreSymphonique de Montréal: Schumann & Schostakovitch, Louis Lortie, piano.** www.osm.ca

### 10 Friday

- ▶ 12h. \$22-40. **Works by Jessie Montgomery, J. Brahms and A. Dvorak.** orchestremetropolitain.com
- ▶ 12h. \$19. **Toronto Sinfonia performs Mozart, Kuzmenko & Beethoven.** www.sinfoniatoronto.com

### 12 Sunday

- ▶ 12h. \$19. **Jazz quartet of bassist Blanche Baillargeon.** lepointdevente.com
- ▶ 14h. \$40. **Les 9 de Montréal: works by Ravel, Haendel, Barber, Elgar a.o.** palaismontcalm.tuxedobillet.com

### 15 Wednesday

- ▶ 19h. \$20. **Orchestre symphonique de Longueuil: Music for the Holiday Season with special guest Mario Pelchat.** osdl.ca/concert

### 16 Thursday

- ▶ 12h. \$15. **Handel's Messiah performed by the NAC orchestra.** www.nac-cna.ca
- ▶ 20h. \$19-36 (digital pass \$226). **Tafelmusik: Christmas Concert with vocal and instrumental works.** www.tafelmusik.org

### 18 Saturday

- ▶ 12h. Free. **Canadian Opera Company: In Winter.** www.coc.ca
- ▶ 19h30. \$20-60. **Elora Singers: A Christmas Carol Concert.** www.elorasingers.ca

### 19 Sunday

- ▶ 12h. \$37. **Jazz trio of pianist Gentiane Michaud-Gagnon.** lepointdevente.com
- ▶ 12h. \$12. **Motets & instrumental music by Du Mont, Lully, Charpentier and more.** smamontreal.tuxedobillet.com

## JANUARY

### 03 Monday

- ▶ 19h. \$20. **Orchestre Symphonique de Longueuil: Works by Mozart conducted and performed by Alexandre Da Costa.** osdl.ca

### 04 Tuesday

- ▶ 20h. \$10+. **Toronto Symphony Orchestra: Tribute to L. Armstrong with guest soloist Byron Stripling.** tso.ca

### 18 Tuesday

- ▶ 20h. Free. **National Arts Centre Orchestra: A Journey Beyond.** nac-cna.ca

### 21 Friday

- ▶ 12h. \$15. **Toronto Sinfonia performs Mozart, Morlock, Bologne & Janacek.** www.sinfoniatoronto.com

### 28 Friday

- ▶ 19h30. \$10+. **Toronto Symphony Orchestra: works by Beethoven, Assignaak & Mazzolli.** www.tso.ca
- ▶ 20h. \$15. **National Arts Centre Orchestra Playlist: A musical guide for the young.** www.nac-cna.ca

### 29 Saturday

- ▶ 12h. \$20. **Arion performs works by Vivaldi, directed by Boris Begelmann.** www.mbam.qc.ca



PHOTO : MICHEL PINAULT

### EARLY CHRISTMAS FROM LA NEF

After presenting *Musica Ficta* on Nov. 11, a project initiated by composer Jean-François Daigneault at the confluence of medieval, renaissance and contemporary music, La Nef invites us on yet another journey through time. On Dec. 14 at Bourgie Hall, a group of musicians will perform pieces from the traditional repertoire around the Christmas period. Vocal and instrumental music from France, England, Ireland and Scotland will be featured.

Based on a Celtic-inspired programme released in 2005 by ATMA, this concert series entitled *Noëls anciens* has taken La Nef on tour across Canada and the United States for several years. This same original programme will be performed at the Dec. 14 concert. Some of the musicians have been with us since the beginning: soprano Meredith Hall, harpist Robin Grenon and archlute player Sylvain Bergeron. They will be joined by Grégoire Jeay on recorder and baroque traverso, Alex Kehler on traditional violin and nyckelharpa, Marie-Laurence Primeau on viola da gamba and Andrew Wells-Oberegger on percussion. [www.la-nef.com](http://www.la-nef.com)

### SMCQ: PORTRAIT OF SIMON BERTRAND

The Société de musique contemporaine du Québec is planning three concerts at Salle Pierre-Mercure between now and January. First, on Dec. 14, the Orchestre philharmonique des musiciens de Montréal, under the direction of Philippe Ménard, will perform *À perte de vue* by Keiko Devaux, *L'absurde travail* by André Hamel and *Universe Symphony* by Steven Gellman, three works exclusively for orchestra.



PHOTO : JAN VAILHE

The following day, on Dec. 15, a tribute to historical figures of the SMCQ will be performed. Entitled *Celebration*, this concert will feature a wide variety of works by Pierre Boulez, Murray Schafer, Petar-Kresimir Klanac, Bruce Mather and Serge Garant. In addition to the SMCQ ensemble, under the direction of Jean-Michaël Lavoie, the organization will be able to count on the participation of pianists Louise-Andrée Baril, Francis Perron and Pamela Reimer, soprano Virginie Mongeau, mezzo-soprano Marie-Annick Béliveau as well as the Sixtrum ensemble.

Finally, on Jan. 30, the SMCQ will present a musical portrait of Quebec composer Simon Bertrand. His work is imbued with the music of the world in general and of Japan in particular. This concert will therefore take the form of a musical journey and will explore Simon Bertrand's influences in a contemplative mode conducive to the encounter with the other. [www.smcq.qc.ca](http://www.smcq.qc.ca)

au profit de • to benefit La **Scena** Musicale

# Valentins chantants

12<sup>e</sup>  
th

SINGING VALENTINES

*Joignez-vous à nous pour notre premier **Festival de l'amour** !*  
*Join us for our first **Festival of Love**!*

10-14 FÉVRIER 2022

[valentinschantants.com](http://valentinschantants.com)

514-948-2520

[valentineserenades.com](http://valentineserenades.com)

La **Scena** Musicale

## Musical Greeting Cards

**\$20 FOR 10 CARDS\***

[www.mySCENA.org](http://www.mySCENA.org)

514-948-2520x1

[greetingcards@lascena.org](mailto:greetingcards@lascena.org)

\* taxes and delivery in Canada included.



JAN 12/22-FEB 25/22

# 21C MUSIC FESTIVAL

FRESH NEW SOUNDS AND  
IDEAS FROM TODAY'S MOST  
INNOVATIVE MUSICIANS

**TICKETS START  
AT ONLY \$21!**  
LIVESTREAM TICKETS  
ARE \$20 PER HOUSEHOLD  
**LIVESTREAM PASSES  
ON SALE NOW!**

**416.408.0208**  
[www.rcmusic.com/21C](http://www.rcmusic.com/21C)  
**@KoernerHall #21Cmusic**  
**#21Cfestival #KoernerHall**

## CELEBRATING KRONOS QUARTET

ARC ENSEMBLE **EVE EGOYAN** GERALD FINLEY  
MORGAN-PAIGE MELBOURNE JULIUS DRAKE  
ANGÈLE DUBEAU & LA PIETÀ DANISH STRING  
QUARTET THE GLENN GOULD SCHOOL'S NEW MUSIC  
ENSEMBLE PHIL AND ELI TAYLOR PERFORMANCE  
ACADEMY FOR YOUNG ARTISTS

THE 21C MUSIC FESTIVAL IS MADE POSSIBLE THROUGH THE  
GENEROUS SUPPORT OF MICHAEL AND SONJA KOERNER

musicworks

theWholeNote

Funded by the  
Government  
of Canada

Canada



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency  
un organisme du gouvernement de l'Ontario

OCAF  
FMCO  
20 YEARS | ANNÉES

TORONTO  
ARTS  
COUNCIL

FUNDED BY  
THE CITY OF  
TORONTO



The Royal  
Conservatory®  
The finest instrument is the mind.



Eve Egoyan



Kronos Quartet



ARC Ensemble



Morgan-Paige Melbourne





**SALLE WILFRID-PELLETIER - MONTREAL**  
**MARCH 6, 2022**

THE NEW ALBUM **IL VOLO** sings **MORRICONE** AVAILABLE NOW

TICKETS ON SALE AT [EVENKO.CA](http://EVENKO.CA) | [PLACEDESARTS.COM](http://PLACEDESARTS.COM)

[ILVOLOMUSIC.COM](http://ILVOLOMUSIC.COM)



[@ILVOLOMUSIC](https://www.instagram.com/ilvolomusic)



[@ILVOLO](https://twitter.com/ilvolo)



[PlacedesArts.com](http://PlacedesArts.com)

