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OCTOBER 2022 VOL. 28, NO 2 \$8,55

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DIDO AND AENEAS

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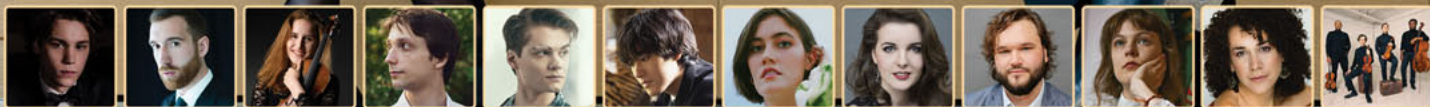
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COMPETITION
GUIDE

★★★ RISING STARS ★★★





2 LES PRIX
0 AZRIELI DE
2 MUSIQUE

CONCERT
GALA

2 AZRIELI
0 MUSIC
2 PRIZES

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La Scena Musicale

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COVER

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GRAPHICS

Hefka, Adam Norris, Vincent

Apruzzese, graf@lascena.org

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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

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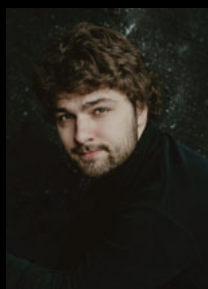
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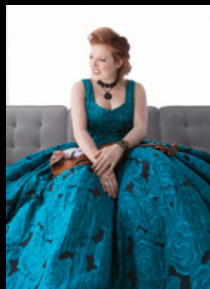
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Editorial

FROM THE EDITOR

Welcome to the October 2022 national issue of *La Scena Musicale*, our annual Rising Stars special that kicks off the first of five national issues in our six-issue 27th season (2022-23) of publishing.

The 27th season continues the all-colour, all-glossy format the magazine adopted in November 2017. With our separate English and French editions, we reinforce our position as the largest bilingual arts media in Canada. We may also publish special issues during the year for our paying subscribers. And we will continue our personalized serenades and our online virtual concerts for Valentine's Day and Mother's Day.

OCTOBER ISSUE

Inside, we profile 12 promising musicians (pp. 28-33) who have won recent competitions, along with our annual Competition Guide (p. 26). Our covers highlight contemporary music in Canada. Our French cover spotlights the Azrieli Music Prizes Gala concert on Oct. 20. Montreal's Orchestre Métropolitain under Alexandre Bloch performs works by Aharon Harlap, Iman Habibi and Rita Ueda. Justin Bernard interviews all three composers.

Our English cover celebrates the 40 years of Toronto's Esprit Orchestra, Canada's only full-size orchestra devoted to contemporary music. Eva Stone-Barney meets its married co-founders, Alex Pauk and Alexina Louie.

Continuing the contemporary music theme, we welcome home Canadian composer Adam Vincent Clarke who is touring a chamber program inspired by the folklore of Canada and Bulgaria.

Ensemble Caprice's Matthias Maute will don his composer hat again, writing an original prologue to complete Purcell's *Dido and Aeneas*. We also talk to Jordi Savall, who will embark on a tour of Montreal, Ottawa and Toronto. Our Jazz editor Marc Chénard interviews alto saxophonist Charles McPherson.

During the pandemic, many musicians took to producing music videos from home. Flutist Mika Putterman and composer Aleks Schürmer will release a series of eight videos. We look behind the scenes.

Our French edition also features: Opéra bouffe du Québec, which will produce its 20th unique French operetta; the artistry of André Pappathomas; the Trio Fibonacci; and tenor Marc Hervieux, who shares his ambition for the Quebec Conservatory of Music and Dramatic Arts.

Our events calendar and our Fall Festival Guide list both live and digital concerts, in keeping with the state of the arts in the fall of 2022. As always, we offer reviews of interesting recordings.

COVID UPDATE

Since the summer, COVID restrictions have almost all been lifted and we have pretty much returned to normalcy. We at *La Scena Musicale*, recommend you be prudent by continuing to wear masks when out in public spaces and to take the next booster vaccine.

25th ANNIVERSARY CELEBRATION

In the coming year, we hope to finally celebrate the 25th anniversary of *La Scena Musicale*, albeit a year late due to COVID uncertainties.

I'm glad to announce that we are partnering with the new opera company operaLAB to present a performance of Puccini's *Tosca* starring soprano Chantal Dionne along with Montreal-based professional singers and a 10-piece chamber ensemble. As we go to press, we are planning the Gala for April 23, 2023, but we still need to confirm the venue.



OperaLAB, dedicated to giving performance opportunities to singers 35+, is the brainchild of pianist Louise-Andrée Baril, who has appeared in some of our virtual concerts in duo with Dionne.

Would you like to celebrate our anniversary by joining our fundraising Gala committee? Let us know, and also share with us your favourite memories of *La Scena Musicale*. If you are interested in helping, please contact us at don@lascena.org.

SUBSCRIPTION AND DONATION DRIVE

With changing consumer habits in media consumption, *La Scena* has evolved while also maintaining our core mission to promote music and the arts. Our print magazine will continue to provide quality curated articles and interviews in both English and French, while our website will focus on news and events.

In 2022, we aim for more content, and we have introduced a new column, Highlights, on our website to curate interesting feature articles and interviews. We also plan to publish more national issues, but the frequent increases in prices of magazine paper is a cause for concern. We hope you will consider supporting our magazine through a donation and/or join our fundraising committee by contacting us at don@lascena.org.

Another way to support the magazine is through the **LSM Boutique** at mySCENA.org, which includes tickets to the Opera de Montreal and other partners. We recently received a donation of a three-year-old Yamaha Baby Grand GC1 which we are selling (see ad in the classified section on p. 46).

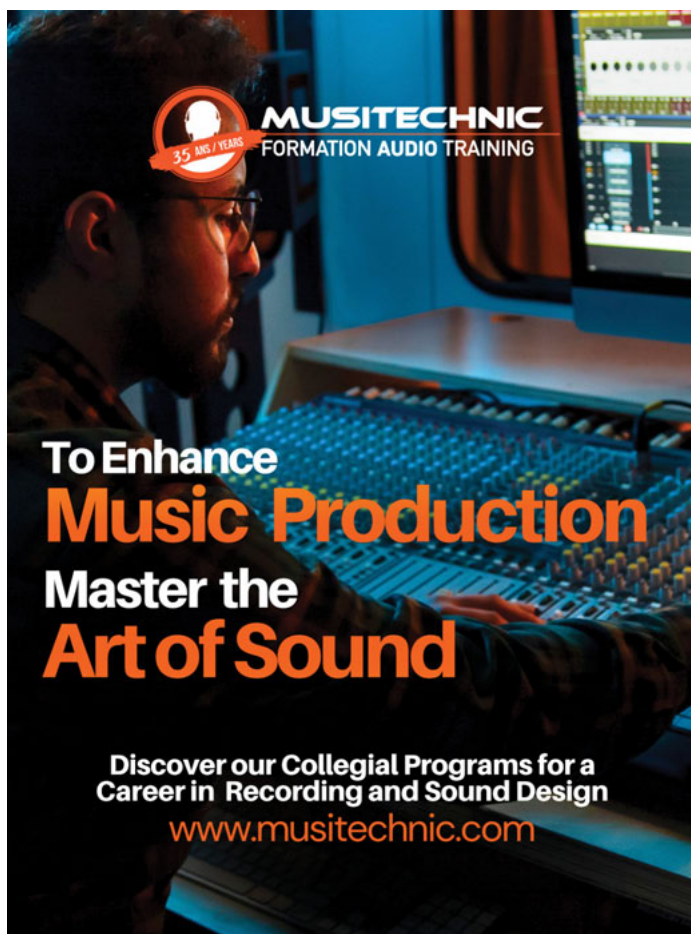
La Scena is also hiring: through Emploi-Quebec we can hire a full-time administrative assistant (calendar and subscriptions) and a full-time writer. Please send your resume and cover letter to cv@lascena.org.

Because of the pandemic, we changed from street distribution to home delivery. 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**

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WAH KEUNG CHAN,
Founding Editor
and Publisher



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AWARDS/COMPETITIONS

GLENN GOULD PRIZE: On Sept. 25, Venezuelan-born conductor, violinist and music education activist **Gustavo Dudamel** was named as the 14th Glenn Gould Prize Laureate. The jury included Bob Ezrin, Sir Andrew Davis, iskwē, Karen Kain, k.d. lang, William Leathers, Robert Lepage, Lü Jia, Loreena McKennitt, Hélène Mercier and Charles Officer.

BISQC 2022: On Sept. 4, the Juilliard-based Isidore String Quartet won the lucrative and career-enhancing 14th Banff International String Quartet Competition, which began in the Rocky Mountain resort on Aug. 29 with nine quartets. One quartet had to drop out due to a player's injury. Opus13, from Norway and Sweden took the \$12,000 second prize, and the American Balourdet Quartet won \$8,000 for third. The \$4,000 prize for the best performance of the newly commissioned quartet by Dinuk Wijeratne went to Quatuor Agate who also competed in the last BISQC. **BR**

DORA AWARDS: The 42nd Annual Dora Mavor Moore Awards celebrating excellence in Toronto theatre, dance and opera were handed out on Sept. 19. Of the 46 recipients, **Tapestry Opera's** *R.U.R. A Torrent of Light* won the most with six Doras in the Opera Division for Outstanding Production, Outstanding Performance by an Ensemble, Outstanding New Opera, Outstanding Musical Direction, Outstanding Direction and Outstanding Achievement in Design. **Talk is Free Theatre's** *Sweeney Todd* heads the Musical Theatre Division with five Dora Awards including Outstanding Production, Outstanding Performance in a Featured Role and Leading Role, plus Outstanding Direction and Outstanding Original Choreography

The International Resource Centre for Performing Artists (IRCPA) announced sopranos **Jaclyn Grossman** and **Jocelyn Fralick** were awarded financial help toward the cost of upcoming auditions. They were chosen by baritone Brett Polegato, who in October 2021 provided singers with valuable performing and career advice in a daylong Encounter, as part of the IRCPA's fourth edition of Ten Singing Stars: The New Generation.

Orchestras Canada (OC) presented the 2022 Betty Webster Award to **Katia Makdissi-Warren**, composer and Artistic Director of Oktoecho, at its Annual General Meeting, to celebrate her long-standing contributions to diversity, equity and inclusion in the Canadian music community.

NEWS

12-year-old Vancouver piano prodigy **Audrey Sung** will be donating her recent \$30,000 competition winnings to three Canadian charities: I'm HIPpy, which helps kids living with hip disorders; Pacific Rim International Music & Education Society and the Royal Conservatory, which help children receive better access to music education.

APPOINTMENTS/RETIREMENT

Montreal Baroque Festival founder and co-artistic director **Susie Napper** will retire this fall after 20 years at the helm of the festival.

Richard Roberts retires from the Montreal Symphony after 40 years as the Concertmaster of the orchestra. He began his position as OSM Concertmaster in 1982, while the orchestra's Music Director was Charles Dutoit.

NACO extends the contract of **Alexander Shelley** as Music Director of the NAC Orchestra from Sept. 1, 2023, to Aug. 31, 2026.

Banff Centre announces **Ingrid Mary Percy** as New Director of Visual Arts and Residencies.

After 10 years with the **Kronos Quartet**, Sunny Yang will leave at the end of January 2023 to pursue other projects, and cellist/composer **Paul Wiancko** will join the group.

DEADLINES

FONDATION PÈRE LINDSAY: Fonds de développement pour jeunes musiciens et musiciennes. Dec. 15, 2022

CANADA COUNCIL: Oct. 5 (Explore and Create); Oct. 12 (Supporting Artistic Practices); Oct. 19 (Arts Abroad); Nov. 16 (Cultivate Grants, Media Arts Equipment Acquisition Fund)

CALQ: ORDRE DES ARTS ET DES LETTRES DU QUÉBEC: Oct. 14

MONTREAL ARTS COUNCIL: multiple deadlines in October and November

ONTARIO ARTS COUNCIL: multiple deadlines in October and November

LSM

MÉCÉNAT MUSICA PRIX 3 FEMMES

The 2022-23 winners for the third edition of the **\$50,000 Mécénat Musica Prix 3 Femmes** will create four new contemporary Canadian operas to be premiered in 2024.

FRENCH LANGUAGE WORK:

Analia Llugdar, composer (Montreal/Argentina)

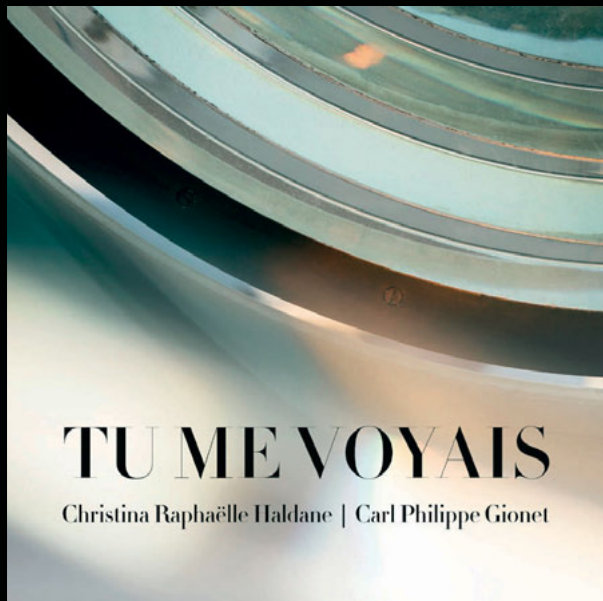
INDIGENOUS (BIPOC) WORK: Alejandra Odgers, composer (Montreal/Mexico) & Nicole O'Bomsawin, librettist (Odanak, Que.)

ENGLISH LANGUAGE WORK: Rebecca Gray, composer, and Rachel Gray, librettist (Ottawa)

FRENCH LANGUAGE WORK - ENCOURAGEMENT PRIZE: Danaë Ménard-Bélanger, composer, and Maïa Ménard-Bélanger, librettist (Montreal)

Mécénat Musica Prix 3 Femmes is an initiative by Montreal's Musique 3 Femmes (M3F), Ensemble Vocal Arts-Québec and Mécénat Musica dedicated to developing new operas by emerging female and non-binary Canadian creators who demonstrate extraordinary promise in opera creation. The biennial award supports emerging female and non-binary composers and librettists through commission funding for new works, mentorship with industry professionals, and funding support for a musical workshop. The 2022-23 jury consisted of M3F's Kristin Hoff and Jennifer Szeto, and guest jurors Luna Pearl Woolf, composer, dramaturg, CEO of Oxingale Music, and Jaap Nico Hamburger, Mécénat Musica Composer-In-Residence.





Christina Raphaëlle Haldane and Carl Philippe Gionet's *Tu me voyais* is out October 21 on Leaf Music. *Tu me voyais* features Carl's arrangements of 12 Acadian folk songs for Christina's voice.

Available **October 21** on all major streaming platforms!



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DIDO AND AENEAS

NEW PROLOGUE BREATHES FRESH LIFE INTO A CLASSIC

by GIANMARCO SEGATO



ENSEMBLE CAPRICE

When Ensemble Caprice brings Henry Purcell's 1689 operatic gem *Dido and Aeneas* to Montreal's Salle Bourgie on Nov. 8 under conductor, flutist and composer Matthias Maute, audiences will hear and see an amalgam of old and new. As with everything this stellar, now 30-year-old group presents, Maute hopes listeners "will feel a spark and be beguiled" by a work that is "really something that is in the present" as much as the far-away past.

Maute will be helped in this regard by the vagaries of history itself. We know *Dido and Aeneas* premiered as a stage work with a prologue and three acts. However, any music originally used in the prologue is not extant, though it was possibly created to celebrate the 1677 marriage of two monarchs, William and Mary of England. Maute will seize on these historical circumstances to compose his own prologue, and in the process hopes to engage in a dialogue with the 17th-century composer. "It's not about trying to be as good as Purcell," he says, but to find a way to "communicate that goes beyond time and space."

Maute is no stranger to fashioning his own completions to ancient works, having reconstructed the missing ending to Monteverdi's *Orfeo*, composing it in a more contemporary style. Although still not completely worked

out, with *Dido and Aeneas* he hopes to seize this creative opportunity to delve a little more deeply into the characters' psychology. For example, Maute cites Dido's rather flippant dismissal of Aeneas's offer to remain with her ("No, no, I'll stay, and Love obey!"), resulting in a tragic situation that could easily have been avoided. He hopes to explore the deeper implications of this in his newly-composed prologue, perhaps even using it as a means to involve the audience in deciding where the story will go.

The casting of this *Dido* also goes slightly against the grain. This will not be the "grand opera diva" vehicle we've come to expect from classic recordings featuring booming mezzo-sopranos and Wagnerian sopranos like Jessye Norman and Kirsten Flagstad. Instead, soprano Myriam Leblanc will offer much leaner, perhaps more historically-informed vocalism compared to the rich, plummy tones we often associate with the role. And in another reversal, Dido's sister will be sung by a mezzo-soprano instead of the usual soubrette soprano. Here, that will be the fascinating Janelle Lucyk whose entirely convincing forays into the jazz idiom are worth checking out on YouTube.

Rounding out the cast are baritone Dominique Côté as Aeneas, and Dorothea Ventura, Ariadne Lih, Claudine Ledoux and Nils Brown in other supporting roles. Although this *Dido* is ostensibly being performed "in concert," Maute expects that—as was the case in their recent 2020 North American tour of Vivaldi's *Montezuma*—



MATTHIAS MAUTE
PHOTO: TAM PHOTOGRAPHY

singers like Ventura and Ledoux will infuse the performance with movement, given their immersion in 17th-century and commedia dell'arte style.

Also integral to the performance is the stellar Ensemble vocal Arts-Québec which Maute has led since 2019. This versatile professional choir has enjoyed a very busy couple of seasons, despite the pandemic. They are currently

involved in a massive recording project for ATMA: "Art Choral," covering the history of choral singing through six centuries—including works by 50 composers from the 16th to the 21st century—delivered through 12 albums, 12 streaming concerts and 120 video-clips distributed in 170 countries. This past April, the group toured Canada from Lunenburg, N.S., to Victoria, B.C., conducting workshops along the way with local choirs who joined them in performance at their evening concerts. Maute prioritizes this type of outreach as essential to breaking down the wall that divides audiences and performers. **LSM**

Ensemble Caprice presents Purcell's *Dido and Aeneas* at Montreal's Salle Bourgie on Nov. 8 at 7:30 pm.

www.ensemblecaprice.com

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JORDI SAVALL

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by JUSTIN BERNARD



Jordi Savall returns to Canada this fall. Following his North American tour with Concert des Nations last February, which brought him to Ottawa, the famous Catalan gambist is back on the road, this time with Hespèrion XXI.

For this new tour, titled *The Golden Age of Consort Music*, Savall has called upon Hespèrion XXI, the ensemble of viols and theorbo with whom he has prepared a chamber music repertoire from the Renaissance and baroque periods. John Dowland (1563-1626) is one among many composers on the program, known primarily for his songs on the themes of love and pain. Dowland also composed a significant amount of instrumental repertoire, including a collection of seven pavaues and other pieces, entitled *Lachrimae*. From this collection, Savall and his ensemble will perform *Semper Dowland, Semper Dolens*, a final pavane in the form of a self-portrait. "It is an extraordinary work. Many composers have also written for the voice, like Henry Purcell (1659-1695), but Dowland remains one of the most important in England, before the end of the viola da gamba era." Savall will play Purcell's *Fantasia Upon One Note*. In addition to works by German, Italian and Spanish composers, he will also perform *Cinq fantaisies sur une jeune fille* by the little-known French composer Eustache du Caurroy (1549-1609).

AN EARLY VOCATION

"I worked a lot during my youth on consort repertoire," Savall said. "I spent many hours at the British Museum and at the National Library of France. The result is about 20 recordings, from the Elizabethan period to the music of Purcell. Today, I am spoiled for choice. I could do 10 different concerts."

It was with the same diligence that the young Savall first discovered and then recorded entire sections of the French repertoire, notably the music of Monsieur de Sainte-Colombe (1640-1700) and Marin Marais (1656-1728), which later served as the inspiration for Alain Corneau's much-celebrated film *Tous les matins du monde* (1991). "I have always had this interest," Savall said. "I found so much beautiful music, completely forgotten. This prompted me to give up the cello, and dedicate myself to the viola da gamba and its repertoire. Thanks to the film, not only the general public, but also musicians who played on modern instruments and specialized in modern repertoire, were touched. This is perhaps the most beautiful thing about the project."

Today, the search for new repertoire continues. "I'm digging into the history of the first voyages to the New World," he said. "I am working with about 15 researchers who are working on Caribbean music composed in Cuba or Haiti. Other teams have transcribed manuscripts found in the cathedral of Las Palmas, in the Canary Islands. From there, the

ships departed. Among the sailors who came from all over Europe, and from the Arab world, there were musicians and composers who wrote during the time they were held at the quay—sometimes up to two months, depending on the maritime climate."

WHEN MUSIC SPEAKS TO YOU

Through his musical work, Jordi Savall has also developed a philosophy of interpretation: "I learned to play the viola da gamba from the music itself. When you play a piece, as you work on it and master it, you realize that it is the music itself that tells you what to do. It gives you instructions on how it should sound. That's also why I spent 10 years of my life working eight hours a day before I recorded for the first time. Once you really know it, there is a relationship that develops with the music, like two people who love each other. It's not a one-way relationship. You dedicate your time to someone you love and this person will also give you back beautiful things. It's very human, actually. And to do that, you have to be sensitive."

LSM

TRANSLATION BY EVA STONE-BARNEY

Jordi Savall and Hespèrion XXI II are in concert at the Palais Montcalm in Quebec City on Nov. 6, at the Maison symphonique de Montréal on Nov. 7 and at the Carleton Dominion-Chalmers Centre in Ottawa on Nov. 8.

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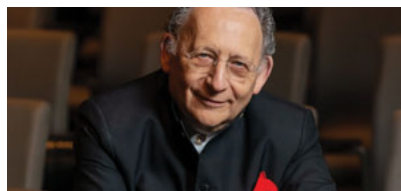
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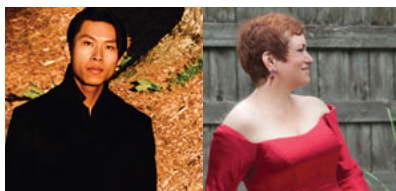
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CLAVECIN EN CONCERT

LUC BEAUSÉJOUR AND THE WORLD OF BACH

by JUSTIN BERNARD

After his concert series of Marc-Antoine Charpentier's music with Hervé Niquet, his harpsichordist colleague and orchestra conductor, on Sept. 29 and 30, Luc Beauséjour gets back to the great Bach's music for two more concerts during the Clavecin en concert season. First, for Montreal's Bach Festival on Nov. 18, he will map out the composer's musical journey from his youth to maturity; then, on Nov. 17 at the Salle Bourgie for the last year dedicated entirely to his cantatas. In addition, there is a recording of Bach's Trio Sonatas, arranged for harpsichord, marimba and cello with the duo Stick&Bow, released by Analekta in 2021.

"These days, it's true," Beauséjour admits, "I'm very much into Bach. In thinking of a way to present a concert for November 18, I came up with the chronological idea in which I could show some really interesting contrasts. First there is the *Capriccio on the Departure of a Beloved Brother* BWV 992, program music which stands apart in Bach's works. People have told me that it doesn't really fit his style,

which I found to be a valid point. I thought—let's go with Bach at about 18 years old and at 60 years old with the *Ricercar a 3* from *The Musical Offering* BWV 1079. Between these two—Bach who had produced transcriptions and toccatas in his 20s—pieces such as *The Well-Tempered Clavier*. So I went about composing a program with well-known pieces, contrasting ones, reflecting the various cities and areas where Bach had lived, matching his evolution. Hence the title for the concert: *Bach, A Journey*."

Even after Nov. 18, the harpsichordist (who is also an instructor at the Montreal Conservatory of Music) intends to stage a show retracing Bach's various composition periods and immerse us in his life as an artist—not just a concert idea, but also a recording idea, he hopes. "I have imposed on myself to produce a recording. It's my way of staying active, of passing on this repertoire. When I was younger, my role models were Ton Koopman, Kenneth Gilbert, people with whom I had studied, Bernard and Mireille Lagacé. All these



LUC BEAUSÉJOUR
PHOTO : ANNIE HÉTHIER

musicians made recordings. Gustav Leonhardt even made records into his 80s, and, not long after, passed away. I can't imagine myself doing otherwise unless I have a disability stopping me from playing. It's funny, but I can't see the end. As to the recording, it's the same thing. If my humble example can inspire, help someone, somewhere, all the better." **LSM**

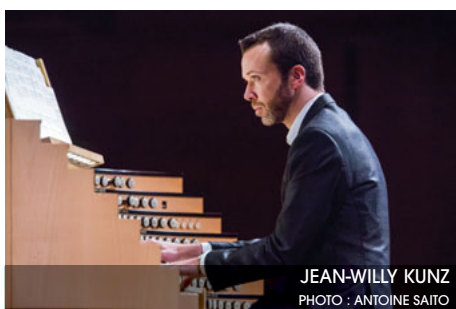
TRANSLATION BY KARINE POZNANSKI

For the complete program, see www.clavecinconcert.com.

CIOC ORGAN FESTIVAL

JEAN-WILLY KUNZ PULLS OUT ALL STOPS

by HASSAN LAGHCHA

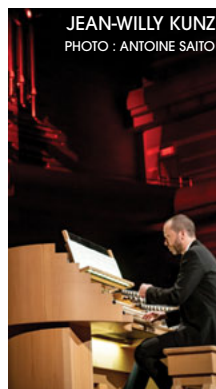


JEAN-WILLY KUNZ
PHOTO : ANTOINE SAITO

Running through October, the Canadian International Organ Competition (CIOC) offers a dozen or so performances spread out over six different church venues. Not only is the program quite varied in terms of styles but so are its participants, including a handful of noteworthy names. The event's artistic director Jean-Willy Kunz and his team have granted spots to many rising talents playing in a range of musical settings, both acoustic and electronic, with a view of attracting audiences of differing musical tastes. One good example of its eclectic programming, as Kunz points out, is the Bach-Mobile, an organ

mounted on a trailer that ferries between outdoor locations and plays its strains of ancient music to the visually appealing movements of circus performers and dancers.

In a recent interview with *LSM*, Kunz drew attention to two new features in this year's program. The first, co-sponsored by the Cinéclub de Montréal, consists of organ performances accompanying two classic silent-era films (*Nosferatu* and *The Cabinet of Dr. Caligari*). The notable American virtuoso Peter Krasinski will be improvising his own soundtrack to the first of these on Oct. 22. As for the second new ingredient, it will occur earlier that day at the Church of St. John the Evangelist when two young organists, Mária Budáčová and Maria Gajraj, will set the tone to a yoga session led by Jeanne Mudie of Studio AYM.



JEAN-WILLY KUNZ
PHOTO : ANTOINE SAITO

STRAVINSKY'S SCÈNES BURLESQUES

Kunz says that "it is important to keep up with the times, hence the necessity of programming out of the box, if you will, our silent movie showings and yoga session as good examples of that." One other event worth mentioning, in his view, is the concert of Isabelle Demers, the new organ teacher at McGill, now back in the city after a decade-long stint in Texas. Her program will focus on excerpts from Stravinsky's ballet *Petrushka*, notably the *Scènes burlesques* and *Quatre tableaux*. On Oct. 21, the Gala Concert evening will shine the spotlight on Aaron Tan and Christian Lane, respectively the 2021 and 2011 First Prize CIOC laureates. The connection binding the CIOC to France's *Festival des couleurs de l'orgue* is maintained this year in its weekly Sunday free-of-charge recitals taking place at the Chapelle des prêtres de Saint-Sulpice housed in the Domaine du Fort de la montagne. Slated on the bill are: Nicholas Capozzoli, Kevin Komisaruk, Emmanuel Arakélian, Abraham Ross and Yves-G. Préfontaine. **LSM**

TRANSLATION BY MARC CHÉNARD

For further program information, go to www.ciocm.org.

MUSIC AT HOME

MORE THAN JUST MUSIC CAPSULES

by MARIE-CLAIRE FAFARD-BLAIS



MIKA PUTTERMAN & ALEKS SCHÜRMER

PHOTO : DOMINIC CHAMPAGNE

Autour de la flûte, a Montreal-based company founded in 2004 by flutist Mika Putterman whose mission is to promote the flute and educate the public about the history of the flute, presents *Music at Home*, a series of eight video vignettes produced with the financial support of the Canada Council for the Arts, which was established to support artists during the COVID-19 pandemic. These eight vignettes were shot at different times since the beginning of the pandemic, over a period of approximately one year.

Originally trained on a modern instrument, Putterman discovered baroque music when she was in college, asking many questions about the history of music and ways to perform baroque music. Her teacher directed her to Claire Guimond, a well-known baroque flutist in Montreal. The young flutist discovered a new world and became increasingly interested in early instruments and the subtleties of historically informed performance and the evolution of the flute through the ages.

Music at Home is above all a great story of friendship, almost family, between Putterman and Aleks Schürmer, flutist, programming consultant and head of marketing and social networks at Autour de la flûte. The great complicity of the duo, both musically and personally, helped the development of the musical project in the midst of the pandemic. The two met in 2004, because they had the same professor at McGill University and were in the same musical circle, and they quickly developed a deep friendship. So much so that Mika jokingly

asked Schürmer to be nanny to her four children so she could pursue her career and musical endeavours. “The kids loved him and instead of using someone I didn’t know, why not use a friend? It also allowed us to talk about music and create projects together,” says Putterman. “It’s important to talk about it because I’m a woman, I’m a mom, and I have a career in a tough world. The pandemic has brought to light this need for work-life balance for many people.”

It’s also a desire to present chamber music in an intimate way—the way it was thought of and created before the rise of large modern concert halls. “The way we listen to music nowadays, especially in concert, is not historical at all,” explains Schürmer, one of the project’s instigators. “The term chamber music refers directly to rooms, small halls, not stadiums or auditoriums. The uninitiated may be intimidated by the idea of going to a concert, so we decided to do something very simple, with musicians and programs as diverse as possible.”

This is how *Music at Home* came to be, with the aim of offering short videos of about 20 minutes each, captured in the home of one of the musicians, featuring professional Montreal musicians from all walks of life and short eclectic musical programs. The representation of the Montreal music scene was at the heart of the project. Emerging and veteran musicians, baroque, classical, jazz and world music: everything has its place. The project was made by and for the musicians, from the recording to the performance. The proximity of the musicians, in small rooms without reverberation and with high-quality



microphones, makes it possible to hear every detail. “These are not concerts. It’s really us playing for ourselves in complete intimacy, captured on the spot, as if through a keyhole,” Schürmer says. “We captured moments of friendship and complicity. There is no musical editing in our capsules, unlike commercial recordings. We wanted to offer living music through these capsules, without the constraints and stress of concerts. There may be some imperfections in our recordings, but that’s the reality of live music. For some pieces, we only did one take.” Putterman adds: “We prioritized affect and music, rather than note perfection.”

Since the mission of *Autour de la flûte* is to showcase the flute repertoire, all videos include flute pieces of all types—from the modern contrabass flute to the Japanese shakuhachi and, of course, the baroque, romantic and classical flute. The music is presented with simplicity by the musicians. “We put the music first, it speaks for itself. We don’t need to add affects or movement. It’s really a human experience of music,” explains Putterman.

Takeout Symphony, the first video, will be launched on Oct. 14 featuring Putterman on romantic flute, Sallynee Amawat on violin, Andrea Stewart on cello and Gili Loftus on fortepiano. They perform excerpts from Beethoven’s symphonies arranged by Hummel and some works by Beethoven and his collaborator, Bridgetower, the forgotten black violin virtuoso who was famous in his day and who premiered Beethoven’s famous *Sonata No. 9, Op. 47*, known as “To Kreutzer.”



“Our goal is not to single out a composer like Beethoven, but to ask the question ‘Are certain things or people overrepresented?’ Can we look at that person and look around? Beethoven and Bridgetower are a good example,” Schürmer says. “He was an important collaborator, a black violinist, and the only one who could play the famous sonata. Kreutzer himself never played it and said it was impossible to do. The only person who could play it at the time was a black violinist, but this fact is ignored.” Putterman adds: “People often take history for granted. We’ve done a lot of research and found anecdotes to see if what we know is really true. And we still ask ourselves questions: Why was the sonata dedicated to Kreutzer? Was it a question of racism in Beethoven’s time? This is just one example. The results of our research have allowed us to make choices of pieces and guide the programming of the capsules.”

The varied programming has many surprises in store, including a work by Charlie Chaplin, a cellist and composer in addition to being an actor, performed in the *Serious Music* capsule to be released on Oct. 21. This same video includes a work by Albert Ketèlbey, the greatest composer in England in his time and the first millionaire musician, now forgotten. Other videos will feature Debussy, Mozart’s contemporaries such as Boulogne, Devienne and Stamitz, works by Frederick II of Prussia, Anna Amalia and Carl Philipp Emmanuel Bach, Japanese music, jazz and even musical comedy.

The capsules will be broadcast every week for eight weeks and will then remain available for listening, without time limit. A subscription is required to access the online platform. Each capsule will be accompanied by program notes, including personal comments from the musicians. The theme of each capsule will also be explained. “We hope that the videos will be watched by families, with children, to learn about music and unknown instruments. We believe that children are capable of staying focused for 20 minutes on this beautiful music and learning to appreciate it,” says Putterman.

As culture makes an exciting return this fall, this series of videos offers an alternative for those who may not be ready to go to the theatre or who prefer to stay in the comfort of their own home, and is available globally.

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Starting Oct. 14 on www.musicathome.tv

www.autourdelafute.com

ADAM VINCENT CLARKE

A JOURNEY FROM EAST TO WEST

by ARNAUD G. VEYDARIER



ADAM VINCENT CLARKE AND SVETLIN HRISTOV
PHOTO: NATHAN ISHAR

There are trajectories of life that strike the imagination and seem to indicate that beyond the vicissitudes of fate, nothing is left to chance. The life of the young Canadian composer Adam Vincent Clarke is one of those, from his modest childhood in Nova Scotia to the great European concert halls where his works are presented today. Whether by chance or by providence, it is the result of a succession of choices, trials and chance encounters that will see him return to Canada this fall, nearly seven years after his departure for the Old Continent, as part of his fascinating East-West project.

FROM BAGPIPES TO CLASSICAL STUDIES

Growing up in Greenwood, N.S., a small town about 100 kilometres northwest of Halifax, young Clarke did not come to music through the traditional paths associated with great musical careers. Far from the big schools and conservatories, his love affair with music began at the age of 9 when he discovered the original storyline of the historical drama *Braveheart*, which sparked a passion for the bagpipes. Captivated by the power of the instrument, Clarke began to learn the bagpipes and gradually developed a fascina-

tion for the folk music of the East Coast of Canada that continues to this day.

Cultivating a taste for powerful and aggressive sounds, Clarke then turned—like many young people of his generation—to the electric guitar, discovering in the impetuosity of heavy metal a beauty and honesty that would eventually become central to his musical universe and his artistic approach. The young musician then went to Acadia University to study classical guitar and composition under Dinuk Wijeratne and Derek Charke. Alongside his mentors, Clarke channelled his folk, popular and classical influences into a singular musical universe that exploited rich nuances of language, instrumentation and performance style.

THE GERMAN ADVENTURE

Returning to Nova Scotia in 2015 after a stay in Germany where he had been studying composition and language, tragedy struck when his mother died after a long illness. Deeply shaken by this loss—which, in his own words, seriously challenged his attachments—Clarke felt it was the right time to pack up and try his luck in Europe. Attracted by the vast cultural and artistic heritage of the land of Bach and Beethoven, he bought a one-way ticket to Freiburg im Breisgau, a university town in southwest Germany. Reclusive and inspired by the majestic beauty of the Black Forest, Clarke began a year-long period of intensive creation. It wasn't long before the stars aligned for the budding composer, as he met the members of the Belgian guitar quartet Four Aces Guitar Quartet, who immediately commissioned him and invited him to Antwerp to record their 2016 album *Three Memories*.

Seduced by the Belgian city, Clarke moved again to undertake a master's degree at the Royal Conservatory of Antwerp where, after discovering folk music, the second great



ADAM VINCENT CLARKE WITH ENSEMBLE SILAKBO
PHOTO : NATHAN ISHAR

epiphany of his young career occurred. Paired with dancers and choreographers as part of his study program, Clarke was introduced to dance composition and found in this music the same narrative dimension that had so fascinated him in folk music. The love at first sight is instantaneous, and the impact on his creation, major. In his own words, “everything just clicked.” As proof, the composer is currently collaborating with the English dancer and choreographer John-William Watson for the creation of *Hang in there, Baby*—a performance that will take place on Oct. 26 at the famous Sadler’s Wells Theatre in London.

FROM EAST TO WEST

Inspired by the meeting of the folk traditions of Canada and Bulgaria, the East-West project was born in 2018 in the context of a trip by Clarke to Sofia. Invited to the Bulgarian capital by the Ensemble Silakbo for the première of his piece *Still Life*, the composer discovered the rich Bulgarian musical tradition and noticed, to his great surprise, many similarities with the Canadian folklore of his

childhood. He was immediately inspired to connect the two musical worlds—to explore their differences and similarities, whether melodically, rhythmically, lyrically, instrumentally, or in dance steps, while respecting the heritage and traditions involved.

In order to do this, Clarke called upon two composers from different cultures and musical backgrounds, drawing on contrasting esthetic visions. Canadian composer Liam Elliot, a longtime friend of Clarke’s, joined the adventure, as well as Bulgarian composer Svetlin Hristov, each basing their writing on the musical traditions of the other country while combining contemporary language with their different perspectives of Canadian and Bulgarian folklore. With the support of the Canada Council for the Arts, the trio created three works for the Ensemble Silakbo, a Belgian-Bulgarian “Messiaen” quartet composed of Angelina Gotcheva (clarinet), Edgar Gomes (violin), Bogdan Ivanov (piano) and Mikko Pablo (cello), with the addition of soprano Yoanna Bozhkova and Clarke himself on gaida. Reunited under the East-West banner,

the musicians presented the fruits of their collaboration in 2019 as part of a European tour culminating at the Bulgarian National Radio Studio Hall in Sofia.

GRAINS, IMAGES AND BALKAN DANCE

Drawing on three classics from the Bulgarian folk repertoire, Elliot composed *Grains* as a result of a process of exploration that aims to reveal the hidden sounds within them. His experience with a Balkan folk dance group was a revelation to the young composer, who discovered Bulgarian music and dance that deeply shapes his concept of rhythm. The result is a piece of a thousand colours, where dark, slow and elusive passages follow cheerful dances carried by soprano Bozhkova. With *Images*, composer Hristov took a completely different direction by juxtaposing contrasting sections, alternating between resolutely contemporary writing and folkloric impulses whose influence on Acadian reels is felt.

While Clarke’s *Balkan Dance* also drew on Bulgarian rhythms, it is more literal and

systematized in its use, even evoking at times the jerky patterns of *The Rite of Spring*. The composer seems to be perfectly in his element, skilfully playing with the codes of Bulgarian folklore without pastiching them. The music is both limpid and intense, with a particular attention paid to the vocal lines that captivate the listener with their finesse and expressiveness.

EAST-WEST ON TOUR

Presented with the support of the Canada Council for the Arts and co-produced with Bogdan Ivanov and Angelina Gotcheva, the Canadian tour of East-West will be launched on Nov. 1 in Montreal at Jeunesses Musicales Canada's Joseph-Rouleau Hall. The musicians will then head to Ottawa on Nov. 3, and Toronto on Nov. 5 and 7, before finishing their tour in Nova Scotia on Nov. 10 in Wolfville and Nov. 13 in Halifax. These last two concerts have a special symbolic meaning for Clarke who, back in his native province, completes in some ways a long journey of initiation at the end of which the composer seems to have truly found his way to Damascus.

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www.adamvclarke.com

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ADAM VINCENT CLARKE WITH ENSEMBLE SILAKBO
PHOTO : NATHAN ISHAR

NICOLAS NAMORADZE

HONENS 2018 WINNER

by **CAROLE XIONG**

Born in Georgia but raised in Hungary, the pianist-composer Nicolas Namoradze launched his international career when he became the winner of the 2018 Honens International Piano Competition. This Calgary-based contest offers one of the biggest prize packages in the world, and has been rewarding top talent every three years since 1992. Namoradze, at 30, is the latest laureate, and he has already established himself as an artist who is here to stay.

Namoradze's schedule is packed, including the release of a debut disc for Hyperion, appearances at the Toronto Summer Music Festival and the Santa Fe Chamber Music Festival, as well as a recital tour in Japan. Prior to Honens, Namoradze made the bold and unconventional decision to step out of the limelight for four years to find his voice as an artist. For anyone who has ever listened to Namoradze play, the results of his retreat speak for themselves.

Namoradze recalls: "I was always well aware of the dangers of starting a career too early. For me, it wasn't only about making sure I had built up a large enough repertoire. I also wanted to ensure I had really found my voice as

an interpreter, knowing what pieces I wanted to perform, and how. This period also allowed me to be more daring—not only in my repertoire choices but also in simply the activities I pursued, whether it was my focus on composition, delving into electronic music, or even investigating a number of non-musical subjects.

"The most difficult part of this whole process was maintaining one's belief and confidence without the affirmative feedback one gets from concerts and competitions. I simply had to believe everything would work out fine despite the uncertainties, and be patient until I felt the moment was right to step back out."

MUSICAL APPROACH

When asked about his philosophy of music, Namoradze said that he wants the audience to get "a sense of discovery—whether it is a reappraisal of a piece through an interpretation or even opening new doors with works they might be hearing for the first time."

True to his philosophy, Namoradze's programming often features well-known composers. Favourites include Bach and Scriabin—alongside some rarer masters.



PHOTO : ANOUSH ABRAR

WIDE-RANGING INFLUENCES

Namoradze counts his piano teachers and mentors as his most obvious influences: Emanuel Ax, András Schiff, Elisso Virsaladze and Zoltán Kocsis, among others. Beyond the piano, he also credits his composition teacher, John Corigliano, "who made (me) look at musical architecture in an entirely new way." **LSM**

www.nicolasnamoradze.com

The 2022 Honens Competition: Find out who will be crowned winner from among the 10 semifinalists in Calgary, Oct. 20-28. www.honens.com

LA NEF

PER VIOLINO E LIUTO AND LONG WAY HOME

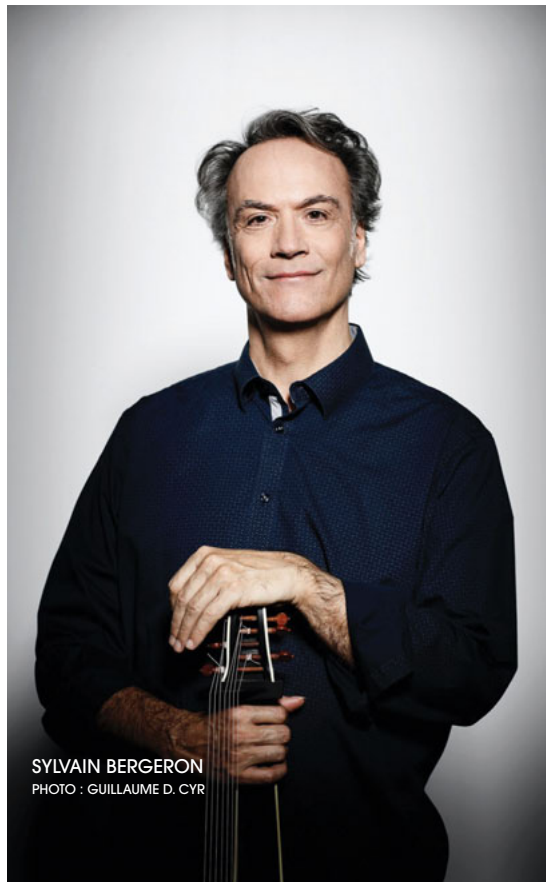
by ARNAUD G. VEYDARIER

After two years of pandemic, La Nef is taking to the sea again this fall with a very eclectic program, between world and early music. Their 2022-23 season opens in October with *Per violino e liuto*, an intimate evening of baroque and popular repertoire from the 17th century, followed in November with a program inspired by Nordic and Middle Eastern musical traditions.

FOR VIOLIN AND LUTE

Presented on Oct. 16 at the Maison de la culture Maisonneuve, *Per violino e liuto* will feature two of the city's finest baroque music performers, multi-instrumentalist Sylvain Bergeron and rising violin star Marie Nadeau-Tremblay. Fascinated by the intense and flamboyant playing of the young virtuoso, Bergeron, master of the lute and the baroque guitar, sees in this duo a unique opportunity to highlight the richness and subtleties of the baroque repertoire for violin and lute.

Nadeau-Tremblay, named Radio-Canada's classical Révélation for 2021-22, will open the evening with the monumental *Passacaglia* by composer Heinrich Biber (1644-1704), a masterpiece of the baroque period for solo violin. The performers will then meet again for sonatas by Biagio Marini and Johann Heinrich Schmelzer, the latter contrasting with the impetuosity of Biber's *Passacaglia*. Baroque music also means improvisation. The evening will end with a series of *folias* that will give free rein to the unbridled creativity of the performers.



SYLVAIN BERGERON
PHOTO : GUILLAUME D. CYR

THE ROAD TO ONESELF

Passing from early music to world music, La Nef will present *Long Way Home* on Nov. 25 at the Maison de la culture Ahuntsic-Cartierville. The evening, devoted to the creations of composer and multi-instrumentalist Andrew Wells-Oberegger, will present pieces from his first album, *Long Way Home* (2021). Wielding an arsenal of traditional instruments including the oud, bouzouki, bansuri and various percussion instruments, Wells-Oberegger invites us to embark on a fascinating musical journey across the globe.

Surrounded by six instrumentalists, he draws on Nordic and Middle Eastern folklore to deliver a musical proposal that is eminently personal and goes beyond the sum of his influences. The 12 pieces of *Long Way Home* seamlessly merge different styles and instrumental colours, creating a singular and abundant universe that the listener enjoys inhabiting.

La Nef will continue its season on Feb. 15, 2023, with *Tout tourne*, an astonishing program combining the virtuoso minimalism of the 20th and 19th centuries with baroque works built on obstinate basses. Seafaring songs will then be featured on March 30 with *Red Sky At Night*, and the season will conclude in May with the youthful musical tale *Sous les eaux* (*Under the Waters*). **LSM**

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MUSIC PRIZES

by JUSTIN BERNARD

COMPOSERS AHARON HARLAP, IMAN HABIBI, AND RITA UEDA HAIL FROM DIFFERENT BACKGROUNDS, EACH DRAWING FROM THEIR OWN ANCESTRAL CULTURE TO PRESENT ORIGINAL MUSIC. BECAUSE EACH COMPOSER CARRIED A MESSAGE OF RECONCILIATION, THEY WERE AWARDED THE 2022 AZRIELI MUSIC PRIZES IN THE AZRIELI PRIZE FOR JEWISH MUSIC, AZRIELI COMMISSION FOR JEWISH MUSIC, AND AZRIELI COMMISSION FOR CANADIAN MUSIC CATEGORIES.

AHARON HARLAP: PAST PREDICTING THE FUTURE

Harlap grew up in Winnipeg, beginning his music studies at the University of Manitoba in 1962. After studying composition with Bernard Naylor privately, he studied with Peter Racine Fricker at the Royal College of Music in London, England, and with Oedoen Partos in Israel. The repertoire of this Jewish-Canadian composer has expanded with a number of premières over the years, especially premières for solo voice and choruses. In addition to Harlap's operas, *Thérèse Raquin* in 1997, *Broken Wings* in 2004, and *The Bluebird* in 1995, he has set a large quantity of psalms to music, highlighting the importance of his roots and religion.

"My mother was a liturgical singer in a choir in Winnipeg. She was a soloist there and had a beautiful voice. My father was a cantor in the synagogue. For the High Holidays, he used to accompany and listen to her. I grew up with that. It was in my DNA. There's nothing more beautiful than the human voice. That's why I became a choral conductor and have written so much for choirs and soloists," said Harlap.

Harlap also has a close connection with sacred texts. "I grew up in a family going to the synagogue and I also studied as a young boy in the Talmud Torah, which is a Hebrew fraternity school where you learn half English, half Hebrew. So I already knew the language when I came to live in Israel. I couldn't speak (it) but I could read. In time, I began to speak and understand Hebrew," he said.

During his studies, Harlap was greatly inspired by Stravinsky's music and music by American composers such as Leonard Bernstein, George Gershwin, and Aaron Copland. Nowadays, he said, he still finds something influential in the composers' past music, especially in his Azrieli award-winning *Out of the depths have I cried unto Thee, O Lord* for soprano and orchestra. "These psalms have everything you need to be influenced by: they have drama, lyricism, sadness, intensity," he said. "That's why I am attracted to them. They tell the story of King David who had to run away from King Saul, very jealous of him after David had killed Goliath. The nation loved David and grew less in love with King Saul. David had to flee for his life. I take it as David, at least, when these words are spoken: Out of the depths have I cried unto Thee, O Lord."

Harlap went on to explain how he set music to the biblical text that inspired him. "Using chromatic chords already gives a feeling of despair and so does an ostinato in the bass line. It doesn't end. It just keeps going and going, gnawing at you. When the soprano comes in, she cries unto the Lord while the music runs up the octave and, slowing, descends in semitones." Ultimately, Harlap said, he wrote the music he profoundly wanted to write, all the while staying true to the idea his professor and friend Yehezkel Braun gave him as he was studying at the Tel Aviv Academy of Music in 1966-67: "You have to write what you want to hear." In conclusion, Harlap said: "The judges thought it was a good piece. It spoke to them and I am very grateful for that."

ILLUSTRATION : FRANCIS KOCH

IMAN HABIBI: GETTING TO THE BOTTOM OF CULTURAL DIALOGUE

Iman Habibi was born in Tehran, Iran. When he was 17, he and his family emigrated to Canada. After living in Vancouver for 11 years, he studied music at the University of Michigan for three years, stayed in New York City for one year, and returned to Canada, setting foot in Toronto. Despite all his travelling, Habibi's connection with his home country is still strong. "The music of that culture is something I was born with, and I grew up with," he said. "The Iranian government controlled not only the media but also the music that you get to hear. The Persian traditional music was a kind that the government approved, more so than pop, rock music, or even classical music. So this is a music that I heard all the time for the first years of my life. The sounds of it are in my ears, so it's only natural for me to delve into that every now and then."

According to Habibi, everything had to be done to deliver justice to traditional Persian music as much as possible, as it has been played for centuries. The challenges were great, including the challenge of composing music not only in semitones but also in quarter tones and eighth tones. "The musical system is not even really based on tones so much as it's based on intervals. You think of the distance between notes being fixed, more or less, and whatever the tone the interval lands on is the actual note. The other challenge is that it is based on a tradition that is more improvisatory than what we are used to. In this context, the notation is more of a guide than an accurate representation of the music. The embellishments are so elaborate and there is so much finesse to them. Some ethnomusicologists have done a really good job at notating them, but I wondered to what extent that would be productive as a composer to do. Since it's an improvisatory tradition, it was important for me to give the performer as much freedom as I possibly can."

Habibi chose a woman to perform his work *Shāhīn-nāmeḥ* because of a 14th-century poem by Shahin Shirazi combining archaic forms of Persian with the Hebrew alphabet. This is a new trend in a tradition usually reserved for men, but Habibi fully accepts it. "It was important for me to have a woman perform this piece because it tells the story of Queen Esther. In these ancient texts, it is so rare to find a heroine of a story. It is especially complicated because women aren't allowed to sing and, therefore, art hasn't developed for women the same way it did for men."

Habibi will be lucky to have Sepideh Raissadat, an unmatched singer, present the première of *Shāhīn-nāmeḥ* for voice and orchestra. "She is one of, if not the greatest, musicians, at least among females, in the Persian style of singing," Habibi said he wants to be a "cultural ambassador," noting: "I'm connected with so many different cultures and I hope that I can bring them together and start a cultural dialogue—to show that these cultures, however different they might be, can meet in a great work of art. To bring music from the Iranian tradition in Montreal and open it up to a completely new audience that might develop an appreciation for it."

RITA UEDA: DISCOVERING CANADIAN IDENTITY

Composer Rita Ueda was born in Japan. Like Habibi, Ueda emigrated to Canada with her parents when she was younger. Because she was proud of her sense of belonging in a multicultural country, she submitted a proposal in the third prize category: Azrieli Commission for Canadian Music. But she was confronted with a number of unimaginable situations and upheavals before she could submit a proposal. "Originally, I wanted to make a contribution to the Canadian birdsong repertoire—and, at the same time, to write something about Canadian society and Canada as a country. But then, many things happened that shook people's beliefs in what this country is. We found (the remains) of Indigenous children (at sites of former) residential schools and witnessed the truckers' convoy (protesting against mandatory vaccination and allegedly affiliated with far-right groups promoting violent acts). What I discovered the last year is that this piece actually was a journey for me in terms of what I thought I would be writing. Canada

has been very good to me and to my family, but a straightforward celebration of colonial Canada could not work anymore," said Ueda.

This key change in representing Canada musically, by way of birdsongs, did not change Ueda's initial choice of instrumentation. Ueda always wanted to pass on a subliminal message of opening multiculturalism to the rest of the world. In addition to displaying instruments from the Western world are two organs from East Asia: the sheng, originally from China, and the shō, a traditional instrument hailing from the background of Ueda's parents and representing the phoenix, a mythical bird. There's also the suona, a traditional instrument from China that is nearly similar to the trumpet but has a sound similar to the oboe.



RITA UEDA, SHARON AZRIELI, IMAN HABIBI
PHOTO : DANYLO BOBYK PHOTOGRAPHY

As Ueda was doing her research, she learned that a few birdsongs were a wonderful metaphor for our existence as Canadians. She was especially drawn to the variety of songs by the white-throated sparrow, which is known for imitating the first few notes of "O Canada" with its piercing voice. "Because of global warming, these birds migrated and have been interacting with other sparrows and other species. In the last 10 years, it appears that more and more birds are singing (Canada's national anthem)."

Ueda wanted to reach the finish line by exploring spatialization in music. Birds fly high in the sky, after all! "I have every single

woodwind instrument of the orchestra seated with the audience, somewhere in the three different levels of the balcony," she said. "The brass section will also be sitting in the rows where you normally find the choir. In the world of birds, just because a bird is big, it doesn't mean it cannot fly higher than the little bird. So I'll have the tuba standing way on top, next to the organ. We'll find out if this works or not but I'm hoping we may have a 3D representation of a flock of birds, something a Canadian would experience (if going) into the natural environment."

Ueda said that all musicians would put their differences aside and come together to create one unit in the last movement. "I wanted to create a sound—a musical representation of how we can come together. I want to believe that everybody in the world can think of Canada as a friend and that we collectively remember what we stand for. That's why the piece is called *Birds Calling... from the Canada in You*. I hope it will offer people the opportunity to reflect on where we want to go as a country and as a society."

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TRANSLATION BY DWAIN RICHARDSON

The 2022 Azrieli Music Prize Gala will take place at Montreal's Maison symphonique on Oct. 20 in partnership with Orchestre Métropolitain, conducted by Alexandre Bloch.

www.azrielifoundation.org



STANDING TALL

by EVA STONE-BARNEY

Esprit Orchestra @40

PHOTO : MALCOLM COOK

In 1982, composer and conductor Alex Pauk identified a gap in the Canadian music scene. Although he had already founded smaller musical organizations (ARRAY Music, and Days Months and Years to Come) in the hopes of creating environments in which composers—often his friends—could hear their music played by high-calibre musicians, the lack of such opportunities in larger, orchestral contexts, led to the conception of Esprit. His goal with the orchestra was to champion new works by Canadian composers, and to provide orchestral musicians the opportunity to immerse themselves in the process of preparing new music, by always guaranteeing sufficient (and supportive) rehearsal time.

Esprit's first concert included premières of John Rea's *Vanishing Points*, Serge Garant's *Plages*, and Brian Cherney's *Into the Distant*

Stillness—all of which were commissioned specifically for the occasion. Although commissioning and performing new Canadian works has remained Esprit's core mission, the orchestra has expanded its repertoire to include works from all over the world, in tandem with Canadian compositions, placing Canadian works in dialogue with pieces by international composers.

Many doubted the feasibility of a project of this scale, and questioned whether the orchestra would last longer than a couple of years, but Pauk, and his co-founder and wife, composer Alexina Louie, pressed on. Esprit was one of the first orchestras to present orchestral works of John Adams; they were integral in bringing Colin McPhee's compositions to a broader audience; and they began presenting works by Unsuk Chin as early as 2009, when few others had done so.

Pauk consistently designs compelling, unique seasons, often breaking the traditional rules of orchestral programming. It is important to him, for instance, to “play works more than once,” and to present “works by the same composer twice in a season.” Esprit creates opportunities for composers to write for orchestra and promises that their works will be prepared deliberately, by a group of musicians that is “committed to the sound,” as Pauk puts it. The approach combines ample rehearsal time, an orchestra that is passionate about playing new music, attention to detail, and an open dialogue between composer, conductor, and players. The result? An exciting, nurturing process, generative of musical creativity and vast artistic potential.

Nurturing is a big part of what Esprit does, and what makes the orchestra so special. As an organization, it has immersed itself in numerous musical and educational communities in the hope of not only supporting currently active composers, but shepherding the next generation of Canadian composers. Esprit runs a number of programs—its Three Year Creative Strategy, for example, champions the works of two new Canadian composers per year, each for a three-year period, during which they are commissioned to write for the orchestra on a regular basis. These compositions are then performed as part of another outreach initiative, the annual New Wave Festival, at which composers are able to hear—and sometimes even conduct—their own works. Such was the case for rising star, Alison Yun-Fei Jiang, whose works *Temporal* and *Sanctuary*, were both premiered by Esprit. Jiang has now moved on to the position of Associate Composer with the Toronto Symphony Orchestra.

In the interest of introducing young people to contemporary classical music early on, and thus “nurturing young compositional voices,” as Pauk puts it, Esprit also runs a program called Creative Sparks. Composers affiliated with the orchestra are invited into high school music classes to work with students, discussing contemporary music, and collaboratively composing works of their own.

Ukrainian-born Canadian composer and musician Eugene Astapov was one such student, introduced to Esprit’s Creative Sparks program in his high school classroom. Years later, with degrees from The Juilliard School and the Eastman School of Music under his belt, and numerous performances in famous halls around the world, he has returned to Esprit as its RBC Associate Composer/Conductor. His works *Hear My Voice*, *Emblem*, *Ephemeral Songs*, and *A Still Life* were all commissioned by Esprit. Astapov now works with Creative Sparks as a mentor, paying forward the support he received from Esprit at a formative stage of his career.

Esprit brings this emphasis on musical education and informed listening right into the concert hall, where they regularly offer “pre-



concert chats” prior to performances, hosted by Alexina Louie. As she explains, Louie attends rehearsals leading up to the première of a new piece, “listens, and creates a road map for the audience,” providing guidance as they navigate often completely new, challenging musical languages, thus making them “less fearful.” She highlights notable elements, points to structural pillars, and then introduces the audience to the composer. This allows audiences to connect to “personal elements” of the works, she says, “(getting) inside the piece *beyond* the program notes.”

Education happens in the rehearsal process, as well, Pauk and Louie explained. Contemporary musical language is often difficult to decipher. Pauk aims to share his knowledge of this musical sensibility with his orchestra members, empowering them to commit to the works they prepare. The group works through pieces slowly and methodically to play the music “faithfully to the composer.” This generates a sort of feedback loop. As Pauk notes, when composers are writing for Esprit, they know they can immerse “themselves in their sound worlds without hesitation or distraction.”

Esprit creates what Pauk describes as “a realm of pure music,” that exists beyond the influence of commercialism or other external factors, and looks instead to the scores, and to the people who bring them to life, to propel the organization forward.

The orchestra has certainly had its fair share of remarkable moments with remarkable people. In 2016, Esprit performed R. Murray Schafer’s *Adieu Robert Schumann* as part of a program titled “Puray On.” It was one of the last times Schafer, who suffered from Alzheimer’s and died in 2021, was able to attend and comprehend a performance of his works. Schafer, a friend of both Pauk and Louie, wept as Krisztina Szabó interpreted the role of Clara Schumann, reflecting on the deterioration of her husband. There was an obvious parallel between the state of Schumann’s health as described in the piece, through Clara’s writings, and that of Schafer, sitting in the audience. This was poignantly echoed by the way Schafer’s piece intertwines Schumann’s music with his own. Pauk recalls that as the piece finished, Schafer was helped on stage, and the “audience enveloped him.” The orchestra had “performed *for* him,” there was no doubt about it.

This season, Esprit celebrates 40 years, and spares no expense in doing so. The orchestra will appear three times this fall, with up to 70 players taking the stage.

On Oct. 27, SPIRA will fill Koerner Hall with the sounds of the Canadian première of Unsuk Chin’s concerto for orchestra, *Spira*, as well *Les tringles des sistres tintaient*, by Christopher Goddard, and the famous *Asyla*, by Thomas Adès, which was given its Canadian première by Esprit in 2004.



Esprit's second concert of the season, *VIOLINISSIMO*, on Nov. 27, pushes the envelope by featuring four violin concertos, performed by three different concert masters. On the program are works by Esprit favourites José Evangelista and John Rea, as well as the world première of *Six Enigmas* by Andrew Staniland. The program will culminate in a performance of Alexina Louie's *Triple Concerto for Three Violins and Orchestra*.

TAIKO LIVE! has been announced as Esprit's third concert of the season, produced as part of the Royal Conservatory of Music's 21C Music Festival. The concert will feature Toronto taiko drumming group Nagata Shachu, performing Maki Ishii's *Mono-Prism*. The concert will also include the world première of James O'Callaghan's *Overbound*, featuring cellist Cameron Crozman, for whom the work was composed, as well as a Colin McPhee crowd favourite, *Tabuh-Tabuhan*, for two pianos and orchestra.

THIS IS BUT THE FIRST HALF OF ESPRIT'S SEASON.

This year, Canada's only full-size orchestra devoted to the performance of new music celebrates its 40th anniversary. It has evolved from living-room board meetings and the desire to create an environment in which composers and musicians could immerse themselves in the details of new classical works, to an organization that maintains the same mission at its core, but is far greater than the sum of its parts. Alex Pauk and Alexina Louie consider this anniversary to be the perfect moment, not for reinvention, but for a renewed commitment to the mission they've devoted the organization to all of these years: to give way to the music, commit to the details, honour the composers, uplift new works by Canadian composers, and champion contemporary music across generations and around the world.

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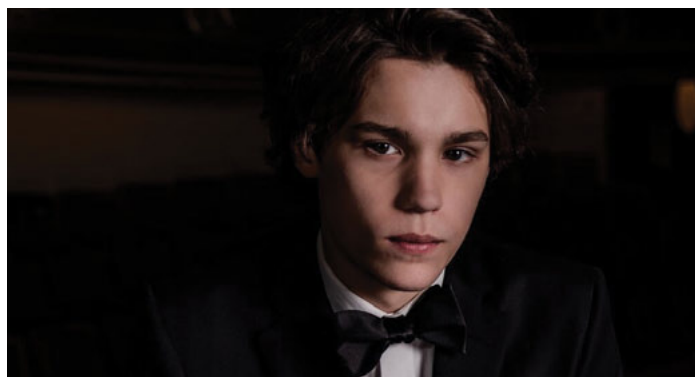
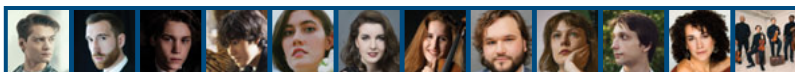
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JAEDEN IZIK-DZURKO

PIANO, SHEAN, SANTANDER,
HILTON HEAD, MARIA CANALS

by ZENITH WOLFE

Young pianist Jaeden Izik-Dzurko is on a hot streak in 2022! Only months after receiving First Prize at the Hilton Head (March) and Maria Canals (April) competitions, he took home the gold two more times at the Shean (May) and Santander (August) competitions.

To the award-winning pianist, competitions are exhausting, especially when hosted back-to-back. The lengthy practice and rehearsal processes are hard enough, but each time he gets on stage he has to make a conscious effort to calm himself down, since he finds competitions more nerve-racking than normal performances.

"I always treat each competition round like a performance," he said. "This helps me keep my mind focused on the music rather than the result or the jury reactions."

Ultimately, however, Izik-Dzurko finds these events exhilarating and rewarding: "Competitions are inspiring because I have the opportunity to hear so many other wonderful musicians and so much great music."

For the Santander competition, the pianist wanted a repertoire that covered a variety of styles and levels of renown, as that would best represent his musical personality. He paired works by big-name composers Beethoven, Chopin and Rachmaninoff with lesser-known works like Scriabin's final sonata and Canadian pianist Marc-André Hamelin's *Étude No. 12: Prelude and Fugue*.

Scriabin and Rachmaninoff are the musician's go-to composers in private practice as well as at music competitions because their beautiful melodies make imaginative and "idiomatic" use of the piano.

"Scriabin layers intricate textures to produce entirely unique effects, and Rachmaninoff's writing is full of technical innovations and rich, orchestral sonorities," he said.

Izik-Dzurko also enjoys the music of Sviatoslav Richter and Mikhail Pletnev. "Their playing possesses remarkable depth and sincerity," he said, "(and they) are incredible at layering different musical lines, prioritizing the most important voice while giving identity and expression to secondary voices."

Although he listens to a lot of piano recordings, he listens to just as many—if not more—orchestral symphony recordings because they inspire him to pursue variety in tone and timbre, as well as a clear balance with other instruments.

Both his parents play piano, so the instrument has always been important in Izik-Dzurko's life. He first learned to play when he was 5 thanks to lessons from his father, who is now a high school band teacher.

"Although I love practising and playing on my own, the greatest joy I experience through music comes from sharing it with an audience," Izik-Dzurko said.

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www.jaedenizikdzurko.com



DAVID POTVIN

PIANO, ECKHARDT-GRAMATTÉ COMPETITION

by ZENITH WOLFE

In the contemporary Eckhardt-Gramatté competition, a competitor's repertoire must consist of works made no sooner than the 1950s, at least half of them composed by Canadians. So when young pianist David Potvin played exclusively Canadian music, his exceptional effort tying the repertoire together did not go unnoticed by the judges, who awarded him the first-place prize from among six finalists.

"I tried to pick a program of contrasting works but present them in an order where they complemented each other well," Potvin said. "There's so much wonderful Canadian piano music so I thought, why not? I think I got just as much out of exploring the repertoire as I did learning and performing the pieces I eventually did decide on."

Some of the composers featured in his program were Vincent Ho, Keiko Devaux, Cris Derksen and Potvin's composer friend Edward Enman.

"Playing their pieces makes me feel more closely connected to the creative process, because there are no definitive recordings to imitate. It's just me, the composer, and the score," Potvin said.

The young musician began group music lessons when he was 3 and private lessons when he was 6, studying with his pianist mother all the while.

"We had a piano in the house so my exposure to the instrument is obvious there," Potvin said. "My first connection to music probably came from time spent at my dad's church, since there was singing every week, and I loved to sing as a young child."

When he finally moved from a small town in Nova Scotia to the "big city of Toronto" to learn music on an academic level, Potvin met his most influential teacher, Marietta Orlov.

"I was very intimidated at first. She was demanding, but she always believed in me. She taught her students how to really make our interpretations speak, and she taught us how to express our own voice while at the same time respecting the score. She knew how to build us up while making sure that we kept high musical standards," he said.

Spurred on by his award, Potvin will perform at the University of Calgary, the Canadian Music Centre, Brandon University, the Regina Musical Club, and many more Canadian institutions for a national tour featuring his competition-winning repertoire.

But he won't stop there. Potvin is working on recording projects with works by Jean Coulthard and early 20th-century Canadian musicians, and he will be featured on Enman's new album "Breathe In, Breathe Out."

"I've also got some other recitals here and there," Potvin said. "I'm going to try and continue to play live music for people, because that's the dream!"

LSM

www.david-potvin.com

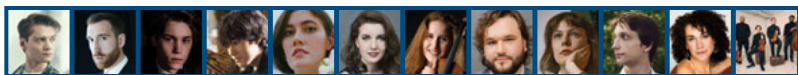


PHOTO : STUART LOWE

VIVIAN KUKIEL

**VIOLIN, CANADIAN MUSIC
COMPETITION
STEPPING STONE**

by **ROBERT ROWAT, CBC MUSIC***

Toronto's Vivian Kukiel first appeared on our radar in 2018 when she won the Ilona Fehér International Violin Competition in Budapest, Hungary. Her comet re-entered our skies in June when she won the Canadian Music Competition's Stepping Stone final—"one of the most exciting but also nerve-racking experiences of my musical journey so far," she said. "When (executive and artistic director) Marc David announced that I had won the whole competition, I was so overjoyed I think I went into a state of shock."

One month earlier, Kukiel and the other three members of the Holt Quartet recorded Johannes Brahms's Piano Quartet No. 1 during what sounds like a scene from *Big Brother*: "The four of us stayed at our pianist's house for two weeks, cooking food for each other, watching *The Marvelous Mrs. Maisel* and enjoying our nightly ritual of playing (the board game) Catan. And yes, we also rehearsed now and then, too."

Kukiel spent the summer in Blue Hill, Maine, where she was accepted into the Kneisel Hall young artist chamber music program. Performances so far have included Tania León's *Ethos* for string quartet and piano and Schumann's *Piano Quartet in E-flat Major*. This fall, she'll return to the Colburn School in Los Angeles, where she studies with Martin Beaver, and continue to work on up-bow staccato ("my arch-nemesis," she grumbled). One thing is certain: her future will include animals. "I have always wanted to work or help out at an animal shelter and I hope to be able to do that in the next couple of years."

LSM

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cbc.ca/music/30-hot-canadian-classical-musicians-under-30-2022-edition-1.6521874



PHOTO : GUILLAUME VILLENEUVE

WILHELM MAGNER

VIOLA, PRIX D'EUROPE

by **ROBERT ROWAT, CBC MUSIC***

For the first time in its 111-year existence, the Prix d'Europe was awarded to a violist in 2022. "This was quite an accomplishment for me," said Wilhelm Wagner, whose prize comes with \$50,000. "It would not have been possible without the support of my teacher at McGill, André Roy, during the past three years." Wagner is heading to Yale University this fall, to begin his master's in Ettore Causa's viola studio.

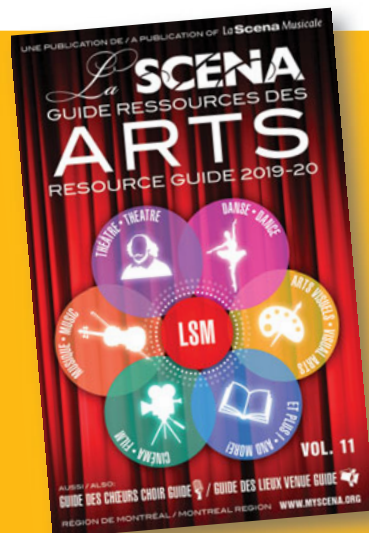
Like many violists, Wagner began playing violin. "As a child, I first wanted to play the flute, but after watching *Fiddler on the Roof*, I decided I had to play the violin," he said. He immediately fell under the spell of Jascha Heifetz's recording of Tchaikovsky's Violin Concerto. "This was my first great musical love and I must have listened to it at least 100 times in the first month—until I got tired of it and had to go listen to other concertos!" He only transitioned to viola during the COVID-19 pandemic. "I did the majority of my viola lessons online for almost two years," he said. "Being locked up at home really allowed me to work a lot."

In July, Wagner travelled to Switzerland to take part in the Gstaad Menuhin Festival. Next March, he'll return to Montreal to play William Walton's Viola Concerto with the Orchestre symphonique des jeunes de Montréal. Parallel to his life as a musician, Wagner is a chess enthusiast—he even had designs on a career as a professional chess player before the violin and viola won him over. Check out his chess-themed YouTube channel.

LSM

www.wilhelmwagner.com

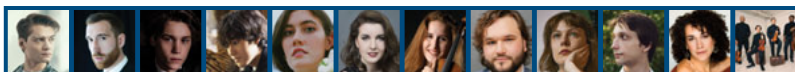
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The **La SCENA Arts Resource Guide**, with over 2,100 entries, will return in January 2023. Register your organization. **Deadline: Nov. 30, 2022.**

WWW.MYSCENA.ORG





ROBERT CONQUER

TROMBONE, MICHAEL MEASURES

by ZENITH WOLFE

In 2022, young trombonist Robert Conquer has an outstanding accomplishment to show for his decades of musical training: the Michael Measures First Prize, available annually to one exceptional musician enrolled in the National Youth Orchestra (NYO) summer training program.

Though he has only been part of the NYO for four years, it has quickly become one of the most influential parts of his musical career.

"The NYO Canada program is, hands down, one of—if not *the*—best orchestral training (opportunities) one can receive in Canada," he said. "It's been a musically transformative experience every time I've participated in it."

The key factor to winning, Conquer said, was his persistence. "I applied for the (Michael Measures) Prize every year for three years, never giving up the hope that I could one day win it. Going back to my unique recording process this year, if I wasn't as persistent as I was with getting takes that were 'just right,' I don't feel that I would've been able to win."

Even when he caught COVID-19 a few weeks before his first recording date, the trombonist soldiered on, sending all the necessary recommendation letters and solo recordings to the NYO jurors with a smile.

"It was such a wonderful experience to perform Nino Rota's *Concerto for Trombone and Orchestra in C* with the (NYO) under Maestro Sascha Goetzel—they all made me feel very comfortable and confident in what was an absolute first for me," he said.

With three older brothers who all studied different instruments, music has always been a crucial part of Conquer's life. He began playing music when he was 4 years old, but it was only at age 11 that he first took up the trombone.

"When I was around 16 years old, I decided to stop playing the piano and focus my efforts entirely on the trombone. I haven't looked back since!" he said.

His lifelong persistence has surely paid off; in addition to the prize's \$25,000 grant, he will soon join the Canadian Opera Company Orchestra as their Acting Principal Trombonist.

Conquer is looking forward to his non-orchestral performances as well. Over the next year he will play a series of solo concerts in Canada and the U.S., as well as several Toronto concerts with local ensembles. He hopes to eventually participate in live performances featuring works by his favourite composer, Stravinsky.

"I've sadly only performed (Stravinsky's) *Petrushka* in orchestra so far, but I hope that will change soon as time goes on," he said. **LSM**

www.robertconquer.ca



YUNCHAN LIM

PIANO, CLIBURN PIANO COMPETITION

by PAUL E. ROBINSON

This past June in Fort Worth, Tex., 18-year-old Yunchan Lim became the youngest person to ever win gold at the Van Cliburn International Piano Competition. His performance of Rachmaninoff's *Piano Concerto No. 3* during the final round was remarkable by any standard and convinced the members of the jury that he deserved the highest award. But it is likely that he had already separated himself from the other contestants with stunning performances of Liszt's monumental *Transcendental Études* and Scriabin's *Piano Sonata No. 2*.

Yunchan Lim was born in Siheung, South Korea, and began piano lessons at the age of 7. He entered the Korean National Institute for the Gifted in Arts at age 13, where he met his teacher and mentor Minsoo Sohn. He is still studying with Sohn and continues to look to him for musical guidance. A year later, Yunchan Lim won second prize at the Cleveland International Piano Competition for Young Artists. In 2019, he won the Isangyun International Competition in Tongyeong, South Korea.

But it is the Cliburn Gold Medal that will propel his career forward and give him an opportunity to play in major cities and concert halls around the world. In his inaugural tour as the Cliburn prize winner he will appear in Aspen, Houston, and Wigmore Hall in London.

At the Cliburn, Yunchan Lim astonished listeners with the excitement he generated at the keyboard. But in person he is very shy and soft-spoken. In interviews he comes across as a humble young man totally dedicated to his art and somewhat embarrassed about his new-found celebrity. His ambition, he says, is to "go up into the mountains and play the piano." While in Fort Worth during the Cliburn, he stayed in a private home and practised up to 12 hours a day. He was very grateful to be able to do that—often playing until 4 a.m.—because back home in Korea he lives in an apartment and can't practise late at night without annoying the neighbours!

I attended the finals of the Cliburn and reported back for *La Scena Musicale*. There was no doubt in my mind that while the other finalists were exceptionally good, Yunchan Lim had a combination of technical mastery and musical insight that made him unique. Yunchan Lim himself has said that among the pianists he admires most are Cortot, Horowitz, Schnabel, Lipatti and our own Glenn Gould. That's quite a mixed bag and surprising since, to my knowledge, only Horowitz ever played the Rachmaninoff Third Concerto. But at the age of only 18, Yunchan Lim is very much a work in progress. On the basis of what I heard in Fort Worth, he is probably capable of almost anything musically. Keep an eye on this extraordinary young man. **LSM**

www.cliburn.org/yunchan-lim

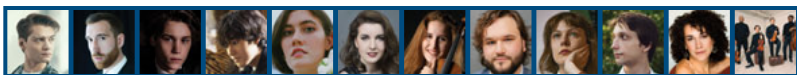


PHOTO : EVA ZAR

MEREDITH WOHLGEMUTH

SOPRANO, CMIM ART SONG

by ADRIAN RODRIGUEZ

La Scena discovered American soprano Meredith Wohlgemuth's crystalline soprano and soaring high notes when our panel prepared our predictions for the CMIM 2022 (see the April/May 2022 issue). We predicted that she would win first prize in the Art Song division.

Fast-forward to June 2022, when Wohlgemuth was clearly the jury's unanimous choice for First Prize in the Art Song Division as well as the Joseph Rouleau Career Development Grant (\$50,000), Normand Beauchamp Winner's Tour Grant (\$15,000) and the French Mélodie Art Song Award with her duo partner, Jinhee Park who took home the \$5,000 John Newmark Prize for Best Collaborative Pianist.

While in Montreal, Wohlgemuth came to the studio for a live taping of the **La Scena Tête à Tête** podcast available on YouTube. She provided some insight about her preparation and her artistic struggles. "One has to remember that we all have our own path," said Wohlgemuth. "There are so many distractions with social media ... but one has to be in the moment and ... stay true to what we know we want to do, regardless of the successes or failures of others."

She admitted that, "literally, I have had (a) 95-per-cent failure rate when applying for auditions," adding: "The CMIM was one of the best weeks of our lives. It felt like magic and it was a great validation for me and my pianist's talent. We are still on a high. Everyone seems to know who we are now; it's crazy."

In January 2023, the dynamic duo of Wohlgemuth and Park will be doing the "tour grant" organized with the support of the CMIM. It will have dates in Toronto, Chicago, New York and, one hopes, Montreal. Two dates have been announced at this writing: a recital for the Free Concert Series at the Richard Bradshaw Amphitheatre in Toronto on Jan. 17 at noon; and a full-length redial, live from the studio of WFMT in Chicago on Jan. 30 at 8 p.m. (central time). Broadcast live and streamed at WFMT.com.

Wohlgemuth completed her master of music in vocal arts at The Juilliard School in 2020 and continues to study with Marlena Malas. **LSM**

www.merwohlgemuth.com



PHOTO : GAETZ PHOTOGRAPHY

SIMONE MCINTOSH

MEZZO-SOPRANO, CMIM ARIA

by EVA STONE-BARNEY

Canadian mezzo-soprano Simone McIntosh has no shortage of impressive accolades under her belt already. The Vancouver native is a graduate of both UBC and the Schulich School of Music, where she was awarded the prestigious Wirth Vocal Prize. She recalls the moment following her Wirth Prize and COC victories, saying: "I sat down and said, I can do this." And she certainly could! McIntosh went on to participate in both the Canadian Opera Company's Ensemble Studio program, as well as the San Francisco Opera's Adler Fellowship program.

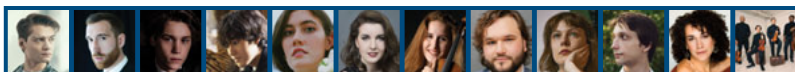
This year, McIntosh will relocate to Zurich, where she will be a member of the Opernhaus Zürich International Opera Studio. As part of their season, she will perform the roles of Siegrune in Wagner's *Die Walküre*, Flora in Verdi's *La traviata* and Arsamene in Handel's *Serse*. As is clear, one of McIntosh's greatest strengths is her musical and vocal versatility—she is equally comfortable singing pants roles such as Cherubino, Ruggiero, Stephano and Hansel, as she is the likes of Cenerentola, Dorabella, Tamiri, Béatrice and Meg. In addition, as a lover of art song and of challenging herself in all styles of repertoire, she has performed such complex works as Messiaen's *Harawi* and John Harbison's *Motteti di Montale*.

Although she came second in the 2021 OSM Competition and, therefore, wasn't considered a front runner, in June McIntosh took first place in the 2022 Aria Division of the Concours Musical International de Montréal (CMIM) with her solid tone and dazzling stage presence. In the finals, her versatility in singing Richard Strauss (composer's aria from *Ariadne auf Naxos*), Handel (*Giulio Cesare*) and Rossini (*Cenerentola*) proved to be a winning combination.

She describes CMIM as having always been "a bucket list item of mine," and speaks fondly of meeting her fellow participants, as well as the experience of singing—and winning, no less. In addition, she recently won second prize and best mezzo-soprano at *Die Meistersinger von Nürnberg*.

There is no doubt this is only the beginning for McIntosh, whose stunning array of accomplishments and sparkling voice truly speak for themselves. **LSM**

www.simonemcintosh.com



MATTHEW CAIRNS

TENOR, MET OPERA AUDITIONS

by GIANMARCO SEGATO

Tenor Matthew Cairns's star has been rising for a few years now, but his promise was given the ultimate seal of approval when he became one of the winners of the prestigious Metropolitan Opera Eric and Dominique Laffont Competition this past spring. When asked to share the secret of his success, Cairns said: "I think you need to sing what you feel most comfortable singing, and what is also a popular piece. The audience loves an aria that is full of emotion and drama. Ultimately you need to show the audience who you are, and the right aria will do that."

In addition to his Met win, the young tenor's other recent competition successes include the finals of the 2022 Neue Stimmen competition and, in 2018, he won First Prize in the Canadian Opera Company Ensemble Studio Competition. This led to a three-year tenure in the COC's Ensemble Studio young artist training program, just as winning the Met contest aided his entrée into that company's highly competitive Lindemann Young Artist Development Program.

Matthew trained at University of Toronto, working with tenor Darryl Edwards who he says "believed and supported me since Day 1, and helped me develop into the singer I am today. He praised me when I needed it, and kicked my butt when he knew I could do better. Without him in my corner, I would have given up on this pursuit years ago."

Despite his competition success, like many artists Cairns confesses he still suffers from performance anxiety on occasion. "I felt calm and cool before singing in the Metropolitan Opera's Laffont competition, but the moment I stepped on stage it all changed. I could feel my heart-beat in my throat and it was hard to stop my body from shaking." To combat those feelings, he has "worked on mechanisms to help lessen my anxiety over the years."

Cairns possesses a big, warm sound so it's not surprising his tenor idols are Luciano Pavarotti and Jonas Kaufmann. And like them, he doesn't shy away from repertoire that, in his own words, some might label "cheesy." As he put it: "I love Romantic and verismo repertoire. I love to express in a dramatic way that directly pulls at the heart strings of the listener."

Among his upcoming engagements, Cairns will return home to the COC this spring to sing Macduff in Verdi's *Macbeth*. This role choice seems a good indicator as to where his career is headed, coupled with the fact that singing "Winterstürme" from Wagner's *Die Walküre* helped him to win the Met competition. Young singers always need to be careful about taking on too much, too soon, but Matthew Cairns appears to be well on his way to a dramatic tenor future.

LSM



PHOTO : EÉONORE DELVAUX-BEAUDIN

MARIE NADEAU-TREMBLAY

OPUS DISCOVERY PRIZE WINNER 2022

by MARIE-CLAIRE FAFARD-BLAIS

In the three years since graduating from McGill, Marie Nadeau-Tremblay is well on her way to success, as shown by a pair of distinctions she netted recently: first Radio-Canada's revelations prize in 2021 and now the Opus Discovery prize. Add to these a number of prizes and bursaries previously received, and it all points to one fact: she is off to an impressive start.

Music has been in her blood from the day she picked up a violin at age 4. But now she dedicates herself solely to its baroque counterpart, a switch she made upon discovering the instrument after her studies. "Music has been part and parcel of my life; it was always there around me," Nadeau-Tremblay said. "As a performer, I felt an immediate connection to baroque music, as if it was the one style best suited to me—one where I could really tap into my own feelings."

As much as her first baroque violin teacher and mentor, the much respected Olivier Brault, opened her mind to early music and its history, she claims her real inspiration is the Italian virtuoso Enrico Onofri. Indeed, her idol's visceral approach, the freedom he allows himself coupled with the elegance and passion of his playing, embody all the values she identifies with, and more specifically to the repertoire of the 17th century. "There is so much freedom there," she enthused, "as much from the compositional point of view as well as in its ornamentations."

Bolstered by her Radio-Canada award and the short listing of her recording *La Peste* for a Juno as best solo album of the year, she decided to send in an application for the Opus Discovery Award. By all appearances, the jury was surely impressed by her personal touch and authentic way of playing the music.

"From my earliest dealings with baroque music," Nadeau-Tremblay said, "I have always taken on several projects at the same time, documenting them both sonically and visually—all because of an urge to create and share this kind of music with others. I believe you can sense my dedication to the cause, and hope it to be contagious. That said, there is a long tradition that burdens this music, and its humour, oddities or fancies are overlooked, if not viewed askance by its devotees. Think of ancient music, and stiffness immediately comes to mind, but nothing could be further from the truth than that: It's teeming with life, even quirky."

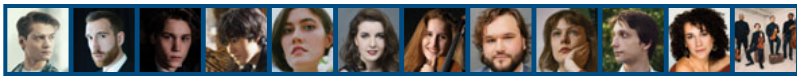
New projects and ideas to pursue are not lacking for Nadeau-Tremblay. She recently completed a second album at the helm of her trio Les Barocudas; the disc is titled *Basta parlare!* and due for a spring 2023 release on the Atma Classique label. And she has a full plate of concerts and collaborations in the offing, including a duo with cellist Stéphane Tétreault.

Basta parlare! in concert at Chapelle historique du Bon-Pasteur, Oct. 20, 7:30 p.m.

LSM

TRANSLATION BY MARC CHÉNARD

www.marienadeautremblay.com



ROSE NAGGAR-TREMBLAY

CONTRALTO, 2021 OSM COMPETITION,
JEUNES AMBASSADEURS LYRIQUES

by EVA STONE-BARNEY

Although she is still but poised on the precipice of a career full of promise, contralto Rose Naggar-Tremblay has been charming audiences for many years. The Montreal native began her musical studies at 12 years old, and went on to receive a degree in vocal performance from McGill before joining the Atelier Lyrique de l'Opéra de Montréal in 2017, where she sang the role of Zora in their 2018 Opus Prize-winning production of Ana Sokolovic's *Svadba*, as well as Getrude Stein in *Twenty-Seven*, and Gabrielle in the première of *La nuit est ma femme*.

More recently, her work as an opera singer has taken her to Bulgaria, where she made her European debut in the title role of Carmen with the Sofia Opera; to France, where she won first prize in the 2021 Enesco Competition; and to Germany, Italy, Korea and the Netherlands, for contracts received as a result of her success in the 2021 Jeunes Ambassadeurs Lyriques Gala. She credits her recent successes—and a renewed confidence in her voice—with “rebuilding trust in (her) instinct, and finding the right team.”

Naggar-Tremblay is also an avid chamber musician, and has been featured as a soloist in Palmieri's *Magnificat*, Handel's *Messiah*, Mozart's *Requiem* and Duruflé's *Requiem*, as well as in performances of various cantatas and recitals, namely for the Montreal Baroque Festival, the Highlands Opera Studio, and the Toronto Summer Music Festival. Naggar-Tremblay is a true renaissance woman in her field, working additionally as a composer, librettist, and songwriter.

The 2022-23 season will be Naggar-Tremblay's last predominantly North American season for the foreseeable future. This fall she will take part in the Jeunes Ambassadeurs Lyriques Gala (Oct. 13-15), as well as in concerts with Les Rugissants (Montreal, Oct. 26-29 and Nov. 2-3), and the Orchestre Philharmonique et Coeur des Mélomanes, with whom she will perform as a soloist in Verdi's *Requiem* (Nov. 13). In November, she will take up residency in Augsburg, Bavaria (in Germany) before returning to Canada for numerous holiday concerts, followed by the highly anticipated release of her solo album of original compositions, *Je me souviens à toi*, on Jan. 27, 2023. “Training as an opera singer gave me great liberty with my vocal expression,” she said, “and songwriting keeps me close to storytelling and poetry. Everything in between is research and feeds my curiosity.”

Naggar-Tremblay looks to an exciting spring of highly diverse engagements both at home and abroad, including: recitals at Bon Pasteur (Montreal) in February and March; performances as the Second Wood Sprite in Dvorák's *Rusalka*, in France, throughout May and June; and as Bradamante in Handel's *Alcina* with the Manitoba Chamber Orchestra later in June—to name a few.

The upcoming years will have her mostly working in Europe, with details of her engagements yet to be announced. Canada will surely miss this rising star, but how lucky we have been to hear her voice across our country in the early years of her flourishing career. **LSM**

www.rosenaggartremblay.com



ISIDORE STRING QUARTET

BISQC

by BILL RANKIN

The Isidore, none of whose members is older than 23, has only been together since 2021 before winning the Banff International String Quartet Competition (BISQC) on Sept. 4. The Juilliard students did play together a little in 2019, before the pandemic, but violist Devin Moore said at first there was little chemistry. The musicians were still focused on their individual career directions. String quartets were not yet a priority.

“We were the right people at the wrong time,” said Moore. “But when we decided to try it again, everything sort of clicked.”

In the summer of 2021, the four players attended the Kneisel Hall Chamber Music Festival in Maine, where they played Bartók's *String Quartet No. 1* together and saw the potential of a longer-term collaboration. Between 2019 and 2021, they'd only played Brahms's *String Quartet in C Minor* at a virtual festival.

BISQC was their first competition—and likely their last, they said, given what winning BISQC will mean to their learning and playing opportunities for the next two years. BISQC winners receive a \$25,000 cash prize (Isidore also won \$4,000 for its performance of Haydn's *String Quartet in C Major, Op. 20, No. 2*), but that's the least of it. Besides a packed concert tour schedule in Europe and North America, supported by the Banff Centre, the group has a two-year residency appointment at Southern Methodist University in Dallas (worth \$200,000), several other residencies, and studio recording sessions.

BISQC director Barry Shiffman is always looking for new ways to showcase the competing ensembles. This year, for the Haydn round—which has, in the past, required groups to choose from a wide array of 20th-century repertoire (Bartók has always been popular in this round)—quartets were obliged to choose a work written in the 21st century. Isidore chose American Billy Childs's *String Quartet No. 2: Awakening*. Moore knows Childs personally and saw a resonance in his quartet that worked with the Haydn that Isidore chose.

“Not only were we able to use Billy as a resource as a living composer, but his string quartet has an interesting juxtaposition to the C Major Haydn quartet. It's like a natural fit,” Moore said.

Because Isidore hadn't mapped out its career plan to include the almost compulsory competition grind, the quartet came to Banff feeling relatively unapprehensive.

“We had no expectations on what we were going to do over the summer,” Moore said. “I think the mentality of putting in the work and having the time to just enjoy ourselves set us up to do well. It sort of eliminated the unnecessary anxiety.” **LSM**

www.isidorestringquartet.com, www.banffcentre.ca/bisqc

CHARLES MCPHERSON

THE ARTISTRY OF LINEAR LOGIC

by MARC CHÉNARD

The list of jazz musicians whose reputations grew out of an association with others more famous than them is quite long. Think of Johnny Hodges and Duke Ellington, Charlie Rouse and Thelonious Monk, or Paul Desmond and Dave Brubeck. Add to that list the pairing of alto saxophonist Charles McPherson and Charles Mingus. But for the saxman, there are two names to add to his profile: Charlie “Bird” Parker (whom he saw live once and even hung out with) and Barry Harris.

While McPherson’s connection to Parker is pretty obvious given that he, too, plays alto and rapidly espoused the “modern” style of the bebop era, Harris tends to be overlooked, but needs to be acknowledged for his dual roles as a mentor and teacher.

MOTOWN YEARS

“There used to be a club in Detroit called The Blue Bird (Inn),” McPherson fondly recalls, “and it was right down the street from where I lived. It was the real hub back then in the early 1950s. All musicians who came through town played there. You had Sonny Stitt, Wardell Gray, even Miles Davis—who was hanging out on the scene back then—so that was the place for that kind of jazz. I was 14 or 15 and couldn’t enter (you had to be 21 in those days), but I listened from the curb.

“Barry was part of the house band, as was Elvin Jones. Thad (Elvin’s brother) was a regular on trumpet, so was Pepper Adams on baritone. Eventually, I met Barry, and on one occasion I had my horn, so he got me in to play a Saturday matinee jam. Because he lived down the street from me, I started seeing him, and he taught me the nuts and bolts of music.”

In and around that period, McPherson was told about Parker by a musical schoolmate, and soon thereafter he would actually hear the now legendary musician on record. Yet the budding teen had taken his earliest cues from Hodges, and was playing his music out of a book of solo transcriptions.

“One day, I entered a candy store,” McPherson said, “and there was a jukebox that had two Parker records in it, so I dropped my dime in and played them. It just made so much sense to me, even if I lacked the knowledge to understand what was going on. There is such a linear logic to his playing, his way of stringing all those notes together and articulating them in complete and meaningful sentences, one after the other. That was not just my own perspective, but everybody else’s, even those of my elders.” The budding musician knew right there that music in that style would be his life’s pursuit.

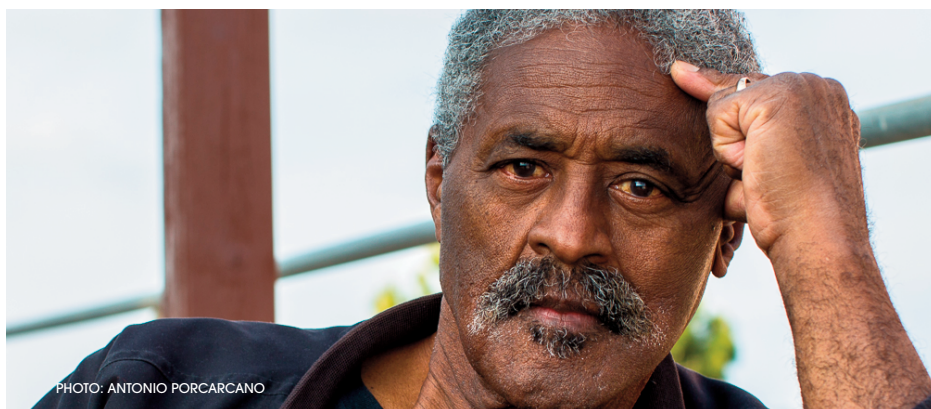


PHOTO: ANTONIO PORCARCANO

TURNING POINT

By 19, McPherson turned professional and a year or so later, he was hired by Charles Mingus, the circumstances of which he recounted during a recent Zoom chat from his home in San Diego.

“At the time, I was in New York and gigging at a Greenwich Village coffee house with trumpeter Lonnie Hillyer, a fellow Detroiter,” he said. “Yusef Lateef, a one-time Motown fixture who had since settled in the Apple, had done things with Mingus and knew about him looking for a couple of horn players to take over from Eric Dolphy and Ted Curson. So he recommended us and there was Charles one day checking us out. I guess he liked what he heard, because he hired us that day—and not long after, I made my recording debut with him for Candid.”

McPherson, it must be said, knew what he was getting into, admitting that he was quite nervous at first, even intimidated by his famous employer—or infamous as the case may be. A larger-than-life figure, Mingus was, in McPherson’s words, “a confrontational and very volatile figure, who at that time weighed something like 300 pounds and never pulled his punches with his sidemen.” Yet, the saxophonist retells one story that sheds another light on that most prickly character.

“Early on in my association with him, which lasted 12 years, we did a benefit in Palo Alto, California for a close friend of his, poet Kenneth Patchen, who faced high medical bills after an accident. By evening’s end, there was little money left, but Charles went around to hand each of us a \$10 bill for our work. When he came to me, I declined, saying it wasn’t worth it, but to put it in the till. He looked at me for a few seconds, and with tears in his eyes he just said: ‘Thanks, Charles!’ And from that moment on, he never gave me a hard time, even early on, when I was young and would occasionally goof off on the stand. If he thought you were a genuine and beauti-

ful soul, he would treat you differently, as if he’d cast you in a certain personality type and keep you there. Charles Mingus actually was not the maniac a lot of people made him out to be.”

Years before their parting in 1972, to wit on the friendliest of terms, McPherson had struck out on his own, recording albums as a leader for Prestige during the 1960s and more for Xanadu in his post-Mingus years, a number with his mentor Barry Harris (who died late last year at age 91).

POST-MINGUS YEARS

McPherson’s current band, comprising himself and a piano trio, has been his mainstay for quite a few years now. Its drum chair is shared between Billy Drummond and the leader’s son, Chuck Jr., the latter slated for the Montreal outing this month (see below). When asked when he last appeared in town, McPherson couldn’t recall, though he remembers having played Montreal more than once during his Mingus days.

Firmly entrenched in the bop idiom, yet with an ear peeled on today’s jazz scene and another for a lot of classical music (from Bach to Bartok), 83-year-old McPherson also displays a degree of awareness about the world around him. In fact, he believes that “any music you write today that does not take those things into account (climate change, political ideologies and the like) would be lacking in a way.” And that view certainly ties him to the hip with Charles Mingus, who was more than willing to address the issues of his time in words and music. **LSM**

In concert: Oct. 27, 8 p.m. Salle Bourgie

Tickets: 514-285-2000 ext. 1

On Record: *Three Dance Suites* (Chazz Mac 2020 – self-produced)

www.charlesmcpherson.com

Read online: Charlie Parker and Eric Dolphy as seen by.

OFJM 2022

BOLDER THAN EVER

by MARC CHÉNARD

A year after its truncated 2020 edition, Montreal's Off Jazz Festival (OFJM) returned with a slate of 20 events, many of which sold out on the basis of limited attendance restrictions. If that edition boded well for the future, its upcoming one, running from Oct. 6 to 15, marks a quantum leap forward. All told, 35 shows spread out over 10 venues are on tap, two outdoors (one by the Fine Arts Museum, the other out in the West Island); what's more, its roster of over 100 participants includes one of its largest international contingents ever.

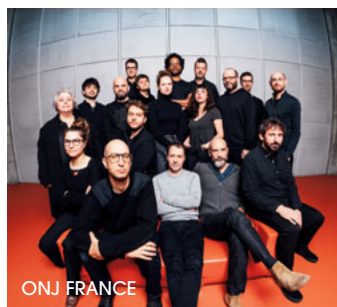
The festival's biggest coup this year, at least in manpower, is the bookings of the two ONJs (Orchestre national de jazz), the daddy of them based in Paris and its Montreal counterpart. With close to 40 years of history behind it, the former is a veritable French cultural institution that enjoys financial support the latter could only dream of. On the heels of three American première performances, the French ensemble performs on Oct. 7. Co-led by composer and director Frédéric Maurin and American alto saxophonist Steve Lehman, this 15-strong outfit (that includes a handful of Americans) and two computer programmers will present *Ex Machina*. Divided into two works, one each by its two frontmen, this project is an exploration of humans and artificial intelligence interacting and improvising off each other in real time. Heady stuff.

If the French push the envelope, the Montrealers gaze in the rear-view mirror on closing night (Oct. 15) in a dual tribute to Frank Sinatra and Ella Fitzgerald. With two stand-in singers, the ONJ, reconfigured into a string orchestra with added woodwinds, will dust off a selection of evergreens orchestrated by the famed arranger Nelson Riddle.

More international fare is to be heard throughout the festival. One of them, a sub-group of the French ONJ called the Big Four, will perform on Oct. 6, with Montreal alto saxophonist Erik Hove sitting in. Conversely, one of our own, trumpeter Jacques Kuba Séguin, has brought over a young Norwegian rhythm section he stumbled on last year while wandering through the streets of Oslo. This new team went on to record an album entitled *Mikrokosmos* for the leader's Odd Sound imprint, slated for release at the show on Oct. 7.

Hailing from Italy but New York-based, drummer Francesca Remigi will première on Oct. 8 a project dubbed *The Human Web*, specially written for a group of two compatriots, one a dancer, and three locals. A high-profile name if ever there was one, veteran drummer and vibraphonist Joe Chambers (of classic Blue Note Records fame) closes out the festival in the company of Montreal pianist Andrés Vial in a percussion-heavy sextet.

While jazz is often viewed as an instrumental music, it has a considerable vocal tradition going for it, hence the inclusion of several voices in this year's program. Karen Young, one of our most endearing songstresses, will pursue her Joni Mitchell songbook Oct. 11 with her accompanist Marianne Trudel, their repertoire rounded-out by a few well-known Québécois numbers. On Oct. 6, an unusual trio featuring Sarah Rossy, a second vocalist who doubles on vibes and a drummer present music with a decidedly more experimental bent to it. But the festival's opening act *Charbonneau ou les valeurs à bonne place*, will be the vocal splurge of the fest. An off-kilter sort of musical cabaret for jazz ensemble and chorus conceived by bassist Hugo Blouin over a decade ago, this project is now in its second instalment.



ONJ FRANCE



JOE CHAMBERS

For the venturesome, don't miss the excellent Eyevin Nonet of drummer Ivan Bamford on Oct. 13, performing charts by the late saxophonist Thomas Chapin. For the free-improv crowd, altoist Yves Charuest will play on Oct. 11 after the Young/Trudel duo (strange pairing of shows), the performance marking the release on vinyl of a recording he did some 37 years ago with the late German free music bassist Peter Kowald. For those into live electronics, Oli Astral is a trio with double bassist Frédéric Alarie that delves deep into the art of soundscaping on Oct. 9, equipped to the hilt with all the devices you care to think of.

If not for lack of space, much more could be said because the 2022 edition of Montreal's Off Jazz Festival is a most promising one. Readers should check out the website for detailed listings and information on venues, dates and tickets.

www.loffestivaldejazz.com



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DEMO RECORDING TIPS

PART 4

by **KARIM BLONDY**, DIRECTOR OF THE AUDIO PROGRAM AT MUSITECHNIC COLLEGE

Mixing a piano-voice demo is essentially a matter of taste, but there are some technical aspects that should not be overlooked. In this article we will take you through some of these technical aspects in order to help singers who are venturing out on their own in the production of their demos. It would be a shame to spoil a good sound recording by ignoring these technical aspects since they can make all the difference between an amateur or professional rendering.

ARTISTIC AND TECHNICAL

In previous articles we have seen that a piano-voice recording often consists of two types of microphone placements: general microphones and spot microphones, each microphone having its own independent track. During the mixing it will be a question of combining these microphones with potentially an addition of artificial reverberation (to homogenize everything or to compensate for a lack of natural reverberation during the recording). The amount of use of these different microphones, as well as the amount and type of reverberation, can be considered an artistic aspect since it is rather a matter of taste. Last time we talked about delay, phase shifts and final mix levels. Here we discuss filters and compression.

FILTER WHAT IS UNNECESSARY

Filters (aka equalizers) modify the frequency response of a sound, therefore affecting the timbre of an instrument. They also can be a helpful tool to clean up a mix without changing its texture. It is simple and effective to apply filters that allow you to clean up a mix of cumbersome noises that are non-musical and unwanted (such as traffic, the air-conditioning, thumps, etc.). For example, applying a low-cut filter that eliminates all sounds lower than 100Hz and a high-cut filter that eliminates all sounds higher than 14000Hz can lighten a mix and make it less aggressive. The elimination of parasitic noise depends not only on the chosen frequency but also on the steepness of the cutoff slope of the filter. For example, a filter with a slope of 24dB/octave will be more effective than with a slope of 6dB/octave. On the other hand, a filter with a slope of 24dB/octave will be more audible than with a softer slope; since it is unnatural for the ear to hear a recording when all the frequencies below 100Hz have been eliminated, the

listener is more likely to notice that a filter is used. If the filter slope is less steep (say 6 or 12dB/octave), the use of the filter becomes transparent to the listener. The choice of the slope is a balance between effectively eliminating parasitic noises and preserving the “natural” sound of the instruments.

Last bit of advice: when you cut the low-end with a high-pass filter, make sure you eliminate only what is below the key frequency of the musical piece. If your piece is in the key of “A,” only cut the frequencies below 110Hz. The 110Hz frequency being an A, if you eliminate sounds below 150Hz, for example, you are potentially eliminating the lowest key frequency of your song. Due to its role in the song, this frequency must generally be left untouched.

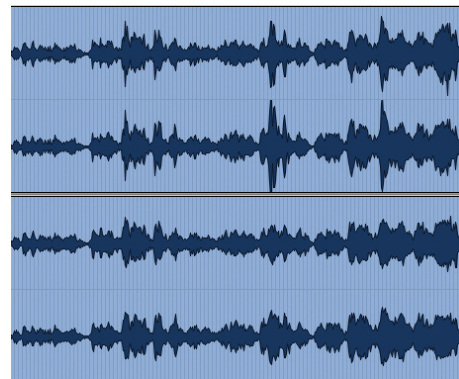


COMPRESSION OR NO COMPRESSION?

Theoretically, in classical music one should not use compressors since they reduce the dynamic range of the musical performance. In other words, a compressor reduces the gap between the loudest and quietest parts of a recording. Since the performers (pianist and singer in our case) follow the dynamics written in the score or given by the conductor, the presence of a compressor which could change a fortissimo part (ff) into a forte (f) is seen with suspicion.

One may wonder then what is the point of using compressors? When mixing, compressors make it possible to achieve a higher overall sound level: the mix will be louder, an often sought-after effect in pop music, advertising or film, for example.

The compressor works in two stages: first it attenuates the level of the parts of our recording that exceed a chosen threshold. It therefore only affects the loud parts and leaves the quiet



THE TOP TWO TRACKS ARE NOT COMPRESSED. THE BOTTOM TWO TRACKS ONLY HAVE THE PEAKS COMPRESSED

parts unscathed. Next, the compressor raises the overall level of the recording.

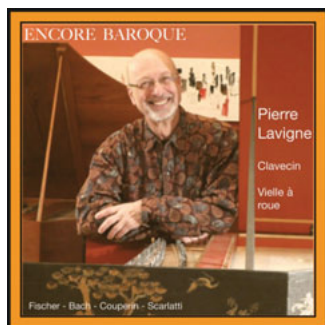
That being said, a compressor can be used in subtle ways to improve the experience for the listener without really affecting the performance: It is possible to use only the attenuation function of the compressor to reduce a high soprano note that jumps a little too much in the face of the listener. In this case, the threshold is set so that the compressor only intervenes when the loudest note is sung.

The compressor can also be applied only to main microphones and not the spot microphones. This has the effect of homogenizing the level of the reverb, since there is more reverb in main microphones than in the spot microphones. For example, the spot microphone, closer to the singer, picks up more vocals than reverberation, so by not compressing the spot microphone, we preserve the original dynamic range of the performance. Only the reverb is affected by the compression; its level will vary less, which can be a good thing when recording in a place with poor acoustics. **LSM**

TRANSLATION BY GIANMARCO SEGATO

NEW RELEASES

This section is an advertising supplement. To announce here, contact sales@lascena.org.



Encore Baroque

Works by Fischer, Bach, Couperin, Scarlatti
Pierre Lavigne, harpsichord & hurdy-gurdy
Release: May 5, 2022

Encore Baroque presents performances of major composers for the harpsichord. In addition, and this is certainly a first, it will introduce themes that Couperin probably heard in the street—hurdy-gurdy tunes performed on the baroque hurdy-gurdy, an instrument that

was very popular in Versailles around 1720. Discover or rediscover magnificent, sometimes lesser-known works that Pierre Lavigne knows how to bring to life.

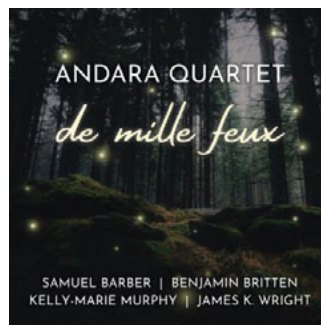


Tu me voyais

Carl Philippe Gionet, Adam Sherkin, Jérôme Blais
Christina Haldane, soprano
Carl Philippe Gionet, piano
Leaf Music, LM257
Release: Oct. 21, 2022

Christina Haldane and Carl Philippe Gionet present *Tu me voyais*, set to be released through Leaf Music on Oct. 21. Gionet's arrangements of 12 Acadian folk songs are reimagined from a long lineage of interpreta-

tions from folk singers dating back to the 1800s. These traditional Acadian folk songs reflect on the cyclical nature of life and the hardships of living and working on the ocean. The songs stem from the aural tradition, where music and lyrics are passed down through generations without the use of notation or text, resulting in each new generation sculpting its own interpretation. *Tu me voyais* honours the heritage from which these songs come while being part of the evolution of the tradition.



De mille feux

Composers Samuel Barber, Benjamin Britten, Kelly-Marie Murphy, James K. Wright
Andara Quartet: Marie-Claire Vaillancourt and Jeanne Côté (violins), Vincent Delorme (viola), Dominique Beauséjour-Ostiguy (cello)
Leaf Music, LM262
Release: Nov. 4, 2022

De mille feux presents the Andara Quartet in collaboration with four remarkable composers, two living and two deceased, to produce an

album of incredible range and substance. The album covers large swaths of ground both musically and thematically—from the mysteries surrounding deep space, to the gentle ebb and flow of a couple's retirement at a quiet lakeside cottage. The undercurrent pervading all the compositions is one of buoyant contemplation, particularly when circumstances conspire to darken our perspective.



CellOpéra!

Bellini, Mozart, Wagner, Gershwin and André Gagnon
Duo Cavatine: Noémie Raymond-Friset (cello) & Michel-Alexandre Broekaert (piano)
Release: Oct. 12, 2022

This exceptional album offers personal transcriptions of the greatest arias, from Bellini to Gershwin, via Mozart, Wagner and André Gagnon. No genre is as rich as opera; it is opulent in the breadth of its repertoire, historical in the vision it gives of societies over the centuries, and touching in its melodies that depict the rainbow of human emotions. With these transcriptions, Duo Cavatine expands the repertoire of the cello-piano formation and sheds new light on melodies and arias cherished by the public for centuries. **LSM**

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CD REVIEWS

by JUSTIN BERNARD AND PAUL E. ROBINSON



Partons, la mer est belle (Excerpt from the album *Tu me voyais*)

Christina Haldane, soprano;
Carl Philippe Gionet, arrangements, piano

Leaf music

★★★★★

Partons, la mer est belle is the opening track of a recording to be released in October on the Leaf music imprint. Entitled *Tu me voyais*, the album is devoted to a repertoire of traditional Acadian folksongs sung by soprano Christina Haldane with piano accompaniment provided by arranger Carl Philippe Gionet. When listening to this teaser, a well-known song to all francophones, one is struck by the gentle flow of this rendition. Its appeal is such that we are eager to hear the rest of the disc. The accompaniments are as varied as the ebbing of waves and give us reason to head out to sea. The sound is so seductive, and so close to the hymns of bards we love to listen to, the melodies left unaltered. With a pronounced operatic vibrato, Haldane heightens the lyrical character of the song, and rightfully so. On this one piece alone, we can only hope that her vocal technique will be just as suitable for the remaining material. **JB**



A Woman's Voice

Alice Ping Yee Ho, composer; Vania Chan, Katy Clark, Ariadne Lih, Maeve Palmer, sopranos; Alex Hetherington, mezzo-soprano; Tong Wang, Jialiang Zhu, pianos; Andrew Ascenzo, cello

Leaf music (Sept. 2022)

★★★★☆

This new album serves two purposes: first, to showcase the works of Chinese contemporary music composer Alice Ping Yee Ho and, second, to shine the spotlight on several female voices, with added support provided by cellist Andrew Ascenzo. This album celebrates the courage displayed by women who have been subjected to so much strife throughout history. All told, there are 18 works scored for voice and piano and divided into two cycles, 15 with English lyrics, one in French (*Détester, aimer*) the remainder in Mandarin (*Ballad of the 4 Seasons*, and *Moon Aria*, both drawn from the opera *Chinatown*). Ping Yee Ho offers us something of a personal take on Canada, and the fact of including songs in three different languages is a rare occurrence.

The first songs, which deal with spring and summer, introduce us to the musical world of the composer, and, as the most readily accessible ones of the program, they are quite alluring. But as fall and winter roll in, things get slightly more turbulent, and expectedly so, given the more hostile climes. *Three songs of the Tang Dynasty* are more of a challenge to listen to, the musical language closer to contemporary music and increasingly dissonant. Likewise for the following two tracks (*La folie de la reine Charlotte* and *Détester, aimer*) both of them more demanding by their sombre nature and taxing of the voice to the outer limits. More listener-friendly are the mysterious and dreamy moods conjured by the airs of *Daji* and the moon (both in Mandarin), as well as the sister's duo on the air of Anna, all excerpts from the recently completed opera *Chinatown*. There is some pretty hefty fare to take in here, guaranteed to give you as many thrills as chills. **JB**



CellOpéra!

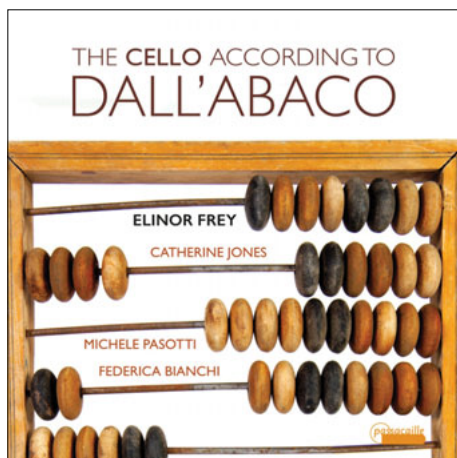
Duo Cavatine: Noémie Raymond-Friset, cello;
Michel-Alexandre Broekaert, piano

No label (Oct. 2022)

★★★★★

Duo Cavatine's name could never have been better suited than for this recording. Cellist Noémie Raymond-Friset and pianist Michel-Alexandre Broekaert have issued a sparkling collection of operatic arias all rearranged for this album. Given the cello's range and timbral overlap with the human voice, it only seems natural to entrust it with the vocal parts. Such effects as vibrato and glissando translate well to stringed instruments like the cello. Whereas everything is dependent on interpretation, lyricism and repertoire choices, some pieces in this collection are bound to fit this instrumental pairing to a tee, for example Gershwin's "Summertime" from *Porgy and Bess* and the *Duo des fleurs* from *Lakmé*, both so remarkably sensual in tone. Other pieces in contrast bring out the cello's dark and burnished sound, such as the air of Prince Gremin from *Eugene Onegin*. On the flip side, however, the instrument does not seem to be put to the best use on *O mio babbino caro* and the air from *Reine de la nuit*.

Aside from the duo's arrangements, there are also a handful of favourites from the piano-cello repertoire, starting with the enchanting Gabriel Fauré melody *Après un rêve*, and Beethoven's variations on a theme from Mozart (*Bei Männern, welche Liebe fühlen*, from the *Enchanted Flute*). As convincing as Broekaert's pianistic talents are in concert, to which this writer can attest, his studio work shows his great feel for the music, such as in the first few bars of *Casta Diva*. He is much more than a piano accompanist, but an all-round performer who knows how to draw every nuance from the music. **JB**



The Cello According to Dall'Abaco

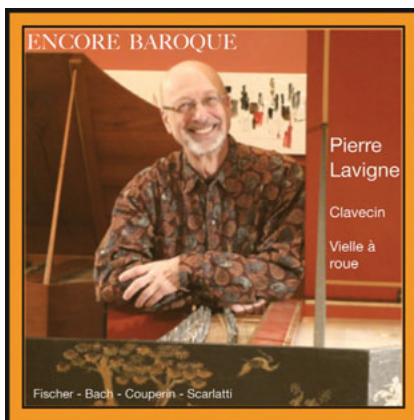
Elinor Frey and Catherine Jones, cellos;
Michele Pasotti, theorbo; Federica Bianchi, harpsichord
Passacaille (Sept. 2022)

★★★★☆

On the heels of her debut recording devoted to the cellist and composer Joseph Marie Clément Dall'Abaco (1710-1805), Elinor Frey is back with three more sonatas of that composer and three more works written for two cellos. Having compiled a multiple-volume edition of 35 annotated Dall'Abaco sonatas published by Edition Wahlhall, Frey has penned insightful notes to this album that give added bearing on the life and music of this much overlooked figure.

Particularly moving is the *Sonata in e minor* ABV 37, whose second movement is striking for its sharp dissonances, in contrast to its more expansive first and third ones crafted in the style of the French overture. The *Duo de violoncelle en fa majeur*, ABV 48, has its own unique flavour, which is what makes it so enticing to listen to. Both Frey and her colleague Catherine Jones relish the occasion to play off each other and mesh their lines tightly. The same could be said for the playful opening movement of the *Duetto en sol majeur*, ABV 47. Any self-respecting lover of period music will enjoy this single track, as will admirers of this most noble sounding instrument.

The *Sonate VI en do mineur*, ABV 45, makes us recognize Dall'Abaco's gifts as a melodicist blessed with an ability to write out clever lines for two cellos. Also heard are Michele Pasotti on theorbo, with harpsichordist Federica Bianchi appearing in the finale. The piece, in rondo form, enables Frey to put her virtuosity to good use, her mastery over the richly ornamented passages being second to none. **JB**



Encore Baroque

Pierre Lavigne, harpsichord
Production by Pierre Lavigne (2022)

★★★★☆

In his new album, harpsichordist Pierre Lavigne digs into a repertoire of baroque masterworks such as J.S. Bach's *Partita No. 2 in C Minor*, François Couperin's *11^e ordre pour clavecin*, and Domenico Scarlatti's four sonatas. Also on the program are lesser known works, these attributed to Johann Caspar Friedrich Fischer, the eldest of all composers on the program. The album, in fact, opens with the latter's *Musikalischer Parnassus*, a sonata in nine movements, each one representing a different muse of antiquity.

Lavigne plays the music with great fluency, his touch nimble, his command of the repertoire undeniable. Yet, there are a few flaws in the recording of the music itself that hamper the listening experience. For starters, the noise produced by the instrument's mechanics upon release of the strings is far too audible; another flaw is the lack of resonance resulting from the sound being cut off too quickly. Also unfortunate is the lack of track divisions for the nine-movement sonata, which makes it hard to locate and listen to any of its parts alone.

Lavigne's mellifluous playing, clearly the best suit of this album, also applies to his rendition of the Bach partita. What makes this music so brilliant is its unrestrained flow, and the performer demonstrates this with his lithe touch. That this work was not split up in several tracks is not as bothering as, say, those by Couperin, its sections far more contrasting to warrant such divisions. This could also apply to the Scarlatti sonatas K.426-347-4-64 (in that order), each one so different from the others as to needing track markings of their own. Those quibbles aside, Lavigne does play them through in a most engaging way.

Encore Baroque documents performances of major works written for the harpsichord. What's more, it is an opportunity to discover melodies Couperin may well have heard outdoors around 1720, tunes wrought out from the hurdy-gurdy, an instrument very much in vogue at that time. All in all, it is well worth giving Pierre Lavigne a good listen to see how he brings the most out of a repertoire you may either know or discover for the first time. **JB**

TRANSLATION BY MARC CHÉNARD



Sheku Kanneh-Mason: Song

Sheku Kanneh-Mason, cello; Isata Kanneh-Mason, piano;
James Baillieu, piano; Harry Baker, piano, etc.

Decca Classics 28948531691

★★★★☆

The 22-year-old U.K. cello sensation Sheku Kanneh-Mason was scheduled to appear as soloist at this year's Last Night of the Proms on Sept. 10 at the Royal Albert Hall in London. Unfortunately, fate took a hand; with the death of Queen Elizabeth II, the concert was cancelled.

But the Sheku bandwagon rolls on. By my count "Song" is the gifted young artist's 13th CD for Decca Classics in just a few years. Several of them have been almost immediate best-sellers. Like most of the other CDs, this one is comprised of a lot of short tracks of light classical pieces, folk songs and arrangements.

Sheku's sister, Isata, appears as piano accompanist on four of the tracks, jazz pianist Harry Baker plays on some others, and pianist James Baillieu and South African soprano Pumeza Matshikiza collaborate with Sheku in a beautiful rendition of Massenet's *Élégie*.

The album also includes *Five Preludes for Solo Cello* written expressly for Sheku by British composer Edmund Finnis.

For the most part this is "easy listening" but it is also very well done. Not least of the delights of the album is the opening track, the Irish ballad "Star of the County Down." **PER**

LSM



AZRIELI MUSIC PRIZE



MIKA PUTTERMAN & ALEKS SCHURMER



ENSEMBLE SILKABO

Because of the ongoing pandemic, several concerts may no longer take place in public concert halls. Please check with the organizers or broadcasters of these events.



AILLEURS AU QUÉBEC

M. de la Cult. Warwick Salle musicale Warwick, 11 rue Boulanger, Warwick.

P. Saint-Raphaël d'A Paroisse Saint-Raphaël d'Alberville, 1090 Rue Principale, Saint-Raphaël-d'Alberville.

Pointe Sec La Pointe-sec, 40 7e Rue E, Mont-Louis.

OCTOBER

07 20h. P. Saint-Raphaël d'A. Suggested donation. **QMP Alberville : NOORG (Loïc Guénin & Éric Brochard: percussion and electronics) + Quatuor Bozzini.**

08 20h. M. de la Cult. Warwick. \$42.78. **Works by Annie Dominique.** 819-358-2201

08 20h. Pointe Sec. Suggested donation. **QMP Mont-Louis : Quatuor Bozzini /DooDooDoo.**



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Palais Montcalm Salle Raoul-Jobin, Palais Montcalm – Maison de la musique, 995, place D'Youville, Quebec City.

OCTOBER

12 17h30. Palais Montcalm. \$20-55. **Violons du Roy: Haydn, Mozart, Dussek, Kozeluch; Mélisande McNabey.** 418 641-6040

13 17h30. Palais Montcalm. \$20-55. **Violons du Roy: Haydn, Mozart, Dussek, Kozeluch; Mélisande McNabey.** 418 641-6040

22 19h30. Palais Montcalm. \$20-86. **Violons du Roy: Albinoni, Vivaldi, Locatelli, Hosokawa; Maurice Steger.** 418 641-6040

22 19h30. Grand Théâtre Qc. \$55-160. **Donizetti: Don Pasquale.** 418-643-8131

23 14h. Palais Montcalm. \$20-71. **Violons du Roy: Albinoni, Vivaldi, Locatelli, Hosokawa; Maurice Steger.** 418 641-6040

25 19h30. Grand Théâtre Qc. \$55-160. **Donizetti: Don Pasquale.** 418-643-8131

27 19h30. Grand Théâtre Qc. \$55-160. **Donizetti: Don Pasquale.** 418-643-8131

29 14h. Grand Théâtre Qc. \$55-160. **Donizetti: Don Pasquale.** 418-643-8131



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Ch. of At. John Evangelist Church of St. John the Evangelist, 137, av. du Président-Kennedy, Montréal.

Centre Phi Centre Phi, 407 Rue Saint-Pierre, Montréal.

Claude-Champagne Salle Claude-Champagne, 220, avenue Vincent-d'Indy, Montréal.

Conservatoire Montréal Conservatoire de musique de Montréal, 4750, avenue Henri-Julien, Montréal.

#11 Dièse Onze, 4115 Saint-Denis, Montréal.

É. St-M-de-Duvernay Église Saint-Maurice-de-Duvernay, 1961 Rue d'Ivry, Laval.

É. Unie St-James Église Unie St-James, 463, rue Sainte-Catherine ouest, Montréal.

É. des 7 Douleurs Église Notre-Dame-des-Sept-Douleurs, 1v8, 4155 Rue Wellington, Montréal.

ESJB Eglise Saint-Jean-Baptiste, 4237, Henri-Julien, Montreal.

Eastern Bloc Eastern Bloc, 7240, rue Clark, Montréal.

É. Ascension Église Ascension of Our Lord, 375 Kitchener Ave, Westmount.

É. Sainte-Claire Église Sainte-Claire, 8615 Sainte-Claire Rue, Montreal.

Hector-Charland Théâtre Hector-Charland, 225 boulevard de l'Ange-Gardien, L'Assomption.

Kin Music Kin Music, 397, rue Sainte Catherine Ouest, Montréal.

Le Ministère Le Ministère, 4521 boul. Saint-Laurent, Montreal.

Lion d'Or Lion d'Or, 1676 Rue Ontario E, Montréal.



Grand Concert

JAZZ AFFAIR

TOUT EN VOIX / ALL VOCALS

CHANTEURS: LUCE BÉLANGER, MARIE-PIER DESCHÊNES, CAMILLE LEGAULT-COULOMBE, JEAN-FRANÇOIS AUBIN, LOUIS LAPRISE, CHRISTIAN B. POULIN

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

Vendredi 11 novembre / Friday, November 11 - 20:00

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

Fier partenaire des arts
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M. symph. Maison symphonique (Place des Arts), 1600 St-Urbain, Montréal.

St-Henri Jazz Club MTL Improv/St-Henri Jazz club, 3716 Notre-Dame Ouest, Montréal.

M. symph Maison Symphonique, 1600, rue Saint-Urbain, Montréal.

Mn cult. Plateau Maison de la culture Plateau Mont-Royal, 465, avenue du Mont-Royal Est, Montréal.

Oratoire St-J Oratoire Saint-Joseph du Mont-Royal, 3800, chemin Queen Mary, Montréal.

Pierre-Mercure Salle Pierre-Mercure, 300, boulevard Maisonneuve Est, Montréal.

Pollack Pollack Hall, 555 Sherbrooke St W, Montreal.

RH Randall Hall, 2000, ave Bourgogne, Chambly.

SH Stewart Hall, 176 Lakeshore Drive, Pointe-Claire.

SMB Salle Marguerite-Bourgeoys, 1750 Sauriol Rue E, Montreal.

Salle multimédia McGill Salle multimédia (MMR) de l'École de musique Schulich de l'université McGill | CIRMMT, 527 Sherbrooke Street West, Montréal.

SMB Salle Maurice-O'Bready, 2500 Bd de l'Université, Sherbrooke.

TBD À déterminer, À déterminer, Montréal.

Tanna Schulich Tanna Schulich Hall, 527 Sherbrooke St. West, Montreal.

Th. Plaza Théâtre Plaza, 6505 rue St-Hubert, Montréal.

Th. Saputo Théâtre Mirella et Lino Saputo, 8370 Boulevard Lacordaire, Montréal.

Upstairs Upstairs, 1254 rue Mackey, Montréal.

Wil.-Pel. (PdA) Salle Wilfrid-Pelletier, Place des Arts, 175, Ste-Catherine ouest, Montréal.

Wilder Édifice Wilder, 1435 rue De Bleury, Montréal.

OCTOBER

04 Tuesday

► 19h. *Conservatoire Montréal*. \$0-50. **Voxpopuli Quartet and Patrick Mathieu**. 418-524-8264

05 Wednesday

► 19h30. *Bourgie*. \$28-54. **Bourgie Hall: Schumann; Miller, Sly, Marchand**. 514-285-2000

06 Thursday

► 17h. *St-Henri Jazz Club*. Free. **Dolman-Rossy-Jobin**. 514-524-0831

► 19h30. *Bourgie*. \$28-54. **Bourgie Hall: Hopkinson Smith**. 514-285-2000

► 19h30. *Wil.-Pel. (PdA)*. \$93-220. **OSM; Quesnel, Richardson, Dufault, Chœur des jeunes de Laval**. 514 842-2112

► 20h. *Lion d'Or*. \$22. **Celebration of the 10th anniversary of the Charbonneau commission**. 514-524-0831

► 22h. #11. \$30. **Works by saxophonist Julien Soro**. 514-524-0831

07 Friday

► 17h. *St-Henri Jazz Club*. Free. **No-So-Standard Group**. 514-524-0831

► 19h30. *Wil.-Pel. (PdA)*. \$93-220. **OSM; Quesnel, Richardson, Dufault, Chœur des jeunes de Laval**. 514 842-2112

► 20h. *Th. Plaza*. \$28. **Ex Machina by Steve Lehman and Frédéric Maurin**. 514-524-0831

► 20h. *C. Francine-Gadbois*. \$19-44. **OSL: Williams, Morricone; Alexandre Da Costa**. 450 466-6661 ext. 224

► 22h30. #11. \$30. **Jacques Kuba Séguin-Mikrokosmos**. 514-524-0831

08 Saturday

► 14h. *SH*. Free. **Maxime Racicot Jazz Quartet-Seems to be a Nice Guy**. 514-524-0831

► 14h40. *Wil.-Pel. (PdA)*. \$93-220. **OSM; Quesnel, Richardson, Dufault, Chœur des jeunes de Laval**. 514 842-2112

► 15h. *É. St-M-de-Duvernay*. \$15-27. **OSL: Gershwin, Kamen, Ewald; Bouchard, Mailloux, Veilleux, Doyon-Robitaille**. 450-669-6692

► 15h30. *Kin Music*. \$25. **Beethoven, Debussy, Devaux**.

► 17h. *St-Henri Jazz Club*. Free. **Fish Jones-Investigations**. 514-524-0831

► 19h30. *TBD*. \$. **Le Vivier; Mark Fewer, Daniel Janke**. 514-903-7794

► 19h30. *Wil.-Pel. (PdA)*. \$93-188. **OSM; Quesnel, Richardson, Dufault, Chœur des jeunes de Laval**. 514 842-2112

► 20h. *Th. Plaza*. \$22. **Compositions by Francesca Remigi**. 514-524-0831

► 22h30. #11. \$24. **Compositions and improvisations by Vedady-Wyatt-Hove-Pilote**. 514-524-0831

09 Sunday

► 14h. *Mn cult. Plateau*. Free. **Molinari Quartet; Schnittke, Kurtág, Penderecki, Ligeti**. 514-872-2266

► 15h. *Ch. des Prêtres*. Suggested donation. **Festival des couleurs de l'orgue: Kevin Komisaruk**. 514 510-5678

► 17h. *St-Henri Jazz Club*. Free. **Album launch by L'Abîme**. 514-524-0831

► 19h. *Upstairs*. \$24. **Montréal Jazz Trio**. 514-524-0831

► 19h. *Wilder*. \$18-30. **Le Vivier: Laporte, Thigpen, Niblock; Laporte**. 514-903-7794

► 19h30. *Centre Phi*. \$38. **Jazz arrangements of classical music works**. 514-524-0831

► 21h. *Centre Phi*. \$38. **Oli Astral-From the Astral**. 514-524-0831

Upcoming CONCERTS

MONTREAL

by EVA STONE-BARNEY

ALLEGRA CHAMBER MUSIC

On Oct. 12, Allegra Chamber Music will host its 42nd Annual Gala Concert at McGill University's Tanna Schulich Hall. The program is a tasteful combination of works by Schumann and Beethoven, with the former's *Sonata for Violin and Piano in A Minor*, and his *Quartet for Violin, Viola, Cello and Piano in E-Flat Major*, and the latter's *String Trio*, and *Quartet for Piano, Violin, Viola and Cello in E-Flat Major*. Dorothy Fieldman Fraiberg will be at the piano, with Simon Aldrich (clarinet), Alexander Lozowski (violin), Pierre Tourville (viola) and Sheila Hannigan (cello). www.allegrachambermusic.com

ORCHESTRE CLASSIQUE DE MONTRÉAL REMEMBERS MAESTRO BROTT

Oct. 18 will be a memorable and sombre occasion for the Orchestre Classique de Montréal, as musicians and audience members are invited to celebrate the life of the inimitable Maestro Boris Brott. The OCM will pay tribute to their beloved Artistic Director with a concert hosted by Sylvia L'Écuyer, featuring such works as *Kol Nidrei* by Max Bruch; excerpts from *The (Post) Mistress* by Thomson Highway, arranged by François Vallières; Manuel Ponce's *Concierto del Sur* for guitar; and excerpts from *West Side Story*. An evening not to be missed at Salle Pierre-Mercure. www.orchestre.ca



PHOTO : ANNETTE B. WOLOSZEN

LES REVERDIES : LES JOURNÉES MÉDIÉVALES

The 2022 edition of Medieval Music Days is coming to Montreal this month, with a focus on music of the 12th- and 13th-century troubadours and trobairitz. In collaboration with Bourgie Hall, they will present a weekend of concerts, workshops and a banquet, with events at both Bourgie Hall and Westmount Park United Church. Musical offerings will be presented by Ensemble Reverdies Montreal, Ensemble Comtessa, and Ensemble Diabolus in Musica, from France. Events are set to run Oct. 19 to 24. www.reverdiesmontreal.org

GFN PRODUCTIONS: JEAN-PHILIPPE SYLVESTRE

Pianist Jean-Philippe Sylvestre visits Montreal (Maison symphonique on Oct. 22) and Quebec City (Salle Raoul-Jobin on Nov. 11) for a program of Liszt's *Hungarian Rhapsody No. 2*, Ravel's *Miroirs* and *Pavane pour une infante défunte*, and André Mathieu's *Concerto de Québec*. Produced by GFN Productions, this recital promises to be a memorable one. www.gfnproductions.ca

LADIES MORNING MUSICAL CLUB: TALICH QUARTET

Celebrated as one of Europe's finest chamber ensembles, the Czech Talich Quartet will be in Montreal on Oct. 23 to perform as part of this

11 Tuesday

- 17h. *St-Henri Jazz Club*. Free. **EP Quintet-Monde adulte**. 514-524-0831
- 19h30. *Lion d'Or*. \$38. **Marianne Trudel & Karen Young in concert**. 514-524-0831
- 21h. *Lion d'Or*. \$38. **Album launch, Montréal, 1985**. 514-524-0831
- 22h30. #11. \$15. **Compositions by Félix Bouchard Tremblay**. 514-524-0831

12 Wednesday

- 17h. *St-Henri Jazz Club*. Free. **Original compositions by Ariane Racicot**. 514-524-0831
- 18h. *Tanna Schulich*. \$150-500. **42nd annual Allegra Gala, cocktail dinatoire, jazz, and chamber music**.
- 19h30. *M. symph.* \$25-210. **OSM: Liszt, Ravel, Shostakovich; Víkingur Ólafsson**. 514-842-9951
- 20h. *Le Ministère*. \$33. **Album launch by Jean-Michel Pilc**. 514-524-0831
- 22h30. #11. \$15. **Album launch-Even When I'm Dreaming**. 514-524-0831

13 Thursday

- 00h. *Avenue du Musée*. Free. **Andrés Via Quintet**. 514-524-0831
- 17h. *St-Henri Jazz Club*. Free. **Jacob Wutzke Quartet**. 514-524-0831
- 19h30. *Le Ministère*. \$29. **Eyevin Nonet**. 514-524-0831
- 19h30. *Bourgie*. \$28-54. **Louis Lortie performs Beethoven**. 514-285-2000, option 4
- 19h30. *M. symph.* \$25-210. **OSM: Ravel, Mozart, Shostakovich; Víkingur Ólafsson**. 514-842-9951
- 21h. *Le Ministère*. \$29. **A presentation of Québec Musiques Parallèles and L'Off Jazz**. 514-524-0831
- 22h30. #11. \$24. **Andrew Boudreau 4-Neon**. 514-524-0831

14 Friday

- 17h. *St-Henri Jazz Club*. Free. **Excerpts from the albums Six-ish Plateaus and Triio**. 514-524-0831
- 19h30. *Bourgie*. \$33-64. **Bourgie Hall: Debussy, Fauré, Adès, Schumann, Brahms; Steven Isserlis**. 514-285-2000
- 19h30. *Salle multimedia McGill*. \$18-30. **Le Vivier: Chab, Harley, Thomas, Giannini, Kokoras; AKOUSMA finalists**. 514-903-7794
- 20h. #11. \$24. **Original compositions by Florian Hoefner**. 514-524-0831
- 22h30. #11. \$24. **Original compositions by Gret Amirault**. 514-524-0831

15 Saturday

- 17h. *St-Henri Jazz Club*. Free. **Gabriel Genest Quartet-Reliance**. 514-524-0831
- 19h30. *Wilder*. \$18-30. **Le Vivier: Feldman, Sénécal; Goldschneider, Laporte**. 514-903-7794
- 19h30. *É. des 7 Douleurs*. \$7-23. **OM: Debussy, Chaminade, Poulenc, Farrenc; Emmanuel Pahud**. 514 842-2112
- 20h. *Th. Plaza*. \$32. **L'Ensemble Joe Chambers-Andrés Vial**. 514-524-0831
- 20h. *Claude-Champagne*. \$27-49.99. **Ella & Frank with Sylvie Desgroseillers et David Marino**. 514-524-0831
- 21h30. *Wilder*. \$18-28. **QMP Montréal au Vivier : Le GGRIL**.
- 22h30. #11. \$24. **Banjamin Deschamps-Augmented Reality**. 514-524-0831

16 Sunday

- 15h. *Ch. des Prêtres*. Suggested donation. **Festival des couleurs de l'orgue: Emmanuel Arakélian**. 514-510-5678
- 15h. *Salle multimédia McGill*. \$18-30. **Le Vivier: Alla Zagaykevych; Ensemble Paramirabo, NEM, Chants Libres, PSM**. 514-903-7794
- 15h. *M. symph.* \$65-169. **OM: Debussy, Chaminade, Poulenc, Farrenc; Emmanuel Pahud**. 514-872-2266
- 19h30. *Wilder*. \$18-30. **Le Vivier: Kyriakides, Moor; Quatuor Bozzini, Kyriakides, Moor**. 514-903-7794

18 Tuesday

- 19h30. *Eastern Bloc*. \$12-20. **Works by Champagne, Davis, Cusson et MacNab-Séguin**. 514-475-6355
- 19h30. *Pierre-Mercure*. \$25-69. **OCM: Highway, Ponce, Brott, Bernstein; Harb, Tétreault, Figueroa, Polese**. 514-487-5190

20 Thursday

- 09h30. *ESJB*. \$10-15. **Grand Festival d'orgue 2022: Découvertes nocturnes**. 514-510-5678
- 19h. *ESJB*. \$20-25. **Grand Festival d'orgue 2022: Isabelle Demers joue J.S. Bach, Rachel Laurin, W.A. Mozart, William Albright, César Franck, et Igor Stravinsky..** 514-510-5678
- 19h. *Pierre-Mercure*. \$30-62. **Works by Brahms, Shostakovich, Pärt, Ligeti and others**. 514-815-2128
- 19h30. *M. symph.* \$69-103. **OM: Habibi, Ueda, Harlap; Raissadat, Sato, Wu, Azrieli**. 514-872-2266

21 Friday

- 19h. *É. Ascension*. \$20-150. **César Franck, Bruce Mather, Franz Liszt, Fernando Germani, Rachel Laurin, Henri Duparc, and Louis Vierne; Christian Lane and Aaron Tan, organ**. 514-510-5678
- 19h30. *Bourgie*. \$33-64. **Violons du Roy: Albinoni, Vivaldi, Locatelli, Hosokawa; Maurice Steger**. 514 285-2000, option 1

22 Saturday

- 09h30. *Ch. of St. John Evangelist*. \$20-25. **A unique organ and yoga experience with Mária Budá ová and Maria Gajraj**. 514-510-5678
- 19h. *É. Unie St-James*. \$20-25. **Silent Film: Nosferatu and The Cabinet of Dr. Caligari; Peter Krasinski, organ with additional guest musicians**. 514-510-5678
- 19h30. *M. symph.* \$45-88. **Works by Liszt, Ravel, Beethoven, Bach, Mathieu et Balakirev**. 514-842-2112
- 20h. *Bourgie*. \$28-54. **Bourgie Hall: Shostakovich, Borodin, Janacek, Gorecki**. 514-285-2000
- 20h. *RH*. \$40. **Art songs for soprano voice and piano accompaniment**. 514-375-6054

23 Sunday

- 14h30. *Bourgie*. \$23-44. **Bourgie Hall; Boulay, Johannel, Vistorky, Roche**. 514-285-2000
- 15h. *Ch. des Prêtres*. Suggested donation. **Festival des couleurs de l'orgue: Kevin Komisaruk**. 514-510-5678
- 15h30. *Pollack*. \$20-50. **LMMC; Talich Quartet**. 514-932-6796
- 19h30. *Oratoire St-J.* Suggested donation. **Daniel Brondel, organ**. 514-510-5678

25 Tuesday

- 19h30. *Bourgie*. \$23-44. **Bourgie Hall: Bertrand, Auster, Tim Brady; Edmunds, Barichello**. 514-285-2000

26 Wednesday

- 19h30. *Bourgie*. \$20-35. **Triio Fibonacci; Mozart, Mendelssohn, Schumann**. 514-285-2000

27 Thursday

- 20h. *Bourgie*. \$23-44. **Bourgie Hall; Charles & Chuck McPherson, Patton, Wong**. 514-285-2000

28 Friday

- 20h. *Pierre-Mercure*. \$0-44. **Baroque music show on the theme of Halloween**. 514-987-6919

30 Sunday

- 14h. *Hector-Charland*. \$50. **Sinfonia performs Mahler**. 450-591-1919

- 14h30. *Bourgie*. \$33-64. **Bourgie Hall: Bach; Trinity Wall Street Choir Soloists, Avi Stein**. 514-285-2000
- 15h. *M. symph.* \$49-150. **OSL; Alexandre Da Costa, Sergio Alapont, Caroline Planté**. 451 466-6661 ext. 224
- 15h. *Ch. des Prêtres*. Suggested donation. **Festival des couleurs de l'orgue: Emmanuel Arakélian**. 514-510-5678

NOVEMBER

01 Tuesday

- 19h30. *Bourgie*. \$28-54. **Bourgie Hall: Schumann, Mendelssohn; Koider, Juillard, Rodde**. 514-285-2000
- 19h30. *Wilder*. \$18-30. **Le Vivier: Millar, Kavanaugh, Roger; Ensemble Supermusique**. 514-903-7794



Centre-culturel Pointe-Claire:
Jazz Affair: Tout en voix.
Friday, Nov. 11, 2022, 8pm
Église Saint-Joachim, 2 av. Sainte-Anne, Pointe-Claire

02 Wednesday

- 19h30. *SMOB*. \$55-75. **GFN Productions; Isabella d'Éloize Perron**. 819 820-1000
- 20h. *Bourgie*. \$18-34. **Bourgie Hall; Kennedy, Jerome Brown, Barry, McColgan**. 514-285-2000

03 Thursday

- 19h30. *Bourgie*. \$33-64. **Bourgie Hall: Monteverdi; Lionel Meunier**. 514-285-2000
- 19h30. *Th. Saputo*. **OM: Frank, Rodrigo, Odgers, de Falla, Márquez; MILO**. 514 842-2112

04 Friday

- 19h30. *M. symph.* \$65-169. **OM: Frank, Rodrigo, Odgers, de Falla, Márquez; MILO**. 514-872-2266

05 Saturday

- 16h. *Wilder*. \$18-35. **Le Vivier: Tidrow; QUASAR - saxophone sextet**. 514-903-7794
- 19h30. *M. symph.* \$50-145. **GFN Productions; Isabella d'Éloize Perron**. 514 842-2112
- 19h30. *GSC*. **OM: Frank, Rodrigo, Odgers, de Falla, Márquez; MILO**. 514 842-2112
- 21h. *Wilder*. \$18-35. **Le Vivier: Tidrow; QUASAR - saxophone sextet**. 514-903-7794

06 Sunday

- 15h. **SMB**. \$13-18. **OM: Frank, Rodrigo, Odgers, de Falla, Márquez; MILO**. 514 842-2112
- 19h30. *M. symph.* \$75-95. **Jordi Savall et Hespèrion XXI**. 514-842-1212
- 19h30. *M. symph.* \$50-145. **GFN Productions; Isabella d'Éloize Perron**. 514 842-2112



OTTAWA - GATINEAU

- centre national des arts** Southam Hall, 1 Elgin Street, Ottawa.
- Dominion-Chalmers** Carleton Dominion-Chalmers Centre, 355 Cooper Street, Ottawa.
- É. **St-Paul** Église St-Paul, 26, chemin Eardley, Gatineau.
- É. **St-Paul** Église St-Paul, 26, chemin Eardley, Gatineau, Gatineau.

OCTOBER

- 05** 20h. *Centre national des arts*. \$31-109.50. **NAC: NACO plays Haydn, Tchaikovsky**. 613-947-7000
- 06** 20h. *Centre national des arts*. \$31-109.50. **NAC: NACO plays Haydn, Tchaikovsky**. 613-947-7000
- 15** 19h. *Dominion-Chalmers*. \$29.75-55. **Chamberfest: ô-Celli plays Piazzolla, Leonard Bernstein**. 613-234-6306
- 16** 16h. É. **St-Paul**. \$10-35. **Plaisirs du Clavecin and Maurice Steger, flute**. 819-328-0634
- 18** 19h30. *Dominion-Chalmers*. \$10-40. **Vivaldi, Tchaikovsky, Burge & Hatzis**. 613-241-0777

NOVEMBER

- 01** 19h. *Dominion-Chalmers*. \$29.75-55. **Chamberfest: Brentano Quartet plays original Melinda Wagner composition**. 613-234-6306



TORONTO

- Elgin** Elgin Theatre, Elgin and Winter Garden Theatre Centre Toronto, 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, 5040 Yonge Street, North York.
- GCOTH** Grace Church-on-the-Hill, 300 Lonsdale Rd, Toronto.

- HHLAC** Hammerson Hall, Living Arts Centre, 4141 Living Arts Drive, Mississauga.
- Hammerson Hall** Hammerson Hall, 4141 Living Arts Dr, Mississauga.
- Jeanne Lamon Hall** Jeanne Lamon Hall, 427 Bloor Street West, Toronto.
- Koerner** Koerner Hall, 273 Bloor Street West, Toronto.
- MacMillan Th** MacMillan Theatre, Edward Johnson Building, 80 Queen's Park, Toronto.
- Mazzoleni** Mazzoleni Concert Hall, 273 Bloor Street West, Toronto.
- Princess of Wales Th** Princess of Wales Theatre, 300 King Street West, Toronto.
- Roy Thom. Hall** Roy Thomson Hall, 60 Simcoe Street, Toronto.
- Temerty** Temerty Theatre, 273 Bloor Street West, Toronto.
- Walter Hall** Walter Hall, Edward Johnson Building, 80 Queen's Park, Toronto.

OCTOBER

05 Wednesday

- 12h. *Four seasons*. Free. **Operatic arias sung by student performers..** 416-306-2330

06 Thursday

- 12h. *Four seasons*. Free. **Dance Performance by Indigenous Liberation**. 416-306-2330
- 20h. *Hammerson Hall*. \$55-75. **Hammerson Hall Johnny Reid / Living Arts Centre**. 905-306-6000

07 Friday

- 19h30. *Four seasons*. \$. **COC: Wagner; Reuter, Owens, Selig, Mykkanen, Ventris, Aldridge**. 416-363-8231
- 20h. *Koerner*. \$26-62. **RCM: Wijeratne, Shostakovich, Brahms; RCO**. 416-408-0208

08 Saturday

- 20h. *Temerty*. \$40. **Music by Canada's top songwriters, hosted by Blair Packham**. 416-408-0208

09 Sunday

- 19h30. *Four seasons*. \$. **COC: Wagner; Reuter, Owens, Selig, Mykkanen, Ventris, Aldridge**. 416-363-8231

11 Tuesday

- 12h. *Four seasons*. Free. **Sondheim, Monteverdi, Miranda; Miles Mykkanen, baryton**. 416-306-2330
- 20h. *Roy Thom. Hall*. \$35-163. **TSO: Toronto Children's Chorus plays Rossini, Mendelssohn**. 416-593-1285

12 Wednesday

- 12h. *Four seasons*. Free. **Dido et Aenas (excerpts), Opera Atelier & C. Bagan, harpsichord**. 416-306-2330

year's LMMC season. Founded in 1964, the group has performed around the world, at such venues as Carnegie Hall, Wigmore Hall, the Théâtre des Champs-Élysées, and the Salle Gaveau in Paris. They will present a program of Kalivoda, Janáček, and Beethoven, with details to be announced.



LES IDÉES HEUREUSES: LA FORÊT ENCHANTÉE

Now in their 36th season, Les Idées Heureuses will start their year off with a concert titled *The Enchanted Forest*, on Oct. 28 at Salle Pierre-Mercure. A collaboration with the Festival Classica and Les Jardins Chorégraphiques, the program is dedicated to the works of Francesco Geminiani, master of the baroque era, and will include works for harpsichord, English guitar (or cittern), as well as folk songs, and *La Forêt Enchantée*, a musical scena dating back to 1761.



PHOTO: ROBERT ETCHÉVERRY

www.ideesheureuses.ca

QUEBEC CITY

OPÉRA DE QUÉBEC: DON PASQUALE

Opéra de Québec will open its season with a run of Gaetano Donizetti's *Don Pasquale*, from Oct. 22 to 29. Conducted by Laurent Campellone and directed by Jean-Sébastien Ouellette, the production, which sets the scene in a 1960s fantasy, features Olivier Déjean in the title role, with Hugo Laporte taking on Dr. Malatesta, Patrick Kabongo as Ernesto, Hélène Guilmette as Norina, and Michel Desbiens as the Notary. www.operadequebec.com

TORONTO

CANADIAN OPERA COMPANY

The Canadian Opera Company has a thrilling lineup of performances this October, with not one but two operas taking the stage at Toronto's Four Seasons Centre for the Performing Arts. Conducted by Johannes Debus, the Christopher Alden production of Wagner's *The Flying Dutchman* (*Der Fliegende Holländer*) will open on Oct. 7 and run until Oct. 23. Johan Reuter will star in the title role, with **Marjorie Owens** as Senta and Franz-Josef Selig in the role of Daland. J'Nai Bridges will make her COC debut in the titular role of Carmen, alongside a star-studded cast—with Marcelo Puente in the role of Don José, Joyce El-Khoury as Michaëla, and Lucas Meachem as Escamillo, to name a few. Directed



PHOTO: SIMON PAULY

- 19h30. *Walter Hall*. \$10-40. **Works by Fauré, Hahn, Brahms, Schumann, and Adès.** 416-408-0208
- 20h. *Roy Thom. Hall*. \$35-163. **TSO: Yefim Bronfman; Wagner, Haydn, Beethoven.** 416-593-1285

13 Thursday

- 12h. *Four seasons.* Free. **Introduction to Latin Dances; Kimberly Ramos + Araguacu Dance Company.** 416-306-2330
- 19h30. *Four seasons.* \$. **COC: Wagner; Reuter, Owens, Selig, Mykkanen, Ventris, Aldridge.** 416-363-8231
- 20h. *Koerner.* \$35-92. **RCM; Hilario Durán, David Virelles.** 416-408-0208

14 Friday

- 19h30. *Four seasons.* \$. **COC: Bizet; Bridges, Chaieb, Puente, Neher, Meachem, Coulombe, Lazure.** 416-363-8231
- 19h30. *Walter Hall.* \$10-40. **RCM: Hahn, Fauré, Adès, Schumann, Brahms; Isserlis, Shih.** 416-408-0208
- 19h30. *MacMillan Th.* \$10-30. **RCM: Nishimura, Blackshaw, Protasov, Goto, Grainger; Wind Ensemble.** 416-408-0208
- 19h30. *Koerner.* \$40-90. **Mike Janzen performs works from his new album, The Psalms Project.** 416-408-0208
- 19h30. *Roy Thom. Hall.* \$35-163. **TSO: Yefim Bronfman; Wagner, Haydn, Beethoven.** 416-593-1285

15 Saturday

- 19h30. *Four seasons.* \$. **COC: Wagner; Reuter, Owens, Selig, Mykkanen, Ventris, Aldridge.** 416-363-8231
- 19h30. *MacMillan Th.* \$10-30. **Works by van der Roost, Yagisawa, and Faculty of Music alumna Cait Nishimura.** 416-408-0208
- 20h. *HHLAC.* \$25-65. **MSO: Beethoven, Brahms; Corey Gemmell.** 905-615-4405
- 20h. *Koerner.* \$75-205. **RCM: Haydn, Mozart; Orpheus Chamber Orchestra, Jan Lisiecki.** 416-408-0208.
- 20h. *Roy Thom. Hall.* \$35-163. **TSO: TSO: Yefim Bronfman; Wagner, Haydn, Beethoven.** 416-593-1285

16 Sunday

- 15h. *Koerner.* \$45-82. **Marc-André Hamelin performs works by Dukas, Fauré and Oswald.** 416-408-0208
- 19h30. *Four seasons.* \$. **COC: Bizet; Bridges, Chaieb, Puente, Neher, Meachem, Coulombe, Lazure.** 416-363-8231

18 Tuesday

- 12h. *Four seasons.* Free. **Su Yeon Kim, piano; Chopin & Mozart.** 416-306-2330
- 20h. *Koerner.* \$50. **Portuguese singer Mariza celebrates the 20th anniversary of her career.** 416-408-0208

19 Wednesday

- 12h. *Four seasons.* Free. **Humber College Jazz Ensemble directed by Kirk McDonald.** 416-306-2330
- 19h30. *Four seasons.* \$. **COC: Wagner; Reuter, Owens, Selig, Mykkanen, Ventris, Aldridge.** 416-363-8231

20 Thursday

- 12h. *Four seasons.* Free. **Alheli Piementa (fl.)+ Venuti String Quartet; Eduaordo Angulo, composer.** 416-306-2330
- 19h30. *Four seasons.* \$. **COC: Bizet; Bridges, Chaieb, Puente, Neher, Meachem, Coulombe, Lazure.** 416-363-8231
- 19h30. *Elgin.* \$55-210. **Opera Atelier: Purcell; Tafelmusik, Ainsworth, Britten, Lindsay, MacMillan.** 416-703-3767
- 20h. *Roy Thom. Hall.* \$35-163. **TSO: Yuja Wang; Bruckner.** 416-593-1285

21 Friday

- 19h30. *Four seasons.* \$. **COC: Wagner; Reuter, Owens, Selig, Mykkanen, Ventris, Aldridge.** 416-363-8231
- 19h30. *MacMillan Th.* \$10-30. **RCM: Prokofiev, Strauss; UTSO.** 416-408-0208
- 20h. *Koerner.* \$50-123. **RCM; Farruquito.** 416-408-0208

22 Saturday

- 16h30. *Mazzoleni Hall.* Free. **RCM; Phil and Eli Taylor Performance Academy for Young Artists.** 416-408-0208
- 19h30. *Four seasons.* \$. **COC: Bizet; Bridges, Chaieb, Puente, Neher, Meachem, Coulombe, Lazure.** 416-363-8231
- 19h30. *Elgin.* \$55-210. **Opera Atelier: Purcell; Tafelmusik, Ainsworth, Britten, Lindsay, MacMillan.** 416-703-3767
- 20h. *Flato Markham Th.* \$15-40. **KSO: Strauss, Lalo, Grieg; Mercer, Berec.** 905-604-8339
- 20h. *Koerner.* \$65-135. **RCM: Bach, Beethoven, Shostakovich, Tchaikovsky; Maxim Vengerov.** 416-408-0208
- 20h. *G. Weston Hall.* \$17-44. **Sinfonia Toronto: Ho, Hatzis, Dvorak; Quilico, Djokic.** 416-499-0403
- 20h. *Roy Thom. Hall.* \$35-163. **TSO: TSO, Yuja Wang play Bruckner.** 416-593-1285

23 Sunday

- 14h30. *Elgin.* \$55-210. **Opera Atelier: Purcell; Tafelmusik, Ainsworth, Britten, Lindsay, MacMillan.** 416-703-3767
- 19h30. *Four seasons.* \$. **COC: Wagner; Reuter, Owens, Selig, Mykkanen, Ventris, Aldridge.** 416-363-8231

24 Monday

- 19h30. *Walter Hall.* \$10-40. **RCM: Jarek Kapuscinski; Aiyun Huang.** 416-408-0208

25 Tuesday

- 12h. *Four seasons.* Free. **Duo Concertante, Dawn Avery & Ian Cusson, composers.** 416-306-2330
- 19h30. *Walter Hall.* \$10-30. **RCM: Schnittke, Haapamaki, Bates, Lindeberg; Contemporary Music Ensemble.** 416-408-0208

26 Wednesday

- 12h. *Four seasons.* Free. **European composers, Grace Jee Eun Oh & Dragos Cantera, pianos..** 416-306-2330
- 19h30. *Four seasons.* \$. **COC: Bizet; Bridges, Chaieb, Puente, Neher, Meachem, Coulombe, Lazure.** 416-363-8231
- 20h. *Koerner.* \$50-105. **RCM: Vivaldi, Handel; Philippe Jaroussky, Ensemble Artaserse.** 416-408-0208

27 Thursday

- 12h. *Four seasons.* Free. **Hilario Durán: pno; M Saumell et I. Cervantes, composers.** 416-306-2330
- 19h30. *Mazzoleni Hall.* \$25. **RCM: Bartók; Quatuor Kelemen.** 416-408-0208

28 Friday

- 19h30. *Four seasons.* \$. **COC: Carmen.** 416-363-8231
- 20h. *Koerner.* \$40-105. **RCM; Dominique Fils-Aimé, Allison Russell.** 416-408-0208
- 20h. *Jeanne Lamont Hall.* \$39-93. **Tafelmusik: Reicha, Mendelssohn, Farrenc; Aisslinn Nosky.** 833-964-6337

29 Saturday

- 14h. *Jeanne Lamont Hall.* \$39-93. **Tafelmusik: Reicha, Mendelssohn, Farrenc; Aisslinn Nosky.** 833-964-6337
- 20h. *Koerner.* \$48-120. **Works by Chopin, Mozart et Alkan.** 416-408-0208

30 Sunday

- 14h30. *GCOTH.* \$10-30. **RCM: Allan, Fauré, Lim, Olsavsky; Eunseong Cho, multiple choirs.** 416-408-0208
- 19h30. *Four seasons.* \$. **COC: Bizet: Carmen.** 416-363-8231

NOVEMBER

02 Wednesday

- 19h. *Koerner.* Free. **RCM; RCO.** 416-408-0208
- 20h. *Roy Thom. Hall.* \$40-99. **TMC: Mendelssohn; Braun, TSO, Uot MacMillan Singers.** 416 872-4255

04 Friday

- 19h30. *Four seasons.* \$. **COC: Carmen; Bridges, Chaieb, Puente, Neher, Meachem, Coulombe, Lazure.** 416-363-8231
- 19h30. *Roy Thom. Hall.* \$46-139. **GFN Productions; Isabella d'Éloize Perron.** 416-872-4255
- 19h30. *Mazzoleni Hall.* \$20. **RCM; Glenn Gould School Operas.** 416-408-0208
- 20h. *Koerner.* \$45-95. **RCM; Meow Meow.** 416-408-0208

05 Saturday

- 19h30. *Mazzoleni Hall.* \$20. **RCM; Glenn Gould School Operas.** 416-408-0208
- 20h. *Koerner.* \$45-92. **RCM; Jazzmeia Horn.** 416-408-0208

06 Sunday

- 15h. *Koerner.* \$25-112. **RCM: Couperin, Debussy, Mozart, Fazil Say; Fazil Say.** 416-408-0208



WEB

OCTOBER

14 Friday

- 19h. \$50. **Music at Home: Takeout Symphony, virtual concert: flute, fortepiano, violin and cello.** musicathome.tv

21 Friday

- 19h. \$50. **Music at Home: flute, viola, and piano.** musicathome.tv

22 Saturday

- 17h. \$20. **Works by Jean-Marie Leclair.** www.earlymusic.bc.ca

28 Friday

- 19h. \$50. **Music at Home: flute, violin, viola, and cello.** musicathome.tv

NOVEMBER

04 Friday

- 19h. \$50. **Music at Home: Music of Japan meets French Romanticism, jazz and new music.** musicathome.tv



RADIO

CBC Canadian Broadcasting Corporation. cbc.ca. 514-597-6000, 613-724-1200, 866-306-4636. **R2** Radio Two. Ottawa 103.3FM, Montréal 93.5FM. Toronto 99.1 FM **SATO** Saturday Afternoon at the Opera

CIBL Radio-Montréal 101.5FM. cibl 1015.com. Dim 19h30-21h, *Classique Actuel*, l'actualité de la musique classique, avec Christophe Huss

CIRA Radio VM. radiovm.com. 514-382-3913. Montréal 91.3FM, Sherbrooke 100.3FM, Trois-Rivières 89.9FM, Victoriaville 89.3FM, Rimouski 104.1FM. Lun.-ven. 10h-11h *Couleurs et mélodies*; lun.-ven. 16h30-17h *Paroles et musiques*; lun.-jeu. 14h-16h *Musique classique*; mar. 20h-21h et ven. 17h-18h *Arc-en-ciel musical* avec Martin Duchesne et Mario Lipari; mer. 5h-6h, mer. 21h-22h et dim. 4h-5h *Voix Orthodoxes*; mer. 17h45 *Culture à la carte* avec Justin Bernard; ven. 14h-16h et dim. 13h-15h *La Semaine lyrique* avec Justin Bernard; ven. 21h-22h et dim. 18h-19h *Petites musiques pour* avec André Roy; dim. 10h-11h *Chants grégoriens*; et pendant la nuit, reprises des émissions du jour

CJFO station communautaire francophone, Ottawa-Gatineau. Uniquefm.ca. Dim 8h-12h *Chez Gauthier*,

musique classique, avec François Gauthier, fgauthier@uniquefm.ca

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

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MetOp Metropolitan Opera international radio broadcasts, all with the MetOp O&Ch; live from New York on CBC R2 / diffusés sur SRC ICImu

SRC Société Radio-Canada. radio-canada.ca. 514-597-6000: **ICI**mu ICI Musique: Montréal 100.7FM; Ottawa 102.5FM; Québec 95.3FM; Mauricie 104.3FM; Saguenay-Lac-St-Jean 100.9FM; Rimouski 101.5FM. Lun.-ven 7h-8h30 *La mélodie de bonne heure* (portion classique) avec Marie-Christine Trottier; lun.-jeu 20h-22h **Toute une musique** musique classiques, avec Marie-Christine Trottier; sam 7h-10h, dim 7h-8h30 *Café, Mozart et compagnie*, dim 8h30-10h *De tout chœur* (musique chorale), avec Isabelle Poulin, dim 10h-12h **Carnets** Dans les carnets d'Alain Lefèvre, avec Alain Lefèvre; dim 12h-15h *Chants Libre à Monique*, avec Monique Giroux; dim 19h-23h **PLOP!** Place à l'opéra, avec Sylvia L'Écuyer (webdiffusion sam 13h-17h, en direct pendant la saison du MetOp; rediffusion à la radio dim 19h); **O&Ch** orchestre et chœur

VPR Vermont Public Radio. www.vpr.net. 800-639-6391. Burlington 107.9FM; can be heard in the Montreal area

by Joel Ivany, and conducted by Jacques Lacombe, the production will run from Oct. 14 until Nov. 4. www.coc.ca

TORONTO SYMPHONY

Yefim Bronfman is sure to astound audiences with his Roy Thomson Hall performance of Beethoven's *Piano Concerto No. 3*, programmed alongside a world première of Christina Volpini's *Celebration Prelude*, the Canadian première of Unsuk Chin's *subito con forza*, and Haydn's *Symphony No. 39*, to name just a few. Performances will take place Oct. 12-15. Not long after, on Oct. 20-22, **Yuja Wang** joins the TSO to première Magnus Lindberg's *Piano Concerto No. 3*, at which time the orchestra will also perform Bruckner's *Symphony No. 4*. www.tso.ca



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Thomas Adès (UK)

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José Evangelista (CA)

Violinissimo concerto for violin and orchestra

Andrew Staniland (CA)

*Six Enigmas*** concerto for violin and orchestra

John Rea (CA)

Figures hâtives concerto for violin and orchestra

Alexina Louie (CA)

Triple Concerto for Three Violins and Orchestra

Aaron Schwebel (violin)

Stephen Sitarski (violin)

Marie Bérard (violin)

Wed Jan 25 **TAIKO LIVE!**

Part of the 21C Music Festival

Colin McPhee (CA)

Tabuh-tabuhan for two pianos and orchestra

James O'Callaghan (CA)

*Overbound*** concerto for amplified cello, electronics
and orchestra

Maki Ishii (JP)

Mono-prism for Taiko drummers and orchestra

Cameron Crozman (cello)

James O'Callaghan (electronics)

Nagata Shachu (taiko drumming ensemble)

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