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FEB / MARCH 2023
VOL. 28, NO 5 \$8.55



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through Music

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Chris Paul Harman (CA) — *Clementi sottosopra** (2023)
Eugene Astapov (CA) — *Burial Rites*** (2023)
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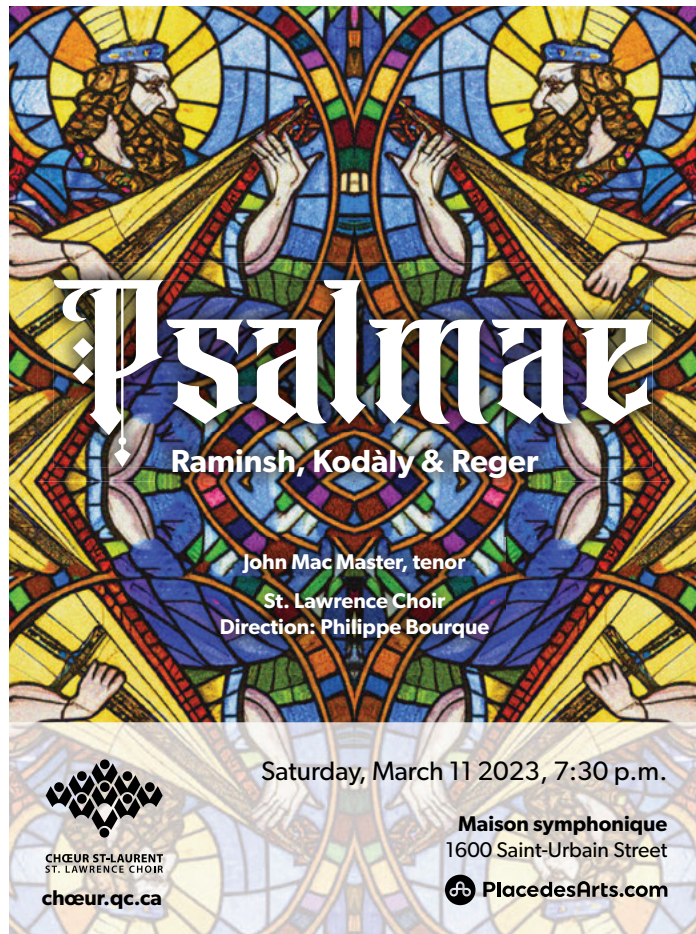
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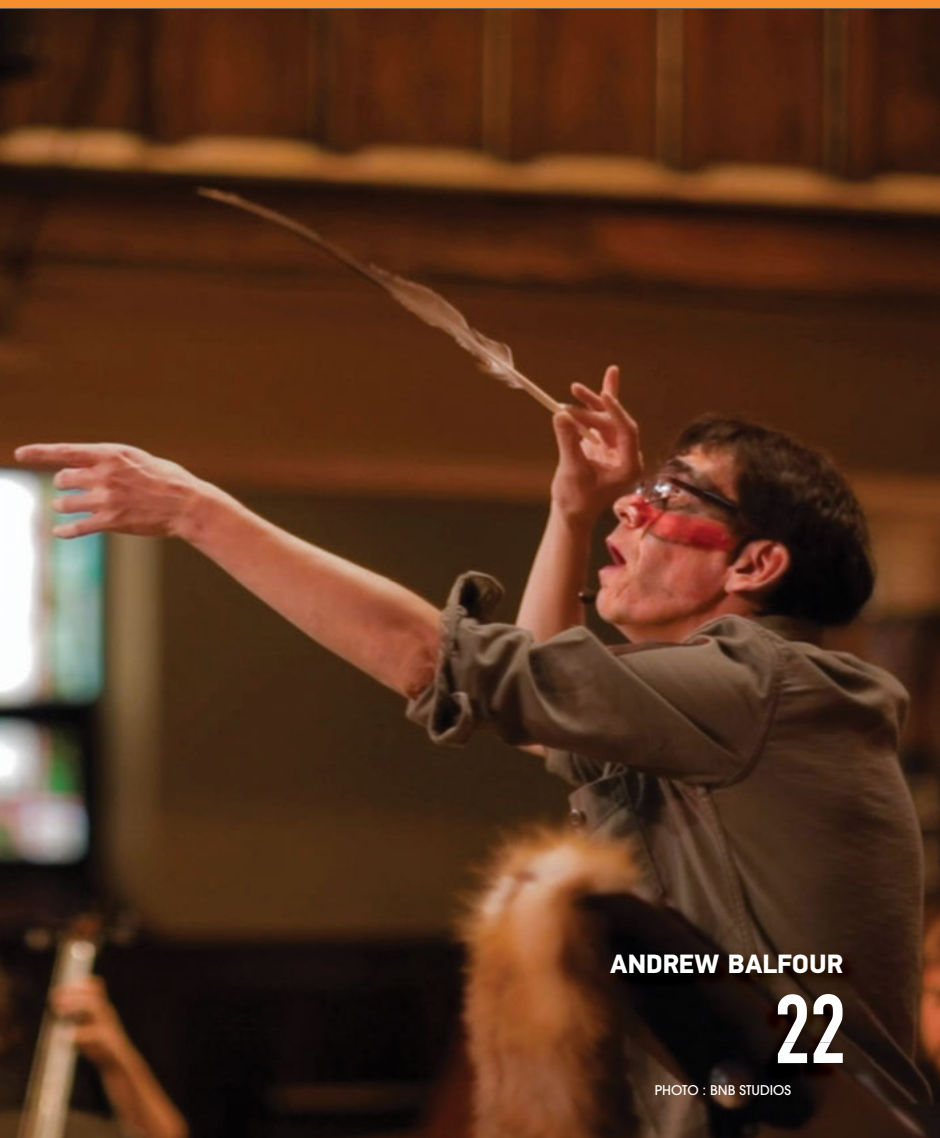
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Wah Keung Chan, Philip Anson

La Scena Musicale

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GRAPHICS

Hefka, Adam Norris,
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LA SCENA MUSICALE

5409, rue Waverly, Montréal

(Québec) Canada H2T 2X8

Tél. : (514) 948-2520

info@lascena.org,

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Calendrier : 2023-05-12



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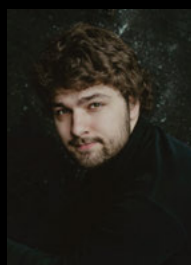
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Editorial

FROM THE EDITOR

Welcome to the February/March 2023 national issue of *La Scena Musicale*, our third of five national issues in our six-issue 27th season (2022-23) of publishing.

This season continues the all-colour, all-glossy format the magazine adopted in November 2017. With our separate English and French editions, we are proud to be 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 for Valentine's Day and Mother's Day.

Book magazines became popular in the magazine industry during the COVID pandemic and we plan to introduce some issues for the fall of 2023, including a special on composer Giacomo Puccini for the centenary of his death. You can pre-order your copy today at a discounted price of \$15 (instead of \$20) in the subscription coupon on Page 35.

We begin 2023 with the help of four new interns in the calendar, fundraising, website and sales departments, thanks to a partnership with Katimavik.

CURRENT ISSUE

The Conseil Québécois de la musique will be returning to in-person attendance for their annual Opus Awards Gala on Sunday, Feb. 5. In honour of the Prix Opus Hommage going to Chants Libres's founder, Pauline Vaillancourt, we are republishing our cover story from 2007.

This issue's cover story is devoted to Indigenous composer Andrew Balfour, who appears in concert at the 13th biennial Montreal/New Musics Festival at the end of February.

Our other interviews with the Toronto Mendelssohn Choir, La Nef, St. Lawrence Choir, Pentaèdre, Bourgie Hall, Lucas Geniušas, Marc-André Hamelin and Jean-Marie Zeitouni show that concerts are still exciting experiences. And our national calendar shows that concert offerings are still strong and varied (see Page 40).

And what's a music magazine without a bit of musicology, as Justin Bernard looks at Jules Massenet's art songs through the new box set from ATMA. As always, we offer reviews of interesting recordings in both classical and jazz.

This issue also includes an interview with Sharon Azrieli, looking back at the start of the Azrieli Music Prize which is launching a new call for submissions in time for their 10th anniversary in 2024. We also meet with Jean Dupré, whose unexpected career change to arts administration 10 years ago turned around the fortunes of Montreal's other orchestra: Orchestre Métropolitain.

CELEBRATION OF LOVE

February is also *La Scena Musicale*'s annual month to celebrate love. See our staff's valentines' gift guide on Page 20. We also begin our 13th Singing Valentines fundraiser with the aim of sharing the joy of personalized serenades with more people by offering at least 100 free Singing Valentines to seniors. All you would need to do is to go to our website and fill out the order form, and we'll choose the singer and song for you. To thank our roster of singers for their generosity, we will offer them 100 per cent of the donations for personalized serenades ordered for specific singers and songs.

COVID

We at *La Scena Musicale* recommend you be prudent by continuing to wear masks when out in public spaces and that you take the next booster vaccine.

SUBSCRIPTION AND DONATION DRIVE

With changing consumer habits in media consumption, *La Scena* has evolved while also maintaining its 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 2023, we aim for more content in both our print and online publications. We also plan to publish more national issues, but the frequent increases in the price 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 greeting cards and tickets to our partners.

La Scena is also hiring: through Emploi-Québec we can hire a full-time administrative assistant (calendar and subscriptions) and a full-time writer. Please send your resumé 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 artists.

As always, *La Scena Musicale* maintains a vigorous presence on Facebook, Twitter and Instagram. The website offers new resources almost daily. The arts are hoping for a rebound, and *La Scena Musicale* will be there to support them.

LSM

We wish you a happy spring season and a musical, artistic new year!

WAH KEUNG CHAN,
Founding Editor



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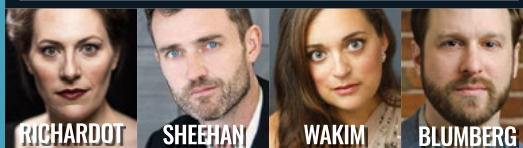
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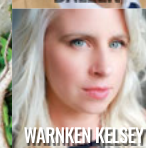
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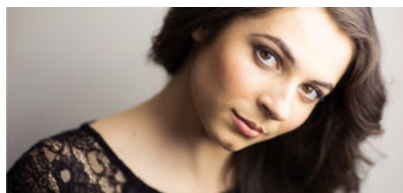
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PIERRE-MERCURE HALL



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TUESDAY **MAY 9** - 7:30 PM
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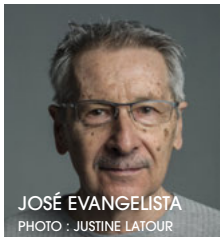
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Industry

NEWS by WAH KEUNG CHAN

OBITUARIES

Composer **José Evangelista** (1943-2023) died on Jan. 10, 2023.



JOSÉ EVANGELISTA
PHOTO: JUSTINE LATOUR



GILBERT PATENAUDE

Choral conductor and educator **Gilbert Patenaude** (1947-2022) died on Nov. 13, 2022.

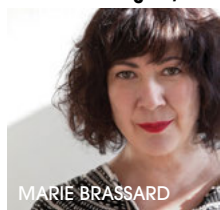
AWARDS/COMPETITIONS



ELEANOR JOANNE DALEY

The following are the recent arts recipients of the **Order of Canada** announced in December 2022: **Eugene Levy**, **Lise Françoise Aubut**, **James Ashley Corcoran**, **Michel Côté**, **Eleanor Joanne Daley**, **Victor Jay Garber**, **André**

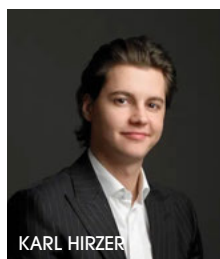
Gaudreault, **Walter William Jule Jr.**, **Richard Caruthers Little**, **Gerald James** and **Joan Mary Lozinski**, **Eli Rubenstein**, **Stephen Alfred Bell**, **Kevin Luke Blackmore**, **Wayne Chaulk**, **Alan Côté**, **Douglas Allen Dunsmore**, **Robert Alan Ezrin**, **Raymond John Johnson**, **Martin F. Katz**, **Stéphane Laporte**, **Brian Gerald MacKay-Lyons**, **Michael Massey**, **Jacqueline Mary Elizabeth Maxwell**, **Marc Daniel Mayer**, **Patricia Margaret Ningewance**, **Victor Sarin**, **Lorraine P. Segato**, **Mark Geoffrey Sirett**



MARIE BRASSARD

Author **Kim Thúy** is awarded chevalière in France's Ordre des arts et des lettres

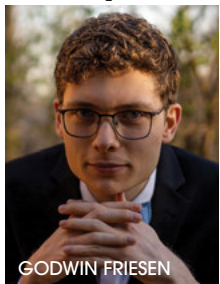
Director, artist and author **Marie Brassard** won the 2022 Siminovitch Prize for theatre excellence of \$75,000. She selected **Philippe Boutin**, a promising Montreal-based director, actor, author, and teacher, as the 2022 Siminovitch Prize Protégé of \$25,000.



KARL HIRZER

Calgary Philharmonic Orchestra's associate conductor **Karl Hirzer** has received the Ontario Arts Council's \$8,000 Heinz Unger Award given biennially to Canada's most promising emerging conductor.

MESSIAH/COMPLEX, the acclaimed film from **Against the Grain Theatre (AtG)** has won the Noteworthy Project award at the inaugural OPERA America Awards for Digital Excellence in Opera.



GODWIN FRIESEN

Toronto pianist **Godwin Friesen** was the 2022 OSM Competition's Grand Prize winner.

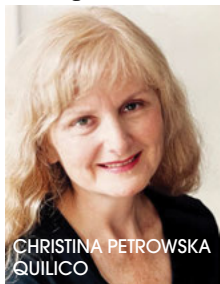
The **RCM Music Lights the Way Piano Festival** is Now Open!

17-year-old Calgary pianist **Kevin Chen** won the 76th Geneva Competition in Piano,

becoming its youngest winner.

Suzette Mayr won the 2022 Scotiabank Giller Prize for her novel, *The Sleeping Car Porter*, published by Coach House Books, taking home \$100,000 courtesy of Scotiabank.

Toronto soprano **Karoline Podolak** took home both First Prize and Audience Choice Award at the Canadian Opera Company's Centre Stage: Ensemble Studio Competition.



CHRISTINA PETROWSKA QUILICO

Pianist **Christina Petrowska Quilico** was named to the Order of Ontario.

The Émile-Nelligan Foundation awarded the \$100,000 Gilles-Corbeil Prize to poet, novelist, essayist, anthropologist, co-director, theorist, publisher

and activist **Nicole Brossard** for the body of her work.

The University of Montreal's second Sophie Desmarais International Large Jazz Ensemble Composition Competition is awarded to **Anna Bignami** (Italy/Denmark) for *The Blue Fairy* in the open category, and to **Jasper Talwani** (USA) for his piece *Euphrates* in the student category.

The Quebec Choral Alliance announced three winners of its annual prizes for outstanding contribution to the Quebec choral world: **Carole Bellavance**, Ordre du mérite choral; **Yvan Sabourin**, Jean-Pierre-Guindon Award for a choral conductor; and **Jean-Charles Côté**, Marie-Bernard Award for a composer.

NEWS

Archambault closes downtown Berri location: The flagship downtown Montreal Archambault Music store located on the corner of Ste-Catherine Street East and Berri Street will be closing in June, blaming a loss in profits on changing customer habits and local construction. The company made the decision as the store's lease was about to expire. The union for the store's 34 employees greeted the news with "grief and dismay." Archambault said that the iconic sign overlooking Ste-Catherine Street will not be taken down in light of its heritage value. In 2018, it was taken down but returned after public protest. Archambault will still have 14 stores across the province of Quebec after the closure.





FRANCOIS GIRARD



CLEMENS SCHULDT
PHOTO : MARCO BORGREVE



NICOLAS ELLIS
PHOTO : MAXIME GIRARD-TREMBLAY

Canadian director **Francois Girard** begins the first half of 2023 with three productions in New York City with Wagner's *Lohengrin* from Feb. 26 to April 1 at the Metropolitan Opera under the direction of Yannick Nézet-Séguin. The Met Opera will also revive Girard's 2020 production of Wagner's *Flying Dutchman* from May 30 to June 10. In between, Girard will present *The Hunting Gun* adapted from the novel by the famous Japanese author Yasushi Inoue by Quebecer Serge Lamothe, from March 15 to April 16 at the Baryshnikov Arts Center and will feature Japanese actress Miki Nakatani and Mikhail Baryshnikov.

The Montreal Symphony has joined **Symphony.live**, a new classical music streaming service.

The **CMIM Violin 2023** jury will be chaired again by Zarin Mehta and be comprised of Salvatore Accardo (Italy), Koichiro Harada (Japan), Yura Lee (Korea/USA), Mihaela Martin (Romania), Lucie Robert (Canada), Dmitri Sitkovetsky (United Kingdom/USA) and Kr-

ishna Thiagarajan (Germany/USA). The competition's Mini Violini recitals return with participants Mark Chia, age 10 (Singapore); Sofia Demetriades, 14 (United Kingdom); Corina Deng, 15 (Canada); Himari, 11 (Japan); and Edna Unseld, 11 (Switzerland).

The **2023 Cliburn International Junior Piano Competition** jury will consist of Janina Fialkowska, jury chairman (Canada), Jane Coop (Canada), Adam Golka (USA/Poland), Carol Leone (USA), Anton Nel (South Africa/USA), Roberto Plano (Italy), Katia Skanavi (Greece/Russia), Jeffrey Swann (USA) and Orion Weiss (USA). A record 248 people submitted applications.

APPOINTMENTS/RETIREMENT

German conductor **Clemens Schuldt** has become the 12th music director of the Quebec Symphony Orchestra, succeeding Fabien Gabel who held this position from 2012 to 2020. Born in Bremen, Schuldt first studied

violin before completing his conducting studies in Düsseldorf, Vienna and Weimar.

City Opera Vancouver's Founding Artistic Director **Dr. Charles Barber** will be retiring on March 1, 2023 after 17 years.

The Banff Centre has appointed **Chris Lorway** as President & CEO effective April 10.

Les Violons du Roy has appointed **Nicolas Ellis** its Principal Guest Conductor starting in the 2023-2024 season.

The Laval Symphony Orchestra has appointed **Simon Ouellette** as General Director and **Catherine Deschênes** as Associate General Director.

DEADLINES

CANADA COUNCIL: multiple deadlines

CALQ (CONSEIL DES ARTS ET DES LETTRES DU QUÉBEC): multiple deadlines

MONTREAL ARTS COUNCIL: multiple deadlines

ONTARIO ARTS COUNCIL: multiple deadlines
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PHOTO : JÉRÔME BERTRAND

PAULINE VAILLANCOURT

PRIX OPUS HOMMAGE

by RÉJEAN BEAUCAGE / ORIGINALLY PUBLISHED IN APRIL 2007

When the body is used adequately, one can accomplish extraordinary things. This is what my experience as a performer has taught me and this is what I seek to portray in the esthetic quality that I characterize.”

As such, the audience is not just watching a show but, as increasingly happens, it is *in* the show. This was already the case in the previous 2005 Chants Libres production, *The Archangel*, music by Louis Dufort, libretto by Alexis Nouss, which was designed and staged by Vaillancourt.

The action was set on a raised platform surrounding the spectators, who had to turn from side to side to follow the action. In the case of the 12th Chants Libres production—namely, the augmented opera *Alternate Visions*—the action is set at a bar where the public and the characters can mingle. “I find it very interesting that the audi-

this field. There is talk of miniature cameras being attached to some of the characters with direct re-transmission of virtual characters and of “interactive costumes.”

Chants Libres has been working on the renewal of opera since 1991. Among the company’s great successes are *Chants du Capricorne* (1995, Giacinto Scelsi), *Le Vampire et la Nymphomane* (1996, Serge Provost/Claude Gauvreau), *Yo soy la desintegración* (1997, Jean Piché/Yan Muckle/Pauline Vaillancourt), the new children’s opera *Pacamambo* (2002, Zack Sattel/Wajdi Mouawad) and *L’Archange* (2005). Chants Libres is not looking to be a gateway for the public to get to “the other opera.” Vaillancourt explains: “I think that our work makes the public more demanding as far as opera is concerned and this is likely to force the big companies to demonstrate a little more creativity in their programming. The companies in Amsterdam and in Brussels have understood that it is in their interest to present contemporary work. For the moment, we are taking the risk of creating, but we are also making a repertoire and we can only hope that the big companies might be interested in taking up some of these works.”

To pursue her incessant work in creating new forms of opera, Vaillancourt must surround herself with performers endowed with certain vocal abilities that are not necessarily taught in the classic voice studios. In fact, most singers’ training remains very traditional, which is why, during these past several years, Vaillancourt felt compelled to teach the different techniques often used in new forms of opera in her professional training workshops for singers. Above all, the magic ingredient in shaping a voice for new singing techniques is the singer’s interest in this type of repertoire. For Vaillancourt, “love, curiosity and perseverance are needed in becoming more eager to work. Finally, since one has to learn new scores which are often difficult, one should be able to go onstage without always looking at the conductor while singing more technically difficult pieces. ...Therefore, people who have plenty of time are needed. To meet this need for complementary training, we offer workshops where the focus is on making the body work, and on movement, on exploring the extended voice and on discovering new technologies.”

LSM

TRANSLATION BY PARASHMANI CHANDRA

Pauline Vaillancourt was presented with the Prix Opus Hommage 2022 at the Opus Gala on Feb. 5, 2023.

www.prixopus.com



ence is with us,” says Vaillancourt, “because they are involved inside the story as opposed to watching the show with detachment. This is another challenge for the artists and the set design.”

Technological developments are frequently at the core of Chants Libres. The company’s next production will be a fairy opera by Gilles Tremblay and will be played live by a group of 26 musicians and 17 singers. “Nevertheless,” notes Vaillancourt, “we are in 2007 now and the opera is still a complete art form so it would be very foolish to do without the existing instruments that are at our disposal.”

For the production of *Alternate Visions*, Chants Libres has joined forces with Laboratoire DEII (Laboratoire de développement d’environnements immersifs et interactifs) and with Hexagram (Institute for Research/Creation in the Media Arts and Technologies), a result of a partnership between Montreal’s two main universities for media-related arts (Concordia and UQAM) with the aim of integrating their expertise into

A version of this article was published in 2007.

It has been a while since we last heard soprano Pauline Vaillancourt singing in Montreal. In fact, it was back in 2000 when she shared the stage with actor Jean Maheux in *L’Enfant des glaces*, an “electr’opera” that she designed and staged (music by Zack Sattel, libretto by Quevedo and de Nerval). It was the ninth production of Chants Libres, the lyric-creation company of which the singer is artistic director. To get a chance to hear Vaillancourt sing, you’d have to go to Europe, since it is there that she has been working with the Italian composer Maurizio Squillante. She played the main role in his experimental opera, *The Wings of Daedalus*, in 2003. In 2005, she also participated in a series of concerts honouring Giacinto Scelsi (1905-1988).

“I love to participate in experimental creations that force me to push my limits,” Vaillancourt says, “but I have already done this a lot and I wonder if my body will be able to cope with the kind of staging that I prefer. There’s no doubt that I’ll manage to do it by concentrating to the maximum, but I don’t think I have much to prove any longer as a performer. On the other hand, as far as helping other performers evolve for my own creations is concerned, I still have many things to discover.”

Vaillancourt’s productions aim to make opera performances dazzling and to exploit the singers’ capacity in a way that one would not think of doing in classical opera. She explains: “The singer starts with the body and it would be foolish not to make use of the different possibilities that this tool offers.

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TORONTO MENDELSSOHN CHOIR

JOURNEY THROUGH BACH'S *B MINOR* MASS

by DENISE LAI

Conductor Jean-Sébastien Vallée programmed his second season at the helm of the Toronto Mendelssohn Choir (TMC) under the theme of journeys. On March 18, TMC performs David Lang's *Little Match Girl Passion*, inspired by Hans Christian Andersen's famous tale about a poverty-stricken youngster sent out into the cold by her father to sell matches. The journey of this young girl serves as a stark reminder of the problems of hunger and homelessness in our world, where hope and memories meet the harsh reality of the snowy streets. This modern work is strongly inspired by the music of J.S. Bach, and Vallée logically chose to follow this piece with Bach's *Mass in B minor* on March 28.

Completed in 1749, one year before Bach's death, the complete mass was never performed during the composer's lifetime. Written over a span of 30 years, the work embodies music from a wide array of styles, from *stile antico* to *stile moderno*, with influences ranging from Gregorian chant to Italian opera. "I'm truly fascinated by Bach's ability



PHOTO: BRIAN SUMMERS

to combine and contrast all these different styles, and yet preserve clear unity of expression," Vallée notes. His favourite part of the mass is the *Credo*. "This section contains most of the newer music Bach composed at the end of his life. The musical language is at his highest— and this section, divided into nine symmetrical movements arranged in arch form, is the pinnacle of Bach's religious and spiritual expression." Vallée describes the mass as a "meeting place of centuries of musical developments ingeniously assembled by Bach, and it represents Bach's musical and human journey."



PHOTO: DAHLIA KATZ

True to the pitch and temperament used during Bach's time, *Mass in B minor* will be performed at A415 and on period instruments. The different soli and duets will be performed by members of TMC's 24-voice professional ensemble, the Toronto Mendelssohn Singers.

Vallée's approach to this piece is "focused on bringing to the fore all the subtle musical elements that Bach used to depict his life and musical journey. To me, the power of this piece is in the details of its form, harmony, articulation, and counterpoint, which are the keys to unlock this intemporal and highly expressive masterwork."

LSM

Toronto Mendelssohn Choir, Jean-Sébastien Vallée, conductor, Bach's *Mass in B minor*, Koerner Hall, Toronto, on March 28, 2023. www.tmchoir.org

LA NEF PRESENTS

TOUT TOURNE AND RED SKY AT NIGHT

by ARNAUD G. VEYDARIER

Duly recognized for its quality concert presentations, La Nef is equally known for bold programming choices that feature centuries-old music, folk traditions, and contemporary stylings. *Tout tourne*, the first of its New Year offerings, pairs two figureheads of the local baroque musical scene, flutist Vincent Lauzer and harpsichordist Dorothea Ventura, with dancer François Richard. This music and dance encounter is all the more unusual and unique as it weds baroque virtuosity to the tune of modern American minimalism. The second event on tap, *Red Sky at Night*, will feature vocalist and cittern specialist Seán Dagher in a program of traditional seafarer songs.

centre of this concert will be *Generic Music*, a four-movement minimalist work penned by Canadian composer Peter Hannan in 1983. Built on reiterations from a series of musical cells, this work produces a gentle swirling effect reminiscent of the obsessive ostinato bass figurations of baroque music. Also included on the program are period pieces by Schmelzer, Matteis and Purcell, works that may well trigger associations with the recurring cycles of life for some listeners.

RED SKY AT NIGHT



SEÁN DAGHER

Entirely devoted to seafarer songs, *Red Sky at Night* is the brainchild of multi-instrumentalist Seán Dagher, a bona fide specialist of that repertoire. His performance comes a full nine years after his previous one, *Sea Songs & Shanties*. Depicting the challenges of life at sea, fraught with its hardships and perils from the elements, these vibrant songs are cast in rich harmonies scored for cittern, flute, violin and double bass, all

rendered in a spirit of authenticity. Dagher will again rely on his ever dependable crew of musical mates in this instalment totalling some 20 sea shanties from both the New and Old World.

Interestingly, a resurgence of interest in this repertoire occurred in the first year of the pandemic. This, in turn, prompted the vocalist to produce *Seán Dagher's Shanty of the Week* on YouTube, a series of 60 or so capsules that enabled him to put together this concert presentation out of the considerable body of material generated in the process. This live event, however, is a stepping stone for him. His sights now set on a recording of the material in June, with a fall release in mind.

LSM

TRANSLATION BY MARC CHÉNARD

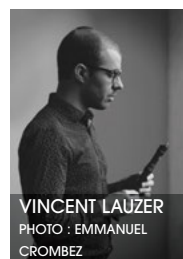
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For further concert information and ticket purchases, go to: www.la-nef.com



VINCENT LAUZER
PHOTO: EMMANUEL CROMBEZ

TOUT TOURNE

Performed in New Brunswick last July during the Festival international de musique baroque de Lamèque, *Tout Tourne* is a style-bending initiative given a whole new spin by La Nef's artistic head Claire Gignac. Front and

ST. LAWRENCE CHOIR

REGER, KODÁLY & RAMINSH PSALMS

by KRISTINE BEREY

Max Reger (1873-1916) was born at a time marked by profound changes, when every aspect of human experience—social, political and cultural—was called into question. This was reflected in classical music written around the turn of the century, as composers negotiated the tension between tradition and modernity.

Paul Hindemith called Reger “the last of the giants” and said his own work would be “inconceivable” without Reger’s influence. Schönberg considered him “a genius.” In Reger’s short lifetime, he composed over 1,000 works in most genres, yet he is less familiar to audiences than his contemporaries including Rachmaninoff, Scriabin, Ravel, Richard Strauss and Bartók.

“Reger is reverent to the past, yet looking to write for the future. The audience, history, musicology, give more importance to someone breaking a rule than to someone taking a rule further,” said Philippe Bourque, who will lead the St. Lawrence Choir and Orchestra in Reger’s monumental and brilliant Psalm 100 on March 11, in what may be a first performance of this piece in Canada.

Psalm 100 was written for the 350th anniversary of the University of Jena, where Reger was also to receive an honorary doctorate, which, Bourque says, must have meant a great deal to him. The work may be his legacy—the masterpiece he wanted to leave to



the world. “He took one of the most joyful passages you can ever think of in the Bible. This piece is one of his most accessible—we get his devotion to Bach, beautiful craftsmanship, joy, reverence. We get to experience all that and really get a glimpse of what Reger can be when he smiles.”

Psalmus Hungaricus by Zoltán Kodály (1882-1967) was first performed a hundred years ago. “As Reger was reverent to Bach and the past, Kodály was reverent to his folk roots,” Bourque said. “He thought there was a lot of history there that needs to be known, needs to be composed on—done in an idiom that speaks to the current generation. It is harmonized differently from Reger, different subtleties, sharp ninth chords, bluesy, jazzy, crunchy. There are a-cappella sections, we sing together, it’s a dance and we all have our moments.” Although Kodály never actually

quotes a folk song in the work, the recurring theme sung by the choir contains the essence of ancient Hungarian folk music. The text, based on Psalm 55 translated into Hungarian by a 16th-century poet, is carried by tenor John Mac Master, who has worked with the choir before. “He can sing the high sustained notes; he has a very strong voice—a fly-over-the-orchestra-in-a-breeze voice,” Bourque said. “He is one of our best heldentenors (heroic tenor).”

The concert will open with Patricia Abbott conducting the moving Psalm 121 by Imant Raminsh, sung by the EMSB Senior Chorale and the women of the St. Lawrence Choir. “It is a psalm to comfort, encourage and to celebrate,” Bourque said. “Raminsh is well known in Canada, in the choral world. He is a Latvian who came to Canada in the early Fifties. He wrote for the choir before and we premiered some of his material. His music exudes a certain sacredness, it is so calm and beautiful. There is something that transcends the music—that lifts your soul to something higher.” **LSM**

The St. Lawrence Choir and Orchestra, directed by Philippe Bourque, with the EMSB Senior Chorale and the Chantres Musiciens will perform Psalm 100 at the Maison Symphonique on Saturday, March 11, 2023, at 7:30 p.m. www.choeur.qc.ca



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MATHIEU LUSSIER AND PENTAÈDRE

BASSOON PARTY

by PIETRO FREIBURGER



In 2017, the woodwind quintet Pentaèdre launched its Carte Blanche series, a project which saw individual members plan an annual concert, choosing repertoire and partners. This year, the member in question is bassoonist Mathieu Lussier, who will be joined on April 4 by fellow bassoonists Stéphane Lévesque, Alex Eastley, and Mary Chalk for a concert titled Carte Blanche: Bassoon as the Party Gets Going!

"The idea is to explore as much as possible: my own works, arrangements of pieces for other instruments and South American music," said Lussier. Since a bassoon quartet is made up of instruments with an identical sound, it is important to create distinction and variance in the sound so that the audience may appreciate this unusual formation. Lussier accomplishes this by composing arrangements that have a playfulness and South American flavour to them.

"I wanted to avoid restricting the choice to a specific repertoire—to enhance the pleasure and fun of making music together. Hence the idea of the location, the Lion d'Or cabaret—not a concert hall—

as well as the atmosphere of tango in many of the pieces we will share with the audience."

Since it was founded in 1985, Pentaèdre has consistently presented a broad range of styles. For 2022-23, the ensemble explores music from Bach, Mozart, Mendelssohn and French composers of the 20th century. Lussier and current Pentaèdre members—Ariane Brisson, flute; Élise Poulin, oboe; Louis-Philippe Marsolais, horn; Martin Carpentier, clarinet—approach music with a spirit free from constraints: despite knowing well the historically informed performance practice of early music, they seek, first and foremost, the taste of making music.

After the autumn tour based on its 2021 release *Autour de Bach* (ATMA Classique), Pentaèdre plans on going to Domaine Forget and recording a new CD for next season. Meanwhile, as a soloist, Lussier will record Étienne Ozi's Six Sonatas and perform Weber's *Bassoon concerto in F major* with the Vancouver Symphony Orchestra, as soloist and guest conductor (March 24 to 26).

Lussier is deeply involved in the music community across Canada, not only as a performer but also as a teacher. Fortunately, the last few years haven't diminished his spirits. "During the pandemic, live music has suffered a lot," he said. "I don't have all the answers to the problem, but I'm willing to put all my energy to allow music to continue to be present in people's lives."

LSM

Pentaèdre will present a series of concerts named *French Overture* in Laval (Feb. 3) and in Montreal (Feb. 5). Mathieu Lussier's *Carte Blanche: Bassoon as the Party Gets Going!* will take place in Montreal (April 4). www.pentaedre.com

BOURGIE HALL

FIRST GESUALDO SIX CONCERT ON QUEBEC SOIL

by JUSTIN BERNARD



Bourgie Hall has kick-started the year with a plethora of concerts. Local musicians and ensembles—such as SMAM (Studio de musique ancienne de Montréal) on Feb. 12, Les Violons du Roy on Feb. 24, Nicolas Ellis and Cameron Crozman on March 10, and Orchestre Métropolitain, directed by Yannick Nézet-Séguin, on March 26—and international musicians are front and centre. The Gesualdo Six will make their debut in Quebec. Renowned for their Renaissance repertoire performances, the United Kingdom-based Gesualdo Six will give a one-of-a-kind concert in Montreal on Feb. 21. Montreal will be the final stop of the singers' North American tour that took them to 10

cities from west to east. "Touring is something we've done for a while now. I've never been to Montreal but very excited to perform there," said Owain Park, Gesualdo Six director and founding member.

The Gesualdo Six want to provide a variety of music programs as part of their February tour. For their concert in Montreal, motets by English composers will be programmed. Most of these motets are obscure. "The composers that get forgotten by bigger choirs are the ones that are writing in three or four parts. That's where we can shed a light on those. A whole program of it wouldn't necessarily make sense for us. It would be too research-based or musicological in some ways. We prefer to have the emotion of the music guiding us, so we like to have a little bit of everything."

William Byrd continually appears in the Gesualdo Six programming, especially in a year when we will celebrate the 400th anniversary of his death. Byrd remained Catholic even though England had chosen to cut ties with the pope and open up to the Protestant Reformation. "There was a lot of friction, but it produced some incredible

music. We are grateful for that. Last month, we had the first of our Secret Byrd project happening at the Church of St. Martin-in-the-Fields (London, England). We performed downstairs in the Crypt, which is interesting because it gives a different feeling than a concert. It's a little more of that immersive performance," said Park.

Other concerts dedicated to Byrd will be given between now and the end of the year, in addition to a recording of his *Mass for Five Voices* and a number of motets, scheduled for May 2023. As part of the ensemble's 10th anniversary, the Gesualdo Six singers hope to revive their first concert, given in March 2014, and once again present Carlo Gesualdo's *Tenebrae Responsories*. The ensemble was named after that very composer.

LSM

TRANSLATED BY DWAIN RICHARDSON

The English Motets concert on Feb. 21 will feature works by Forest, Sheryngham, Sheppard, Power, Weelkes, Tomkins, Tallis, and Byrd. Bourgier Hall, Montreal.

www.thegesualdosix.co.uk

www.sallebourgier.ca



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LUKAS GENIUŠAS

CELEBRATING RACHMANINOFF

by CATHERINE KUSTANCZY



PHOTO : JEAN-BAPTISTE MILLOT

Pianist Lukas Geniušas says the difference between the original and second versions of Sergei Rachmaninoff's *Piano Sonata No. 1 in D minor* is not merely a matter of length. "There's a lot of material which does not appear in the second edition," he explains. "I love this work so much that I wanted to bring the original version to life."

Rachmaninoff performed the first version of his First Sonata, completed in 1908, for musical colleagues in Moscow. Including composer Nikolai Medtner and pianist Konstantin Igumnov, who subsequently premiered the work. The composer made the suggested cuts to the piece without any alterations to the rest of the work. That edited version is the one that is the

most widely known, although the work is not as popular as Rachmaninoff's *Sonata No. 2 in B-flat minor*. Geniušas hopes to change that, and calls his performances of the work this year—in Montreal, Milan, Paris, and at Rachmaninoff's Swiss residence, Villa Senar—in celebration of the composer's 150th birthday.

Geniušas's discography includes works by Beethoven, Brahms, Ravel, Chopin, Stravinsky, Shostakovich, and the complete Preludes of Rachmaninoff. He has played under the baton of acclaimed conductors (including Esa-Pekka Salonen, Rafael Payare, and Tugan Sokhiev), and with equally acclaimed orchestras (including Orchestre de Paris, Philadelphia Orchestra, and the City of Birmingham Symphony Orchestra). Geniušas has also performed and recorded chamber work with violinist Aylen Pritchett and cellist Alexander Buzlov.

This year promises to be a busy one for the 32-year-old Russian-Lithuanian pianist. He and soprano Asmik Grigorian will be touring in support of *Dissonance* (Alpha Classics), their 2022 album comprised of 19 Rachmaninoff songs. Stops in Vienna, Zürich, Dortmund,

Paris, the Festival D'Aix en Provence and the Salzburg Festival are coming up. Sharing "a musical space, in a moment of time, is enormously enriching and makes your musical thinking more advanced and careful," he says.

The value of such focus has been difficult to maintain because of Russia's invasion of Ukraine. As a result, the pianist, who trained in Moscow but lives in Lithuania with his wife, pianist Anna Geniushene, is facing tough questions. "The thought we always tackle now is: 'How relevant is what we do in modern circumstances? In the current situation? In the region where we live?' It is a big, painful thing for us. We are doing something that is innately a part of a peaceful society—peaceful circumstances—and you feel you are out of place—that your activities are not relevant—although that is not true."

LSM

Lukas Geniušas in recital, Schubert and Rachmaninoff, Ladies Morning Musical Club, Feb. 12, 2023.

www.lmmc.ca

www.geniusas.com

MARC-ANDRÉ HAMELIN

DUKAS AND BEETHOVEN PAIRING

by EVA STONE-BARNEY

Marc-André Hamelin's return to Montreal on March 12 will be a homecoming in more ways than one; not only will he perform for a hometown audience, which he fondly cites as "friendly and receptive," but as part of the Pro Musica 2022-23 season, the concert will represent a collaborative relationship that has lasted for upward of 30 years. Hamelin has performed with Pro Musica in the Théâtre Maisonneuve, the Maison symphonique and, as will be the case later this spring, at the Salle Pierre-Mercure.

The first half of the concert will feature a masterpiece by Paul Dukas: his *Piano Sonata in E-flat minor*. Running approximately 45 minutes, Hamelin describes it as "one of the most glorious products of late romantic France," and likens its nobility and seriousness to the works of César Franck. It is a "solidly tonal" work, says Hamelin, with mysterious activity in the third movement, as the Scherzo's trio section descends into "disquieting, almost atonal regions"—this passage somewhat distinct from the rest of the piece.

Although not played very often, the piece (which is an homage to Beethoven) is sure to please audiences. Hamelin believes strongly in performing the works of lesser-known composers, and in programming these works alongside repertoire that sits comfortably within the western classical canon. "These pieces need to, and deserve to, be heard," he says, and describes the experience of bringing lesser-known repertoire to new audiences as "uplifting." "There are jewels out there that never get played," and he hopes that the beauty of Dukas's E-flat minor sonata is something listeners take home with them.

Hamelin will pair the Dukas sonata with Beethoven's *Piano Sonata No. 29 in B-flat major*, Op. 106, also known as the Hammerklavier sonata. This "wonderfully monolithic piece" features "one of the longest slow movements Beethoven ever wrote." Hamelin describes it as welcoming listeners into an "amazing oasis," before thrusting them into the seemingly never-ending chaos of "one of the most demented fugues ever written for keyboard." Having performed Opus 106 a



PHOTO : SIM CANNERY CLARKE

great deal during the 2021-22 season, Hamelin has had the pleasure of spending a significant amount of time with the piece, and hopes to record it in the future.

A prolific performer, composer, and now teacher as well, Hamelin's wide variety of musical activities have inevitably informed each other. He describes the benefits of composing as a performer, for instance, as "great and many," citing the respect gained for composers and their notation, by way of writing his own music. Similarly, he points out the ways teaching has "forced him to look inward" and, in turn, taught him new things about his own performance work.

LSM

Marc-André Hamelin, Pro Musica, March 12, Salle Pierre-Mercure, Montreal. www.promusica.qc.ca

THE PRIX D'EUROPE

SUPPORTING THE NEXT GENERATION

by AN VEN

It is well known that high-level musical education is expensive—not to mention training abroad, which is often a crucial step as young musicians expand their professional horizons, immerse themselves in culture, and study in major institutions with high-profile teachers.

Each year, in June, promising young musicians on all instruments are offered the chance to pursue their studies at a music school outside of Quebec, thanks to scholarships offered by the Prix d'Europe.

This year, instrumentalists between the ages of 18 and 30 in the four main categories—winds, strings, keyboards and voice—will compete for various prizes from June 4 to 10 at the Chapelle historique du Bon-Pasteur, with the top prize worth \$50,000. The \$10,000 Prix d'Europe Prize for Composition, supported by the Fondation du Père Lindsay, will be in its seventh year and is open to composers between the ages of 18 and 35.

The Académie de musique du Québec, which founded the competition in 1911, aims to “promote a taste for music, to increase the level of musical education, and to regularize it: by

establishing programs, instituting examinations and awarding diplomas and attestations in all musical disciplines.” Many now well-established musicians attest to the importance of the competition, as it aims to assist in the development of young musicians. Some such rising stars have included Valérie Milot (harp, Prix d'Europe 2008), Charles Richard-Hamelin (piano, Prix d'Europe 2011), Bruce Liu (piano, Prix d'Europe 2015), Hugo Laporte (voice, Prix Québecor 2017), Dominique Beauséjour-Ostiguy (cello, Prix d'Europe 2018) and, more recently, Carole-Anne Roussel (voice, Prix d'Europe 2021) and Rose Naggar-Tremblay (voice, Prix Pierre Mantha and Prix John Newmark 2022).

The winners of this 111th edition of the competition will be announced at the gala concert on June 10, where they will perform. As is customary, last year's grand-prize winner, violist Wilhelm Wagner, will also perform.

The first-prize winner will join the Orchestre symphonique des jeunes, under the baton of Louis Laviguer, for a concert in the 2023-24 season, and will receive an additional \$1,000 scholarship.



THE WINNER OF THE 2022 EUROPE PRIZE, VIOLIST WILHELM MAGNER (RIGHT), WITH PIANIST JOON OH KIM, CONTRALTO ROSE NAGGAR-TREMBLAY, AND PIANIST CHRISTOPHER KNOPP
PHOTO: ROBERT ETCHÉVERRY

A benefit concert, which supports a portion of the scholarships, and ensures the survival of the competition, will take place on March 15 at the Chapelle du Bon-Pasteur. Former Prix d'Europe winners Violaine Melançon, Jeanne Amièle and Dominique Beauséjour-Ostiguy will play *Trio No. 2 in G minor*, Op. 26 by Antonín Dvořák and *Trio in A minor* by Maurice Ravel.

LSM

TRANSLATION BY EVA STONE-BARNEY

Registration closes on March 15.

All the details can be found on the competition's website. www.prixdeurope.ca



ORCHESTRE DU CONSERVATOIRE

CONDUCTED BY JEAN-MARIE ZEITOUNI

by ALEXANDRE AMAT



Since the start of the new season in 2022, conductor Jean-Marie Zeitouni has headed the Orchestre symphonique du Conservatoire de musique de Montréal as well as the orchestra conducting class. A graduate of the Conservatoire himself, he says he is struck by the quality and passion of the orchestra, despite its youth. He praises the enthusiasm, open-mindedness, will and energy that characterize these young musicians on the threshold of their professional careers.

The orchestra is currently rehearsing for a benefit concert in support of the Fondation du Conservatoire, which offers grants to students to enable them to finance their studies and access specialized training such as master classes, competitions and internships. This is how the foundation helps develop and maintain the quality of the training offered at the Conservatoire.

The first item on the program is *Légendes*, written in 2007 by another graduate of the CMM, Jacques Hétu. It's an orchestral suite

close in form to the symphonic poem. Zeitouni describes it as an outstanding and charming work. Full of traditional tunes, its three movements outline some popular legends in Quebec folklore: *Alexis le Trotteur*, *Le diable au bal* and *La Chasse-galerie*.

These folk elements echo Rachmaninoff's *Rhapsody on a Theme of Paganini*, a concerto piece for piano and orchestra. It will feature the young CMM piano graduate Christine Pan, who won the CMM's annual concerto competition. Zeitouni underlines the wide variety of the 24 variations that make up the work. Moments of chiaroscuro, redolent of Orthodox religion, alternate with very opulent passages making full use of the horn and percussion sections of this very fine accompanying orchestra.

Finally, the *Symphony No. 3* by Camille Saint-Saëns, known as the Organ Symphony, will bring to the fore the extraordinary sonority of the Maison symphonique organ. Zeitouni, an enthusiast of French romantic music, brings out the formal clarity

of the symphony and its colourful palette. The organ part, played by Jean-Willy Kunz (Conservatoire professor and organist at the MSO), reveals the sweet and velvety cadences in the *Nocturne* before exploding into its full power in the *Finale*, which the conductor describes as a true moment of celebration to close the 2022-23 season of the Orchestre du Conservatoire.

The program was designed to offer both students and audiences a variety of musical experiences. The many genres reveal the richness of the orchestra while offering a fresh component in the training of these young musicians.

LSM

TRANSLATION BY CECILIA GRAYSON

As part of its annual benefit concert, the Conservatoire de musique de Montréal will give an eclectic and colourful symphonic performance under the baton of Jean-Marie Zeitouni on March 24 at the Maison symphonique.

www.conservatoire.gouv.qc.ca

THE VOCAL WORKS OF JULES MASSENET

AN UNDER-APPRECIATED REPERTOIRE

by JUSTIN BERNARD



From a historical perspective, Jules Massenet's art songs have been given short shrift compared with his larger-scale operatic undertakings like *Manon*, *Werther* and *Cendrillon*. Baritone Pierre Bernac (1899-1979), in a work dealing with the interpretation of French art songs, is unequivocal in his assessment of Massenet; he viewed him as being a gifted melodist who wrote tunes wrapped in sugar-coated sentimentalism.

If only a few pieces survive now as tokens of that repertoire, it may be due in part to the composer's reluctance to deal with the subject. Jacques Hétu, in his liner notes to the recently

issued box set of the composer's vocal works (see sidebar), reveals that "in his biography, *Mes Souvenirs*, Massenet pays little attention to the melodies, which form, by their number and variety, a significant part of his output. There is no mention of them, with few exceptions."

One of the reasons for this neglect might have to do with the lyrics themselves—more pointedly, the literary sources he drew on. The sonnets of one Gustave Chouquet (1819-1886) are striking in the awkwardness of certain rhymes, yet Massenet seemed undeterred by them and turned three of them into a cycle he titled *Chants intimes*, written in 1866. Conversely, he composed eight songs for the cycle *Poème d'avril* that same year on poems by Armand Silvestre (1837-1901), an author blessed with a much more sophisticated turn of phrase, some quite moving.

Throughout his active career until his death in 1912 at age 70, Massenet also found inspiration in works penned by some 30 women poets, a sure indication of gender equality on his part, and far ahead of his time for that matter. He wrote the songs *Lui et elle*, *Beaux yeux que j'aime*, *Les belles de nuit*, *Idéal* and *Aux étoiles* based on the verses of Thérèse Maquet (1858-1891). What's more, he composed the bulk of his last cycle of songs—*Expressions lyriques*—in the year of his death by putting into music the poems of Seymourina Poirson (1846-1931), Countess Cécile Roch de Louvencourt, Madeleine Grain and Jeanne Dortzal (1878-1943), the latter for three songs. And Massenet actually undertook this cycle at the behest of a singer, French mezzo-soprano Lucy Arbell (1878-1947).

Musicologist Damien Top stresses the innovative approach of Massenet's writing for a voice that actually harkens to the declamatory style that Debussy would use shortly after the turn of the century in *Pelléas et Mélisande*. Massenet's marked preference for lower voices in the middle register enables him, in Top's view, to focus on diction and a clear understanding of the poetic substance, rather than on vocal virtuosity. Top makes the point that the depth of interpretation always prevailed over virtuosity, a fact that Massenet never wavered on in the half-century of work he did to achieve a unique stature in the annals of French music, which was to allow the singing voice to gradually rise out within the prosody.

BETWIXT ROMANTICISM AND IMPRESSIONISM

Italian researcher Raffaele D'Eredità offers insight on this topic using words from a renowned musicographer of the time, Jean d'Udine (1870-1938): "Massenet's melodies are formed through a perfect fusion of the search for an elegant and voluptuous phrase, which translates as charm, a profound knowledge of the potential of the sung voice, and rigorous attention to prosodic emphasis, capable of elevating the French language."

If Massenet was attached to composing music mindful of French speech inflections, this concern was related to his fascination with the theatre and the abilities of actors to project their voices, both men and women—two of whom were Jean Mounet-Sully (1841-1916) and Sarah Bernhardt (1844-1923). In his memoirs, the composer acknowledges this upon attending a performance of Alexandre Parodi's tragedy *Rome vaincue* in 1876. The two lead actors, in his view, were the most moving protagonists in both acts. The annotator of the box set, Jacques Hétu, rightly points out that observation, which also holds for Debussy, equally impressed by actors.

But these views are not the only affinities shared by these two men. Gérard Condé, in his study entitled *Le piano, révélateur de l'orchestre chez Massenet* and quoted in the liner notes, deems that Massenet's music "was approached from the perspective of acoustics and imagined in terms of a music of sound rather than a music of notes, and it is all the more remarkable when it creates an atmosphere, when it gains one's ear, and as such Massenet's *Méditation* from *Thaïs* is particularly close to the exactly contemporary *Prélude à l'après-midi d'un faune*."

Within the entire body of melodies, some stand out for their ability to conjure a special moment or an impression that transcends the notations. One of these instances, *Sonnet matinal*, appears to perfectly capture a morning sunrise through music. There is so much attention given to the sonorities, the reflections of light and special pianistic effects all so imbued in impressionism, but never to the extent of breaking through the barriers of tonality that Debussy vied for. Seen that way, Massenet remains a man of the 19th century.

Early works—like *La fleur et le papillon* (1862) and *Poème pastoral* (1872)—show a marked interest in subject matter of a bucolic nature, where nature and human emotions intertwine. Although their moods are somewhat more upbeat and carefree than those of a Schubert or Schumann lied, these songs are not immune from sudden twists of ill-fate.

In his notes, Hétu first encapsulates German romanticism before contrasting it to the French concept: "Nature, today in irretrievable



decline, is not a mere setting or an image frozen in time. It accompanies the poet in his quest on a moonlit, transfigured night. Nature becomes sighs and regrets, the echo of restless sorrows. It is like a synchronous mirror of the senses. ...These songs, unlike the elitist French *mélodie*, were rooted in popular culture. Some of Massenet's *mélodies* do have a popular character—his cycles are steeped in the picturesque landscapes of the seasons, in contemplative atmospheres that depict the scenes—and do not fall within the same category as Fauré's aristocratic *mélodies*."

The culture of the literary salon, deeply rooted in the French 18th-century aristocracy, definitely rubbed off on the music in a profound way, more specifically in the subtle uses of language and great attention invested in the prosody, all of which make Massenet's artistic output quintessentially French. Yet, there lurks a Germanic element in his scores. As Schubert did by setting Goethe's words of the *Erkönig* to one of his most famous lieder, the author of *Manon* has an equal fondness for dramatic storytelling. Such is the case of the magnificent dirge ending the *Poème d'avril* cycle.

Patrick Fournillier, a past director of the biennial Massenet Festival (1990-2012), offers a few insights on this last piece: "Massenet adhered not only to the storyline in the creative process, but to each word, and

it's apparent that every change in orchestral colour, harmony and dynamics is informed by the very word." Hétu, for his part, notes in the forward to his extensive essay that "the maestro's notes *soutenu et expressif* (sustained and expressive) for the piano and *assez lent et avec exaltation toujours croissante* (slowly and with increasing intensity) for the voice, which often appear in the stage direction, reflect the dramatic character of his highly expressive music."

Massenet churned out 25 operas in his lifetime, proof positive of his fondness for vocal music embedded in musical drama. His songs, for their part, are like vignettes drawn out of a larger compendium—bite-size imaginary operas where harrowed lovers meet, animals suddenly talk or nature's inanimate objects suddenly come to life. Debussy himself succumbed to the temptation, according to Hétu, and its voluptuous excitement that characterized the music makes one want to love it in an act of forbidden love. Also quoted is Henri Duparc's quip, worth mentioning here: "Debussy strives too hard to please; he is too attached to the caress of sounds; his music delights me, but I seek something else. This refined sensuousness can already be found in part in Mr. Massenet's music."

For a complete bibliography, visit www.myscena.org.

Coinciding with the issuing of this box set anthology of Jules Massenet's vocal works, ATMA Classique staged a public event last December at the Chapelle historique du Bon Pasteur. After having issued similar sets of works by Poulenc in 2013 and another on Fauré five years later, Massenet was the third in the series from this local imprint spearheaded by Johanne Goyette. Marc Boucher took on the duties once again as artistic director of this project while lending his voice to the proceedings, with the support of Olivier Godin, the one-man orchestra at the keyboard. All told, there are 13 discs in this anthology that is dually significant: as the first complete set of Massenet vocal works ever, and secondly as an unparalleled initiative of musical documentation in Canada.

THE CAST

The first recordings for this project of almost overwhelming proportions occurred in the autumn of 2020. As strange as it may seem, the raging pandemic worked in favour of the artists involved because everyone was close to home and available for recording rather than being saddled by travelling schedules, as many of them are. No less than 17 singers participated in this compendium of 333 songs, including more than a handful of our finest: sopranos Karina Gauvin, Sophie Naubert, Anna-Sophie Neher and Magali Simard-Galdès; mezzos Julie Boulianne and Michèle Losier; contraltos Florence Bourget and Marie-Nicole Lemieux; tenors Frédéric Antoun, Antoine Bélanger, Antonio Figueroa, Emmanuel Hasler, Joé Lampron-Dandonneau and Éric Laporte, and baritones Marc Boucher, Jean-François Lapointe and Hugo Laporte.

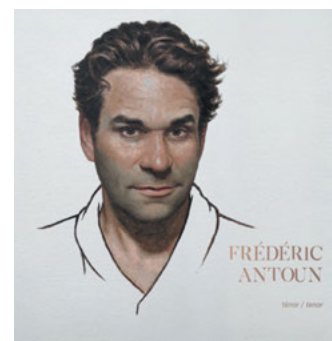
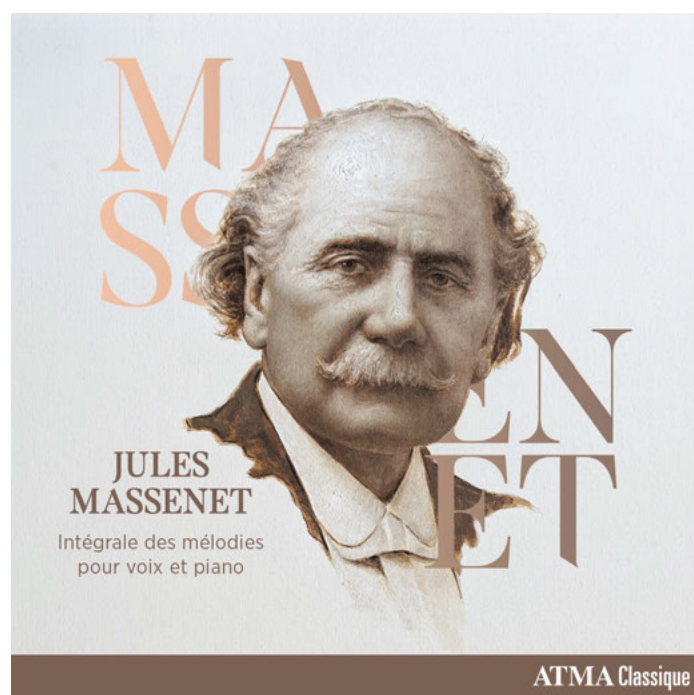
The vast majority of this musical treasure trove was conceived for voice and piano accompaniment—but not just any instrument in this case. Hétu says "the acquisition of an 1854 Érard concert grand piano, a rich and subtle instrument tuned to the pitch of 435 Hz (standardized by a law passed in Paris in 1859) made it possible to reproduce, with the greatest accuracy, the harmonics of Massenet's time."

Only a few pieces include other instruments, these being violin, guitar, harp, cello, harpsichord and harmonium. Antoine Bareil, David Jacques, Valérie Milot and Stéphane Tétreault fill in those chairs. Added to that are some spoken-word segments provided by Marie-Ève Pelletier, Jean Marchand and Jean-François Lapointe, the latter heard in the first discs covering the earlier works. The set also contains some non-standard items, like *Poème pastoral* during which four voices (three female and one male, accompanied by piano) are heard as well as in the sixth and final number, subtitled *Adieux à la prairie*.

By reprising the pieces as they were conceived, this box set respects the composer's intentions, and resurrects a significant portion of his musical output that had, until now, languished in obscurity. **LSM**

TRANSLATION BY MARC CHÉNARD

atmaclassique.com



VALENTINE'S DAY GIFT IDEAS

by THE LA SCENA TEAM



This Valentine's Day, we suggest you pamper your loved ones while making responsible choices.

SINGING VALENTINES

La Scena Musicale aims to show its love to the community with the 13th edition of our Singing Valentines program. From Feb. 11 to 14, more than 20 professional singers will offer their time to spread love—of and through music—to your loved ones. Our goal is to offer 100 free serenades to seniors in our community. Orders can be placed directly on our website, after which our team will choose a performer and song for your loved one. If you choose a specific singer and song, 100 per cent of the proceeds will go directly to the artist. For a donation of \$30 to \$130, you can give your loved one a romantic experience, while supporting emerging talent. www.myscena.org

JEWELRY

Sapling & Flint, a certified Indigenous business, is a jewelry manufacturer specializing in gold and sterling silver. The company is owned by Dakota and Jesse Brant of the Mohawk Nation, and operates entirely on Six Nations of the Grand River, supporting the local Indigenous economy in Ontario. www.saplingandflint.ca

CANDLES

Washashqawin Euphoria, the store of Cree-Naskapi artisan Jomarie, now based in Montreal, creates candles with herbs. Candles are made of soy wax, and come in a variety of natural scents: sage and citrus, sage and blackberry, campfire, etc. All a perfect fit for romantic evenings, or a rejuvenating candlelit bath. www.washashqawin.com



PLANTABLE GREETING CARDS

BKIND, a Montreal-based company founded in 2014, offers a variety of eco-responsible beauty and body-care products. For Valentine's Day this year, they are also selling plantable greeting cards, encrusted with Canadian wildflower seeds. www.bkind.com

HEALTH SPA

Sharing a memorable experience with your loved one is a wonderful way to show that you care about her/his well-being. Many spas offer gift cards for a variety of services and treatments. This is the case at the Escale Santé Spa, of Angus Shops in Rosemont. Gift packages are available for Nordic bath sessions. www.spaescalesante.com



NORDIC SPA

The Quebec spa chain STROM, with locations in four cities across the province, offers Nordic spa and massage therapy experiences, among several other treatments. Their Nord restaurant offers a boreal-inspired menu. www.stromspa.com

CHOCOLATE FACTORY

During this chocolate-filled season, show your love by making your own chocolates! Yolande, a Quebec company, offers molds shaped like musical notes to help you delight the hearts of the musicians in your life. Ingredients for recommended recipes are sold on the website, and beginner workshops for the different techniques of making or finishing cakes and chocolates take place throughout February. www.yolande.ca

VEGAN CHOCOLATES

Still in the chocolate department, vegans will delight in Léa's chocolates. Colourful and original, these chocolates are made with oat or soy milk. www.chocodelea.ca

MAKE RED-VELVET FUDGES

Get inspired by online recipes to bake treats fit for the occasion! This recipe for red-velvet fudges, a mixture of evaporated milk and marshmallow powder, is easy to make and the result is a delight for eyes and taste buds. Instructions can be found on the Food Fanatic website. www.foodfanatic.com



VIBRATOR (FOR VOCAL CORDS)

An amazing usage of the common sex toy was discovered by Dr. David Ley of the University of Alberta: holding a vibrator against a person's throat relaxes the vocal muscles, which improves the quality of that person's voice. The SIRI vibrator from Lelo has proved to be the ideal vocal muscle relaxant, thanks to its finger-like pointed tip and its 110-120 hertz frequency—close to the range of the human voice. A fun, unorthodox gift for any voice artist. \$219. www.lelo.com



ECO-FRIENDLY FLOWERS

Cut flowers, a conventional Valentine's Day gift, unfortunately come at significant environmental cost. More environmentally-friendly alternatives exist, however, such as sustainable plants. The boutique Fleurs et soins, located in Rosemont—La Petite-Patrie, offers local and eco-friendly products made by Quebec artisans, as well as massage therapy, psychotherapy and acupuncture services. Gift boxes are available online for \$100 or more. www.fleursetsoins.com

DINNER CONCERT

Bring your significant other to enjoy a fine meal while being entertained in one of many romantic venues. Le Balcon, for example, located in the beautiful St. James Church in downtown Montreal, is the perfect place to enjoy a seasonally appropriate menu and live jazz, Motown, blues or gospel brunch entertainment. www.lebalcon.ca



BATH SET

Kimo Artisanal Soaps offers a wide range of handcrafted toiletries for him and her. Their website has a special section dedicated to Valentine's Day gifts, such as romantic bath sets and "I love you" soaps. www.kimosoap.com **LSM**

TRANSLATION BY EVA STONE-BARNEY

2023 SINGING VALENTINES

SPREADING THE LOVE!

by VANJA LUGONJIC

La Scena Musicale



La Scena Musicale's Singing Valentines Fundraiser is back for its 13th edition, and we are here to spread the love. We have 20-plus amazing professional singers involved in this year's project. Previously, we have used this incredible service as a fundraiser for La Scena Musicale. This year we have a new objective: to show love to our community. "It's the most unique opportunity for connection," says Wah Keung Chan, founder of La Scena Musicale and creator of Singing Valentines.

"It has been a few years since I received such a wonderful gift from my husband... Hearing Deh vieni alla finestra was so much nicer than a card... Last month it made me cry in a very joyous way when the baritone called me, offering me the song my husband had chosen."

– Wendy Marston

SERENADES

People across Canada, and around the world, will be able to order our popular Singing Valentines Serenades. The professionally trained singers offer their time from Feb. 11 to 14 to spread the special gift of song and music this Valentine's Day. This year, the power of song is being amplified. We have as the goal to provide 100 free serenades for seniors in our community. Visit our website to place the order by filling out the questionnaire order form, and we'll choose the singer and the song for you.

For any personalized order, if you choose a specific singer and song, 100 per cent of the proceeds go to the artist. For 2023, we are truly focused on the impact of our Singing Valentines. For a \$30-\$130 donation, you can provide your loved one with the romantic experience of a lifetime while supporting emerging talent. Personalized serenades are offered via phone, FaceTime, recorded video and Zoom to ensure good audio quality. Scan the QR code to discover the updated roster of wonderful singers.



PURPOSE

While the arts sector is slowly recovering after the pandemic, it remains important to fully support the professionals in the industry—and organizations like La Scena Musicale who bring music and culture to you! Our singers also enjoy spreading the love to those who need it: "I believe everybody was super content, and I had good fun singing," said Gino Quilico, who was part of our 2019 roster.

Love comes in many forms. A hot coffee on a snowy day. A partner's smile. An aria sung with passion. A connection on the phone between strangers.

LSM

We hope you have a delightful celebration of the love in your life this February. If you are feeling inspired to spread the #LaScenaLove, considering donating to support our magazine.

www.mySCENA.org



Tel.: 514.522.7429 | Cel.: 514.975.7429
jean@leveilleecpa.com | www.leveilleecpa.com

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

CPA

Taxation: Company, individual, inheritance, ...

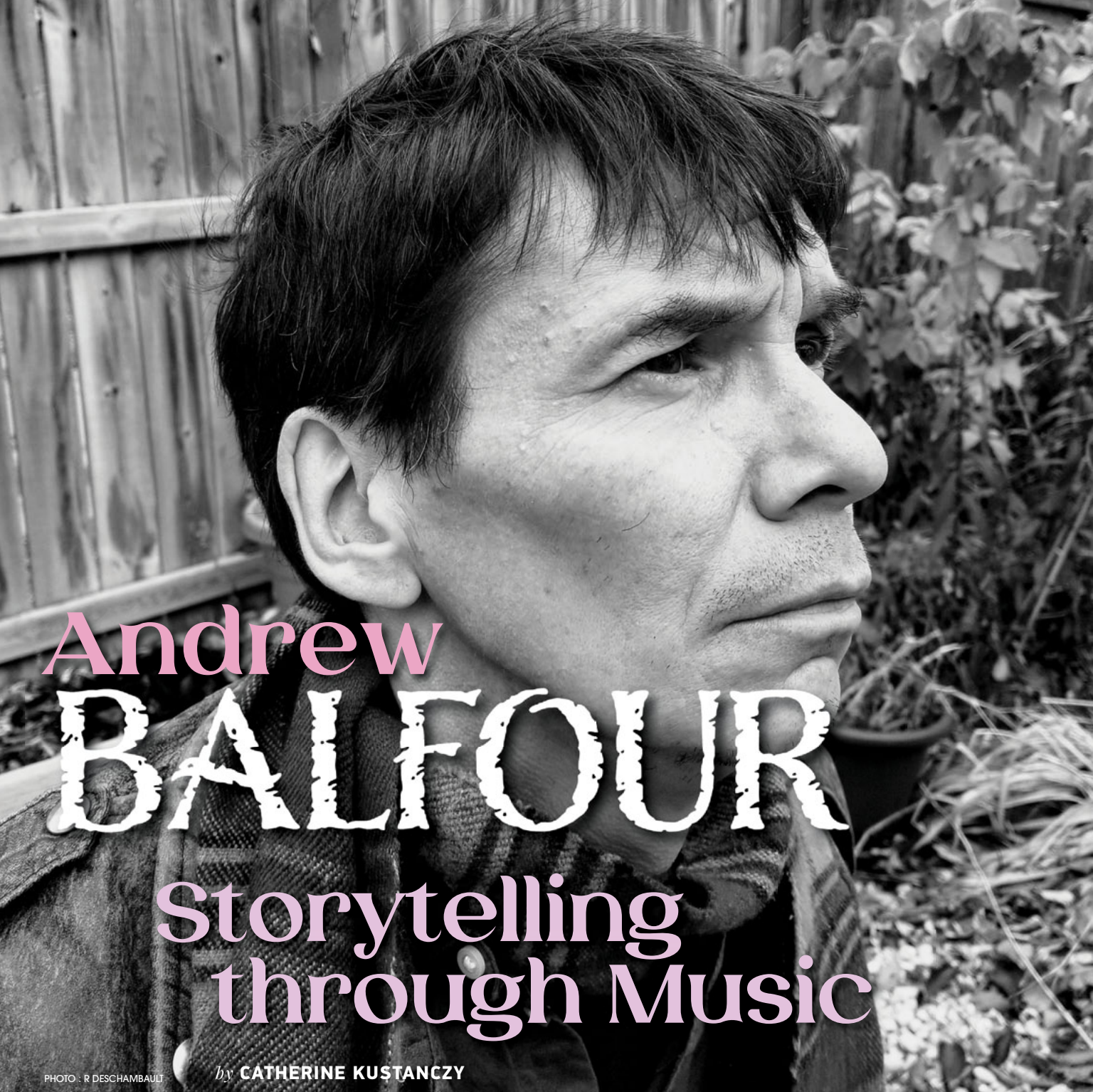
Certification: Audit and review engagement

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

Consulting: Management, performance, ...

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

Your numbers can become harmony



Andrew BALFOUR

Storytelling through Music

PHOTO: R. DESCHAMBAULT

by CATHERINE KUSTANCZY

Medicine is an important element of composer Andrew Balfour's creative pursuits. "People think of music as a refuge, but music can also be a powerful entry point to healing," he says.

The notion of healing is one close to the Cree composer's heart. His work is characterized by the combination of polyphony and Indigenous themes related to history and identity. He skillfully pokes holes in the Eurocentric narrative of classical music even as he uses its foundations to explore serious issues. Such a creative instinct has painful roots.

As an infant, Balfour was taken away from his Cree mother as part of the Sixties Scoop, a term referencing a time in Canadian history when Indigenous children were forcibly separated from their families into the child welfare system, largely without the consent of their families or bands. Over the span of three decades, more than 20,000 First Nations, Métis and Inuit children were removed by child welfare authorities and placed for adoption in mainly non-Indigenous households. According to a report from Indigenous Foundations (an information resource run by

the University of British Columbia), these children eventually experienced both emotional and psychological problems as a result of cultural suppression.

Though Balfour was raised by a music-loving family with Scottish roots—his adoptive father was an Anglican minister and a trombonist, his adoptive mother a violist—he struggled with attention-deficit disorder in school, dropped out of Brandon University after a year, and eventually lived on the streets of Winnipeg before serving a four-month sentence at Manitoba's Milner Ridge



Correctional Centre in 1995. During that time, Balfour met numerous First Nations and Métis inmates. “They accepted me like a brother,” he told *The Globe and Mail* in 2019. As a result of those meetings, Balfour embraced his Cree heritage and decided to use music as a vehicle for both its exploration and expression.

In 1996, he founded the Winnipeg, Manitoba based vocal group Camerata Nova (now Dead of Winter) and the rest would be history—but Balfour has made it a mission to re-examine history through a distinctly Indigenous lens. *Ambe*, his first published work, uses Ojibwa text and a persistent bassline reflecting the sounds of a ceremonial drum. The music-drama *Take the Indian*, commissioned by the Winnipeg Symphony Orchestra for the 2015 New Music Festival, refers to the official intention of residential schools to “take the Indian out of the child” and is based on Balfour’s direct observations from attending Truth and Reconciliation Commission hearings. His choral, instrumental, and orchestral pieces often integrate an array of sounds, styles, genres, and artistic disciplines, with *Empire Étrange: The Death of Louis Riel*, *Migiis: A Whiteshell Soundscape*, *Manitou Sky*, *Bawajigaywin*, *Wa Wa Tey Wak (Northern Lights)*, and

Mishaboos’s Realm (commissioned by L’Atelier Lyrique de l’Opéra de Montréal and Highlands Opera Studio) being a small sample of his creative output.

“Music as pure entertainment is one thing, but music as a story and a message is so important,” Balfour says. “These stories need to be told, and the only way I know how to do it is with music.” The award-winning composer has written commissions for a number of prestigious outlets, including the Winnipeg, Regina and Toronto Symphony Orchestras, Tafelmusik, Toronto Mendelssohn Choir, and the Vancouver Chamber Choir.

Complementing his compositional pursuits is Balfour’s passion for education and outreach. He has been involved in initiatives on reserves and in urban schools for over a decade, and knows first-hand the power of having access to music education. He grew up with three full-time music teachers at his own school, plus various bands and choirs active during the year. “You can see the effects on the students when they don’t have the opportunity to sing or play an instrument—when they don’t have the chance to be in a collective with others,” he notes. “So now it’s really important to get kids to sing, and the power of them singing in an Indigenous language is incredible. It gives them hope, and that’s very powerful.”

Just as powerful was the “reset” he says the coronavirus pandemic forced in terms of Indigenous issues and their presentation within the Canadian arts scene. “Since conductors and musicians weren’t practising or programming concerts, there was a lot of downtime, which led to discussions around decolonizing music, diversifying music, about reaching wider audiences, making choral music more accessible for the wider public. I certainly feel that what we got out of that time, on the positive side, were really important conversations that will continue, for a long time.”

Does he think European composers should be wiped off programs in Canada? Not quite. “When I say I want to decolonize music, that doesn’t mean I want to get rid of Beethoven or Mahler,” Balfour says, “but what I want to see, or help to be part of, is music which is accessible to all people.” The human voice is a quick route to that accessibility. “I like the sound of the human voice, I like putting harmonies together, and I like telling stories, sometimes hard stories, through that medium because it’s a way I think people really understand.”

Notinikew, his anti-war mini-opera, provides such immediacy, exploring the experience of war from an Indigenous perspective. A multi-

movement work for choir and cello featuring narration, the work—which uses the Cree word for “going to war”—was created to mark the 100-year anniversary of the end of the First World War in 2018. It will be presented in Montreal on Feb. 24 as part of biennial festival Montréal / Nouvelles Musiques (MNM), which, this year, marks the 57th anniversary of the Société de musique contemporaine du Québec (SMCQ).



PHOTO: R. DESCHAMBAULT

Balfour, a self-confessed history buff, was fascinated by stories of Indigenous soldiers who volunteered to be part of the First World War. “My question was always: ‘Why? Why go fight in a white man’s war?’” He subsequently learned that many Indigenous people believed their efforts would lead to a better life. “They didn’t,” Balfour says bluntly. “They were forced to go back to the reserve, where they were shunned by their own communities. It is one of the saddest stories I know in this country’s history.” The work disrupts traditional ideas of Remembrance Day and its observance. “People think it is just the poppy and the flags and the playing of the Last Post,” he says, “but *Notinikew* forces us to think about the Indigenous people who sacrificed a lot for very little. Everybody talks about how they fought for freedom and rights, but what kind of rights do you have when you come back to a country that locks you up in a little piece of land and won’t let you speak your language or celebrate your culture? That’s not freedom, to my mind.”

Also touring is *Nagamo*, the project Balfour did with Vancouver-based vocal group musica intima in 2022. The word “nagamo” means “sings” in Ojibwa, a subtle title for a powerful work. Released last year through Redshift Records, the album is a stirring reimagining of the choral works of Thomas Tallis, William Byrd, and Orlando Gibbons, with the original sacred Latin texts reworked by Balfour into Ojibwa or Cree; they are, very purposely, not direct translations. He writes in the album’s liner notes that the combination of texts and music here

allows for “a more Indigenous perspective of spirituality” even as the beauty of the polyphony is maintained. Considering the painful role of the church in Indigenous history, the album facilitates a healing that is as much sonic as spiritual. “I don’t hate the church service music,” he told *CBC Radio* in 2022; “I wouldn’t be here without learning music through being a choir boy—I guess this is a personal reconciliation with myself

and non-Indigenous institutions.” CBC Music selected *Nagamo* as one of their “22 favourite

work.” Who would he love to work with? “I have my eyes on projects with other Indigenous creators, like setting text by Tomson Highway,” he says with a smile, referencing the famed Indigenous writer. “But, of course, it would have to be the right climate.”

Current creative satisfaction is tempered by reality. “I’m a happy person where I am as a composer. I’ve never been busier,” he admits, “although I am not happy with the state of Indigenous people in this country. I’m not a doctor, I’m not a lawyer, I’m not a politician—I am a storyteller, and that’s a really powerful thing.” **LSM**



PHOTO: KRISTEN SAWATZKY

Canadian classical albums of 2022” in December. Balfour, together with musica intima, will be touring *Nagamo* in March, with stops in Toronto, London, St. John’s, Winnipeg, and Edmonton.

Bigger projects with major Canadian arts institutions must, he says, be based on “100 percent trust and understanding” and must include Indigenous talent. “If it’s only a commission, and then you hand complete artistic control over to the organization—no. I would want to ensure it’s Indigenous run, led, and produced. That’s the only way it’s going to

Notinikew, MNM Festival, Maison symphonique, Feb. 24.
www.smcq.qc.ca

Nagamo is touring Canada:

- Toronto: March 5, 2023
- London: March 7
- St. John’s: March 11
- Winnipeg: March 15
- Edmonton: March 18

www.musicaintima.org
www.deadofwinter.ca

MONTREAL/NEW MUSICS 2023

FEB. 23 TO MARCH 5

by WAH KEUNG CHAN

Hearing new SMCQ artistic director Ana Sokolovic talk about the 2023 Montreal/New Musics (MNM) festival, it's hard not to get excited.

"I joke that the only problem with this festival is that it is in Montreal. It's because when we go to the festivals very often it's not in our city, and then we go to spend the entire time in that city. And we're seeing absolutely everything," she said.

"Everything is happening during the events—during the concerts, but also in between the concerts. During the lunch, during the supper, during the cocktail, having this opportunity to talk with people from outside—and it will be interesting to meet them, to talk to them and to make just a very, very interesting period of reflection, of communication and of music."

Sokolovic is enumerating the 10-day festival full of 17 concerts, journées d'étude and conferences on the theme of music and spirituality.

"And where is today's spirituality? And we know that there is spirituality, but which kind? How it's changed, you know, and that's why we have some old contemporary music, and some new contemporary music."



SOME HIGHLIGHTS

The festival opens with a creation by composer Katia Makdissi-Warren performed by the Ensemble Obiora and Ensemble de la SMCQ under the direction of Cristian Gort (SMCQ principal conductor). The program will be rounded off with *Symphonie minute* by the late José Evangelista.

The Indigenous perspective are featured at the Maison symphonique: *Notinikew* by Andrew Balfour (see article).

In *Golgot(h)a*, Walter Boudreau's passion joins that of Christ to musically revisit the Way of the Cross with poems by Raoul Duguay and narration by Pierre Lebeau.

The SMCQ Ensemble joins forces with I Musici and Louise Bessette under Jean-François Rivest to offer *Messiaen en deux temps*.

During the "Nuit blanche à Montréal" event, night owls can take advantage of La Grande Nuit, a state-of-the-art facility that explores the different nuances of sound in a 32-speaker immersive dome!

Finally, the *Illuminations* by composers Brian Cherney and Benjamin Britten, performed by the Orchestre classique de Montréal, will conclude these 10 days of new and exceptional music.

There will also be two international colloquia on the theme of Music and Transcendence in the Post-Humanist Era, two study days and a conference—*Golgo(t)ha*, Messiaen and Boudreau—before the *Golgo(t)ha* concert. **LSM**

www.festivalmnm.ca

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AZRIELI MUSIC PRIZES

NEW CALL FOR SUBMISSIONS FOR 10th ANNIVERSARY

by WAH KEUNG CHAN



L TO R: ANA SOKOLOVIĆ AND SHARON AZRIELI.

PHOTO: DANYLO BOBYK

The Fifth Call for Submissions of the biennial Azrieli Music Prizes (AMP), launched on Feb. 6, 2023, contains several surprises including this edition's focus on choral music and a new International Music Prize.

For Sharon Azrieli, this is the culmination of her 10-year vision for the AMP, but the idea took years to get off the ground. "It's really hard for music and the arts to get donations," said Azrieli, who decided to work through the Azrieli Foundation founded by her late father, real-estate developer David Azrieli.

Since the Azrieli Foundation's focus is Jewish causes, Azrieli came up with the idea for a music competition for Jewish music in 2010. "It took me two years to convince my father," said Azrieli, "and it took another two years to get the Foundation board approval to launch the first call for submissions in Jan. 2015.

At first, Azrieli wanted to help rediscover music written around the time of the Holocaust. That proved a hard sell to the advisory committee, who wanted to focus on newer music.

Azrieli was aided first by conductor Boris Brott (who died last year), and then formed her committee with Barbara Seal, David Sela and bass opera singer Joseph Rouleau (who died in 2019). "Joseph was a great friend and inspiration. Once we had him we were able to convince the board of directors that of course we needed the next prize, which was the Canadian prize."

Rouleau brought onto the committee composer Ana Sokolović. "We were there to try to

understand what Sharon wanted to do, and to support her," said Sokolović. "As we started from nothing, everything was challenging—but very interesting."

The first two editions of the AMP featured two prizes, the Prize for Jewish Music for an existing work and the Commission for Jewish Music for a new work. Starting with the third edition, the Commission for Canadian Music was introduced. Starting with the fifth edition, the Commission for International Music will be introduced.

Being a composer, Sokolović's part was key to the commissions since she knows what composers needs, how much time they need, and the many details not known to audiences.

"Everything started from Jewish music, because we had to define what is Jewish music," said Sokolović. "It's not necessarily just Jewish music; we're talking about Jewish experience. As a non-Jewish (person), I had to understand what we were asking for. What are the elements, what are the inspirations, what are the triggers, what are the idioms which we can recognize as Jewish music and/or how we can deal with them if we are not Jewish, because this is open for anyone."

She continued: "And we said: Okay, we're in Canada. What about Canadian music? Canadian music exists, but what is Canadian music? There is no one way to explain it, but there are many ways to try to explain it. Just reflection, just talking, just thinking, just reading about the subject, I think can nourish the composers to do the proposal. And then it

continues now for the fourth international prize; we can have the same style of approaching the same formula to any of the cultures.

"Contemporary music is the music of our time. So in the baroque era, contemporary music was baroque music. And each music, even pop, even rock, even jazz, everything is evolving and changing through time. Humans have to adapt to the new reality, and contemporary music has to be relevant. We are asking our applicants to think about our world and to think about their contribution through music."

The AMP was supposed to operate with a five-cycle rotation of full orchestra, chamber orchestra, chamber music, choral and oratorio/opera-in-concert. But due to COVID uncertainties, the choral component originally slated for 2022 was postponed to 2024 and replaced by orchestra. To date, the ensembles performing at the Azrieli Gala have been the Montreal Symphony Orchestra (2016), Orchestre classique de Montréal (2018), Nouvel Ensemble Moderne (2020), and the Orchestre Métropolitain (2022).

For 2024, the Choral Music component will allow for an a cappella choir plus up to four additional instruments and/or vocal soloists. The name of the performing choir will be announced with the winners this fall.

Azrieli is especially excited by the new Fourth Prize Commission for International Music. For now, this seems to be the last prize in the AMP, although Azrieli is a bit coy. "There may be new ideas, but I haven't thought of them yet."

MUSIC IN AZRIELI FOUNDATION

Since her father's passing in 2014, Azrieli has joined her sisters Danna and Naomi on the board of the Azrieli Foundation, but don't expect big changes. "The Azrieli Foundation is a public foundation with seven directors, so there are four outside directors. Anything that we want to do, there are checks and balances. So, we have to show that it's worthwhile."

Nevertheless, since Sharon Azrieli has been involved, music has increased its share of disbursements from two to seven per cent, with which she is happy. "The foundation itself is growing, because our investments grow every year. And we have a disbursement quota that we have to give. So the seven per cent is growing every year. And finding worthy donees every year is not easy. You want to seed the garden. I like helping small organizations." **LSM**

www.azrielifoundation.org

JEAN DUPRÉ

STRATEGIC PLANNER

by WAH KEUNG CHAN

After 10 years as CEO of Montreal's Orchestre Métropolitain (OM), Jean Dupré has retired, leaving the organization on a high: its budget has more than doubled to \$7 million, staffing has grown from eight to 22 and musicians' wages have almost doubled, its endowment fund is at \$8.5 million and its reputation is recognized around the world. His strategic planning has paid off.

When he took the job in 2012, Dupré's first objective was to change the perception of the OM as the second orchestra in Montreal and to demonstrate that it's of the same quality as the city's other orchestra. Secondly, he wanted to improve the working conditions of the musicians by increasing the number of services and the scale of each service. He also increased the orchestra's international reputation through regular recordings and successful European and American tours.

Raised in Mont-Tremblant, Dupré attended Collège Notre-Dame in Montreal where he played football as an offensive guard. This passion for sports led to studies in physical education at the University of Ottawa, but after an internship he realized he didn't want to be a phys-ed teacher. Instead, he pursued a master's degree in the new sports administration program at the Université de Montréal followed by a post-graduate degree in administration at Concordia to learn more about finance and to improve his English. He interned as national team co-ordinator for Ski Jumping Canada, rising to director general for six years before moving on to the bigger Cross Country Canada. He then worked in marketing for Peter Pocklington and the Edmonton Oilers, but soon realized he didn't share many of the values of professional sports and left to align with the human side of amateur sports.

The only job available was with speedskating, which had many problems, including friction between the two disciplines: long track (mostly anglophones from the West) and short track (mostly francophones from Quebec), along with financial issues. "In 1996, I redid the strategic plan with objective within six years to be the top sport in Canada, and to be the No. 1 country in the world in speedskating," said Dupré. In order to attract world championships, they convinced the International Federation by hosting more World Cups and showing that Canada was a professional and capable host. This required a large financial commitment in the first two years, but it generated \$2 million-plus in TV revenue, making it a good investment. They also brought in high-performance experts from other countries.

Dupré met the goal by 2000, two years earlier, and the fruits of Dupré's strategic plan culminated in Canada's success in short-track and long-track speedskating at the 2010 Vancouver Olympics. In 2010, Dupré got his dream job as CEO of the Canadian Olympic Committee (COC), but he left one year later due to the Marcel Aubut sexual harassment controversy.



JEAN DUPRÉ WITH YANNICK NÉZET-SÉGUIN & STUDENTS OF THE FACULTY OF MUSIC, UNIVERSITY OF MONTREAL. SOURCE: OM.

When he read of Dupré's departure, OM board member Richard Renaud who had also served on the COC board, called with the offer. Apprehensive at first, Dupré realized that the same values, the passion, the pursuit of excellence, drive musicians that drive athletes. "The challenges of managing an orchestra and a sport organization are the same," said Dupré, who realized the main difference is that sports relied heavily on marketing and sponsorships, whereas fundraising is more important for the arts. "I learned a lot from speaking with donors and understanding what motivates them to give."

He spent his first year and a half focusing on rebuilding relationships with the musicians, partners, and funders, convincing the arts councils that the OM deserved more funding. For example, they had only been receiving \$80,000 per year federally due to an unwritten rule that only one major orchestra per city should be supported. He increased it to \$400,000.

In 2014, he developed a new strategic plan, starting with the artistic vision from OM's artistic director Yannick Nézet-Séguin, and then building the plan around that vision. The committee included staff, board members and musicians. That plan involved having regular recording and international tours, which added to the number of services of the musicians. "When I met with the board in 2015 for approval of our first international tour in Europe in 2018, we had to decide now because the agency was booking the venues; we hadn't raised any of the \$1.2 million budget, but the board believed in me," said Dupré. "The level of confidence and trust they've put in me enabled me to do so many things." That tour was both an artistic and financial success. "We were able to give the musicians a Christmas bonus that year."

Dupré is particularly proud of the summer concerts at Mount-Royal Park which started at the top of Mount-Royal in 2016. It got so popular that they had to move it to the foot of the mountain and it has become an annual event. It was after one of the concerts that Martin Hudon, OM's current assistant general director and who worked in marketing at the Montreal Symphony (OSM) at the time, sent Dupré his CV and a letter saying he wanted to work for the OM. In fact, the OM's 22 staff members now include many former OSM staffers. "I don't go looking for them; they come to me," said Dupré, who believes in hiring the best people and delegating them with responsibility and accountability.

After years of the job taking him away from home, Dupré is ready to retire and spend his golden years with his wife of 38 years. "COVID showed us that we could spend every day together." His favourite classical music piece is Elgar's *Nimrod* (from *Enigma Variations*). **LSM**

Visit myscena.org for a longer version of this article.

LE FUTUR

REQUIEM FOR A WEAPON

by NATHALIE DE HAN

Forget science fiction. *Le Futur*, a play about violence and justice, built on Mozart's *Requiem*, refers to the vision of Italian futurism, which glorified modernity, speed, machines and the use of violence. One hundred years later, a student, the main protagonist of the play, is completing a doctoral thesis on this movement and—confronted with the ongoing economic, social and climatic impasses—she acknowledges how it has influenced our very societies.

"The doctoral researcher slips into a state of despair, as she hears the resounding of futurism in the harshness of all current economic systems," says Geneviève L. Blais, invited as director by author and co-producer Martin Bellemare. The student feels that her thesis no longer makes any sense and she no longer knows which way to go, how to continue, how to make herself heard. This observation triggers her wanting to commit a desperate act.

The student believes she must respond to the overwhelming violence with a gratuitous symbolic action. She will murder the richest person in the world. "This play shakes me up and confronts me by the main character's anger and by the act she plans to commit," says Blais, who to some degree likes to explore the troubled areas of our humanity: "If I am in a place of discomfort, which challenges me, it's a field for creation."

Texts are at the heart of her encounter with Bellemare (finalist for the 2020 Siminovitch Prize, winner of the 2020 Governor General's Literary Award for *Cœur minéral*). After their first collaboration, the international success of the poetic consultations *RX contes-gouttes* (Usine C 2020), an immersive form for a spectator, the two creators have pursued their conversation.

"Martin's writing is both highly human and very well-crafted, poetic; you can feel beings actually communicating with each other," says Blais. She was touched by the text and its analysis of the echo between the futurist movement and the multiple forms of abuse that we all undergo. The author found inspiration in Mozart's *Requiem* and adapted the form of a mass for the dead. "The requiem goes over and above us; it brings us to consider our very mortality."



PHOTO : JULIEN BLAIS

IMMERSIVE DRAMA

"The main character collects requiems, because for her it is the form that fits best to modern times." A frightening thought, since to approach a requiem is to some extent to approach agony. The music of the show is, therefore, a collection of requiems—with some more contemporary versions, including some heavy-metal ones. Composer Gentiane Michaud-Gagnon (*Révélation* Radio-Canada jazz 2018-2019) has used works by Mozart, Berlioz and the Welshman Sir Karl Jenkins for the soundtrack.

"As a young girl," says Blais, "I used to go to church and the music was part of the emotional impact of the mass experience—its powerful, all-embracing nature." Blais is also renowned for her immersive theatre. "The place of the spectator is significant, his position is always my first point of reference." The performance will unfold in 360 degrees, we will sense the protagonists very closely, in intimacy.

"Without revealing everything, the audience's place is part of the proposed experience; they are invited into a place of representation." And rest assured, Blais's shows are not participatory. The show remains immersive, even if it is not in situ; other schemes will play with space, architecture and matter—such as objects, which are very prevalent in the director's work.

THE WEAPON AND THE CHILD

The production is a huis clos between the student and the richest person in the world, a woman she has come to murder. In accordance to the interrogation about violence that is at the heart of the work, the author has chosen to replace the prayer to the Lord by a mass of the dead that addresses the weapon that the student will use and that is deified. "Even if we are not fond of weapons, we can retrieve the revolts that we are experiencing in this text."

At the same time, a mysterious child sneaks into the story. Another director might have selected a small adult. But Geneviève L. Blais is no stranger to staging with children: "I decided to choose a very young child, because watching him brings a strong feeling and leaves us to wonder how the next generation will handle power struggles and the pernicious issue of economic savagery."

Martin Bellemare's work is deeply politically charged, and the director approaches it from an intimate and relationship-based perspective. "Since we've been working on this project, the issue of accessibility to firearms has caught up with us; it's still incredibly acute in the United States, and with recent events, we can now see that finding a gun in Montreal, or anywhere in Canada, is almost as easy."

LSM

Le Futur, at Usine C, Feb. 14-23.

www.usine-c.com

THEATRICAL AGENDA

SPRING IS FULL OF POSSIBILITIES

by NATHALIE DE HAN

FEBRUARY

The adaptation of Jolène Ruest's novel by the author herself and her accomplice Jonathan Caron, *Les danseurs étoiles parasitent ton ciel* pays respect to the young people of today. Fred Barry Hall, Feb. 14-March 4.

www.denise-pelletier.qc.ca

Steve Galluccio is back with *At the Beginning of Time*, an ode to the Montreal gay community of the 1970s, in an Italian comedy style. Centaur Theatre, Feb. 21-March 12.

www.centaurtheatre.com

MARCH

The Casteliers Festival will highlight the return of puppeteers from three continents, with 10 shows for adults and children, many of which feature music. Casteliers, March 1-5.

www.festival.casteliers.ca

Denis Marleau masterminds the shredding of Evelyne de La Chenelière's characters in *Le traitement de la nuit*. Espace Go, March 7-April 2. www.espacego.com

Manikanetish relates Yammie's comeback on the Innu reserve as a teacher. In the students' eyes and the northern landscapes, tragedy emerges—but so does determination or solidarity. Based on a novel by Naomi Fontaine, a finalist for the 2018 Governor General's Literary Award. Duceppe, March 8-April 8. www.duceppe.com

Olivier Morin will be the Parisian Edmond Rostand in *Pif-Luisant*. Text by Gabriel Sabourin; directed by Stéphane Brulotte. Rideau Vert, March 14-April 15.

www.rideauvert.qc.ca

A director is inspired by the real death of Abraham Lincoln to portray the American schizophrenia. Catherine Vidal directs *Abraham Lincoln va au théâtre* by Larry Tremblay with music by Francis Rossignol. TNM, March 14-April 8. www.tnm.qc.ca

As a purification and cleansing ritual to free herself from all the female characters that were perverted to please the male gaze, Erin Shields gives power to women in *Beau gars*. Salle Jean-Claude Germain, March 14-April 1.

www.theatredaujourd'hui.qc.ca

Sportriarcat examines our political, sports and media institutions in a new light and invites us to humorously rewrite the narratives of feminine power. Espace Libre, March 14-April 1.

www.espacelibre.qc.ca

Marie-Claude Verdier dramatizes the extravagant Louis II, King of Bavaria. Will the young protector of famous composer Richard

Wagner stand up to Bismarck? Claude Poissant will direct the creation of *Châteaux du ciel*. Denise-Pelletier, March 15-April 15.

www.denise-pelletier.qc.ca

English immerses the audience in an Iranian ESL classroom. Despite its amusing moments, the piece explores the chaotic path to a new identity. Segal Centre, March 19-April 2.

www.segalcentre.org

Rage, humour and hope collide in *Redbone Coonhound*, co-authored by Amy Lee Lavoie and Omari Newton. Presented in English with French overtitles. Fred Barry Hall, March 21-April 1. www.denise-pelletier.qc.ca

Joy! Philippe Cyr will take on sulphurous playwright Ivan Viripaev's *Insoutenables*



LA POTION DE RÉINCARNATION
PHOTO : KEN KO

longues étreintes. Théâtre Prospero, March 28-April 15. www.theatreprospero.com

Translated and performed by Patrick Emmanuel Abellard, Alexandre Goyette's *King Dave* tells the journey of a Haitian young man who is trapped inside a toxic environment. Centaur, March 28-April 16.

www.centaurtheatre.com

APRIL

Rébecca Déraspe and Annick Lefebvre join forces with director Alexia Bürger to deliver *Les filles du Saint-Laurent*, a powerful work immersed in the depths of the river. Centre du Théâtre d'Aujourd'hui, April 4-29.

www.theatredaujourd'hui.qc.ca

Brigitte Haentjens undertakes Shakespeare's Roman plays to create a six-hour saga. This epic *Rome* promises to be the must-see theatrical event of the spring. Usine C, April 5-23. www.usine-c.com

Abenaki filmmaker Kim O'Bomsawin will be the impulse behind *Scriptarium 2023*, Théâtre Le Clou's teenage spoken writing laboratory. Fred Barry Hall, April 20-May 5.

www.denise-pelletier.qc.ca

A Jewish couple in Paris faces deportation. More than 70 years later, their great-grand-

children find that anti-Semitism is still vivid. *Prayer for the French Republic* won the 2022 Drama Desk Award for best play. Segal Centre, April 23-May 24. www.segalcentre.org

In 1992, Jean-Paul Riopelle paints the monumental work *L'hommage à Rosa Luxemburg* and through this work revisits the times he lived with Joan Mitchell. *The Riopelle project [working title]* was initiated by Robert Lepage and will be brought to you by a dazzling cast. A must-see. Duceppe, April 25-June 3.

www.duceppe.com

MAY

In a distinctly contemporary setting, author-director Emmanuel Schwartz continues his exploration of the theatrical "mise en abyme" with *Le partage*. Surtitles in English on some evenings. La Chapelle, May 1-8. www.lachapelle.org

By exhausting themselves to achieve the impossible, artists sometimes sacrifice their lifetime to their art. Hugo Bélanger's *Le rêveur dans son bain* pays high praise to masters of the magnificent of the early 20th century. TNM, May 2-27. www.tnm.qc.ca

Ronnie Burkett and the Daisy Theatre return with *Little Willy*, a new production inspired by *Romeo and Juliet*. Centaur, May 2-14. www.centaurtheatre.com

A loner takes in Rosannah, who has fled to Alaska. What have the two of them lost that isolation

seems the best solution? *Traces d'étoiles*, with Mylène Mackay and Émile Schneider. Rideau Vert, May 9-June 10.

www.rideauvert.qc.ca

Marie-Laurence Rancourt's *L'écoute d'une émotion* focuses on desire, whatever its object, knowing that succumbing to it brings loss, but also liberation. Espace Go, May 9-20.

www.espacego.com

Inspired by the works of Olivier Messiaen, Cédric Delorme-Bouchard orchestrates for body and light, in a circular arena—a work for four pianists and nine performers. *La nef* is bound to be a masterpiece. Usine C, May 12-17.

www.usine-c.com

Au jardin des potiniers is a performance for all audiences by the Création dans la chambre collective, which invites you to a contemplative and playful immersion in a territory where an invented world is being built. Children are encouraged to participate. La Chapelle, May 12-14. www.lachapelle.org

Angela Konrad seizes on Larry Tremblay's *Tableau final de l'amour*, liberally modelled after the painter Francis Bacon's life, an artist who portrays cruelty and tragedy. World première. Usine C, May 18-21.

www.usine-c.com

LSM

MICROPHONES

IN THE OPERA HOUSE!?

by KARIM BLONDY AND ADRIAN RODRIGUEZ

The use of microphones in opera productions is a topic that has long been a source of debate among opera enthusiasts and professionals alike. While some argue that the use of microphones detracts from the authenticity of the performance, others argue that they are necessary to enhance the audience's experience and the performers' ability to hear and stay in tune with the orchestra.

Traditionally, operas were not performed with microphones, but these days many performances take place in large theatres which were built for a multiple array of musical productions, mostly electrified music types, not an acoustic art like opera. "One of the main reasons for the use of microphones in opera productions is to ensure that the audience can hear the performers clearly, especially in the case of the Salle Wilfrid-Pelletier (SWP)," explained Patrick Belzile, technical director at Opéra de Montréal during the creation of *La beauté du monde*.

SWP seats 2,982 people, making it one of the largest halls for opera. To get a perspective, here is a comparative list with some measurements of the most famous opera houses in the world (from *Concert Halls and Opera Houses: Music, Acoustics, and Architecture* by Leo Beranek):



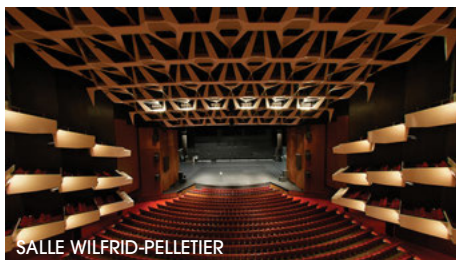
Montreal's Salle Wilfrid-Pelletier

- Volume: 936,000ft³ (26,500m³)
- Height: 77ft (23.5m)
- Width: 108ft (32.9m)
- Length: 123ft (37.5m)
- Seats: 2,982



NYC's Metropolitan Opera House

- Volume: 24,724m³
- Seats: 3,816



Milan's La Scala

- Volume: 11,252m³
- Seats: 2,289

Paris's Opéra Garnier

- Volume: 10,000m³
- Seats: 2,131

Vienna's Staatsoper

- Volume: 10,665m³
- Seats: 1,709

Based on those numbers and considering other factors such as type of surface and shape of the hall, here are some of the acoustical problems observed at SWP:

The high and semi-opened ceiling doesn't allow adequate reflections because the sound has to travel too far before it hits a surface and doesn't reflect enough energy back to the main floor. The sound stays trapped on the stage and muddles up the music.

There are no hard surfaces to the side of the proscenium, so no lateral reflections of the sound energy toward the main floor.

Although the Metropolitan Opera House possesses the largest number of seats, SWP is the biggest in size requiring more volume from the sound source in order to be heard throughout the hall.

MICROPHONES

When picking up the sound of the operatic voice, microphones must be as neutral as possible. During our visit to SWP, Neumann shotgun condenser microphones were placed on the floor along the nose of the stage, on the edge of the pit. Sometimes microphones must be camouflaged within the set to pick up the voices of singers who are situated toward the back of the stage or behind the scenes. By placing the microphones a few feet from the singers, the sound picked up is more natural than if the microphones were placed on the singers or if the singers wore headset microphones. With this sound system, it is necessary to follow the movements of singers on stage, to amplify only the microphones close to the singers when they are singing and to shut off microphones that are not in use. To accomplish this, the sound engineer needs to operate the mixer throughout the show. If all the microphones were just left open throughout the sound would be of poor quality, because a voice that enters several microphones placed at different distances creates an unnatural phase in the sound.

THE LOUDSPEAKERS

For a rock concert, the public address system (PA) alone is responsible for driving the high sound pressure level expected in this genre, so the speakers need to be powerful and drive all frequency bands to all sections of the hall. Consequently, the PA is much louder than the source sound coming from the stage.

In the case of opera, the main sound source comes from the musicians on the stage. The PA is used to direct sound precisely to the parts of the hall that need it. This type of loudspeaker is able to control which frequency bands will be reinforced (bass, medium, treble) and send them to the different sections of the room that need it. The PA could also help to compensate for the reverb that is naturally missing in the hall. In opera, the PA must never equal or surpass the level of the sound on stage, or the result would sound forced and unnatural. In crossover genres, this kind of approach is necessary and makes the singer's voice sound "larger than life"—for example that of Andrea Bocelli.

SOUND REINFORCEMENT FOR THE ARTISTS

Sound reinforcement of an opera is sometimes also necessary for the artists who sing on stage. Singers who move on stage need to be able to hear the orchestra in the pit all the time. To do this, the sound of each section of the orchestra is picked up by microphones and is redirected to speakers hidden on the stage so that the singers are able to hear the orchestra properly, even if they are singing within the set.

Economical and practical reasons have recently made the use of microphones prevalent in some modern opera houses, primarily to compensate for the acoustical flaws in some multipurpose modern theatres. There is also the tendency and perception that "louder is better." Modern audiences are accustomed to loud entertainment: TV, pop concerts, music, headphones, etc. This could be unconsciously pushing opera producers to mic it up and turn it up.

LSM

Thanks to acoustician Romain Dumoulin from SoftdB.

NEW RELEASES

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I and Thou

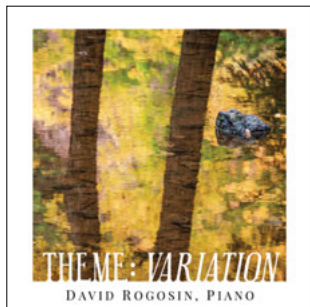
VC2
Leaf Music LM255
Release: Feb. 10, 2023



VC2's second full-length album, *I and Thou*, is a reflection on the role relationships play, whether fleeting or lasting, in how human beings construct meaning in the world. The title of the record, and the philosophy to which it refers, comes from philosopher Martin Buber. This idea became particularly salient during the COVID-19 pandemic, when the relationships we enjoyed with our family, friends, and community weathered a strain never seen in modern times. In the spirit of the album's context, VC2 invited some of the colleagues with whom they enjoy the closest of relationships. Together, they form the record *I and Thou*. A pensive, deliberate rumination on the power of relationships to undergird a pillar of a person's well-being—the need for meaning.

Theme : Variation

David Rogosin, piano
Leaf Music LM251
Release: March 3

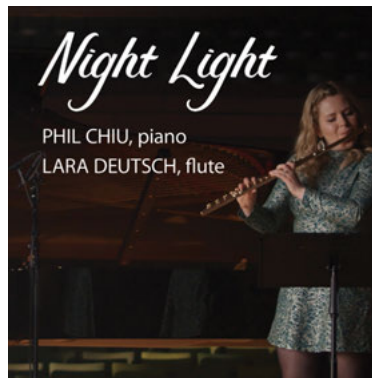


Celebrated pianist and educator David Rogosin is thrilled to release his third full-length album, *Theme : Variation*, on March 3, 2023. Born out of one of Rogosin's favourite musical activities, this album centres on the idea of varying, whether gradually or violently, musical ideas and expressions. *Theme : Variation* is a chronological survey of keyboard works spanning 400 years of music, culminating in an original

piece Rogosin commissioned from his friend and colleague, Kevin Morse. The album is a fascinating exploration of one of the foundational pillars of musical expression.

Night Light

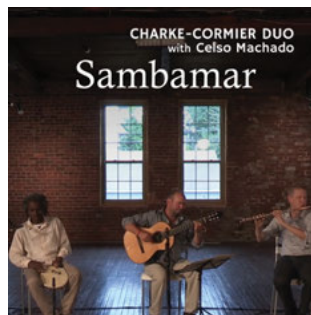
Lara Deutsch, flute; Phil Chiu, piano
Leaf Music
Release: March 10



Lara Deutsch and Phil Chiu are thrilled to announce the release of the visual accompaniment to their acclaimed album, *Night Light*. Recorded at Isabel Bader Centre for the Performing Arts in Kingston, Ont., in August 2021, this visual album provides another dimension of experience in which to immerse yourself. Deutsch and Chiu's telepathy can readily be appreciated as they navigate the album's dreamscapes and knotty compositions.

Sambamar

Derek Charke, flute; Eugene Cormier, guitar; Celso Machado, guitar
Leaf Music
Release: May 5



To support the release of their recently released album, *The Equation of Time*, the Charke-Cormier Duo, alongside special guest Celso Machado, present *Sambamar*. On this visual album, the trio performs Machado's composition, *Sambamar*, in full. A complex and fluid movement, it gracefully tethers Machado's influences together into a dynamic and exciting work, aided in large part by the skill and natural chemistry between Charke and Cormier. The trio is in perfect harmony on this intimate recording. **LSM**

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CD REVIEWS

by PIETRO FREIBURGER, ANDREA RUSH, ZENITH WOLFE



Gabs Sings Babs

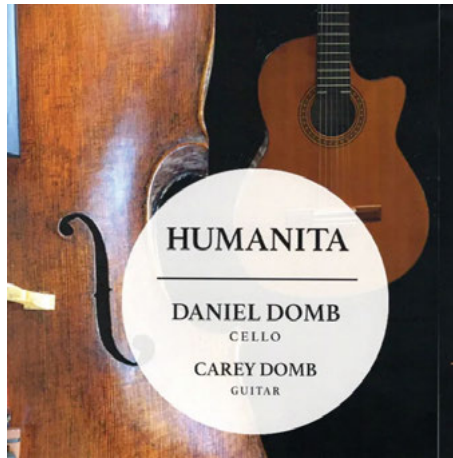
Gabi Epstein, singer
Self-produced (October 2022)
★★★★★

Jazz cabaret star Gabi Epstein is enjoying well-deserved praise for the beauty and intelligence she radiates on stage and in the studio. Growing up in a supportive musical family that breathes in unison, Gabi rocketed through the McGill University Bachelor of Music program in record time, to the delight of her fans across Canada. Her latest release, *Gabs Sings Babs*, is a musical treasure.

Gabi captures the universal markers: ambition, longing, hope, coping with loss. She covers with enhancements the songs of Barbra Streisand. Kudos to her group of fantastic musicians: Mark Camilleri on piano, Ross MacIntyre on bass, Tony Zorzi on guitar and Ben Riley on drums. Each is an extraordinary professional musician. Coming together, the effect is electric. Their “reimagined” arrangement is captivating. The rhythm and momentum as well as the vivacious and technically fluent musicianship is are readily apparent throughout.

The compilation speaks to all moods. *Don't Rain on My Parade* coaches perseverance; *Come Rain or Come Shine* exudes optimism; *People* acknowledges the poignancy of introspection; *Second Hand Rose* draws empathy and humility; *Happy Days Are Here Again* features a strong acoustic bass platform to urge looking upwards and shouting hallelujah, while the haunting, heart-wrenching strains of *Papa, Can You Hear Me/Avinu Malkeinu* are profoundly poignant.

Gabi's extraordinary abilities to charm, delight, and to inspire laughter and comfort is shared by the company she keeps, her musical backup. Her eclectic style will disarm, delight—and comfort—the listeners. **AR**

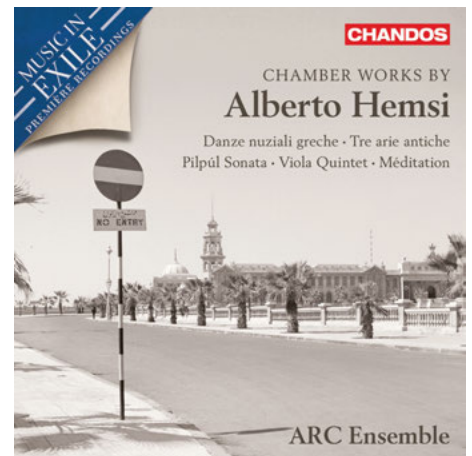


Humanita

Daniel Domb, cello; Carey Domb, guitar
North Star Records, 2021
★★★★★

Whatever their source of inspiration—pandemic or relocation to the Maritimes—Daniel and Carey Domb produced four world-class CDs in 2021, recorded at The Anchorage in Nova Scotia. All are characterized by Daniel's inimitable cello sound, and Carey's impeccable collaboration on guitar. Daniel's performances blanketed the live classical music scene in Toronto during his tenure as principal cellist of the TSO and senior faculty professor at the University of Toronto, posts he accepted following studies with Tortelier, Leonard Rose and Piatigorsky. Carey, too, is an accomplished cellist and educator. Her collaboration on guitar in this recording, *Humanita*, offers a glimpse of their joint majestic artistry.

The selection provides a stylistic buffet, featuring Albinoni and Marin Marais through Chopin, Liszt, Schubert, Strauss and Verdi. The playing is virtuosic without being unnecessarily showy. The arrangements remain faithful to the intention of the composers although the instrumentation is very different. The duo plays as one voice, while the collaboration is structured and fluid. The entranced listener will easily imagine the viola da gamba throughout the variations of *La Folia*, the piano voicing of Chopin's *Ballade*, Op. 23, the operatic voices of *Rigoletto* and all five instruments of the *Trout Quintet* when arranged and performed by the stellar duo. Whether whirling through Csárdás or waltzing with elegance, the warmth and depth of the performers are thoroughly embracing and comforting. Each note speaks volumes. The vibrato, slides, breath, and ethereal quality of the phrasing is beyond comparison—as is the recording. A true gem. **AR**



Hemsi: Chamber Works

Alberto Hemsi, composer; ARC Ensemble
Chandos Records
Release: October 2022
★★★★★

Expertly performed by ARC, the chamber musicians in residence at the Royal Conservatory of Music, and curated by ethno-musicologist Simon Wynberg, *Hemsi: Chamber Works* forms a series that features oppressed and marginalized musicians. Composer Alberto Hemsi's early training as a concert pianist in Italy was cut short by the ravages of wartime in 20th-century Europe. Flight led to shelter in postwar Paris as a liturgical music director. (Contemporaries of Hemsi such as Herman David, a graduate of École Normale de Musique of Paris, trod a similar path, finding safety teaching piano in Montreal conservatories.)

Hemsi celebrates Sephardi musical heritage, using music to mark joy and sorrow. *Danze nuziali greche*, celebrates the magnificence of music in Sephardic wedding ceremonies. The mother-in-law, the bride and the godfather, respectively, are honoured in each of these dances.

In *Tre arie antiche*, three ancient airs from the Coplas Sefardies for String Quartet liturgical and folk music are seamlessly comingled.

As a characteristic of Hemsi's style, dialogue is created through gentle repetition. The effect is prosaic and poetic, one of serenity and comfort in marked contrast to the bombastic historic backdrop. *Pilpúl Sonata* for violin and piano, Op. 27, articulates the query and response technique which frames the road to learning. *Quintet* for viola and string quartet, Op. 28, highlights the warmth and welcome strains of comfort embraced by the artistry of the violist, while *Méditation*, Op. 16, is reminiscent of the solemn prayer, Kol Nidrei. Use of vibrato and embellishments, like the tossing of phrases between the strings in the first movement of the *Quintet*, weave cohesion among performers as well as throughout Hemsi's music.

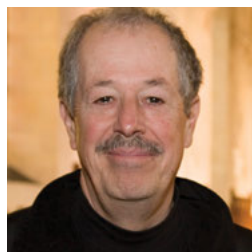
Culture outlasts evil. Hemsi's message is eloquently communicated and the project's mission, accomplished. This is a recording to treasure. **AR**

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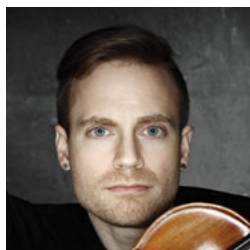
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Schumann: The Three Violin Sonatas

Andrew Wan, violin

Charles Richard-Hamelin, piano

Analekta, 2022

★★★★★

After the award-winning album containing the Beethoven Sonatas, the principal violin of the Montreal Symphony Orchestra and the winner of the second prize at the Warsaw Chopin Competition devote themselves to the Schumann Sonatas.

The balance between the two musicians is great. The difficulty of Schumann's music is to do justice to an often tormented spirit, without therefore exceeding in an inappropriate sound. Wan and Richard-Hamelin succeed really well in this work of balance, which basically represents the problem of the whole Schumann esthetic, suspended between action and thought, feeling and reason: Florestan and Eusebius.

The Sonata in A minor without opus number is well performed in the dramatic style that is proper to it—sometimes passionate, as in the first and fourth movements; sometimes upfront lyrical, as in the Intermezzo.

Wan manages to be extremely expressive, without ever exaggerating. For his part, Richard-Hamelin manages impeccably to insert himself sinuously into the typical folds of Schumannian writing, sometimes taking over with an apt impetus. On both parts, there is a certain flying lightness that is another of the founding characteristics of the Schumannian atmosphere.

Noteworthy is the third movement of the Sonata in D minor Op. 121. Schumann asks "leise, einfach"—quiet and simply. In the midst of so much spiritual and psychological turmoil, Wan's pizzicato and Richard-Hamelin's softness bring a moment of relaxation and calm to the shaken soul of the listener. A beautiful recording. **PF**

Things Lived and Dreamt

Francine Kay, piano

Analekta, 2023

★★★★★



The new CD by Francine Kay, professor of piano at Princeton University, features music by composers from the Czech Republic. Other than well-known names such as Dvořák, Smetana and Janáček, there are decidedly less-known ones, such as Josef Suk and Vítězslava Kaprálová.

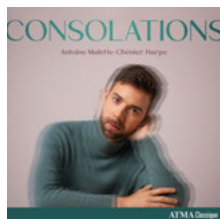
As the title indicates, life and dreams intertwine in this recording. Kay shows lyricism and drama, but also intimate narrative and self-reflection, which is absolutely appropriate to the chosen repertoire. The CD moves between melancholy and yearning, but the main characteristic of this recording is its narrative quality. It opens with Janáček's Sonata. Its two movements, *Premonition* and *Death*, move between hope and inevitability, between lyrical action and moving acceptance. Suk's first piece is *Longing*, taken from *Spring*, Op. 22a. A song of love that Kay makes really poignant. The most conspicuous part of the CD resides in *Things lived and dreamt*, by the same composer. A work defined as "diary of an artist." It opens with a rhythmic and graceful moderate *Allegretto moderato*, somehow reminiscent of Ravel's *Valses Nobles et Sentimentales*. The music of the Czech composer has an undoubted esthetic value, and the same should be said about Vítězslava Kaprálová's *April Preludes*, Op. 13. The CD closes with the Polka in A minor from Smetana's *Czech Dances*, which highlights another characteristic of this recording: a certain sensuality, rendered by Kay's sound of great sweetness and gracefulness. Excellent choice of repertoire, enhanced by a moving touch. **PF**

Consolations

Antoine Malette-Chénier, harp

ATMA Classique, 2022

★★★★☆



There's a lot of beauty to be found in *Consolations*, a solo harp album starring Antoine Malette-Chénier, but there's also a good deal of missed potential. The harpist begins with a rendition of Henriette Renié's *Contemplation*, the straightforward nature of which sets the stage for a floaty, calm album. Albert Zabel's *Fantasia on Themes from Gounod's "Faust"* then presents the musician with an opportunity to play with musical conventions commonly associated with the harp—from heavenly, arpeggiated flourishes to powerful but slow

staccato melodies. This pairing introduces listeners to the harp and allows for an exploration of its intricacies as a solo instrument.

But for the following half hour, Malette-Chénier's repertoire choices do little to capitalize on this setup. Charles Schuetze's *In the Garden* and Alphonse Hasselmans's *Rêverie* try to develop some mystique, but the lack of identifiable melodies in the accompanying compositions make the harpist's otherwise pleasant performance become stagnant.

That is, until the listener reaches the album's titular piece: *Consolations*, a series of six solo piano works composed by Liszt and arranged for harp by Sylvain Blassel. The stronger melodic emphasis throughout, especially in *Lento placido*, the third work, provides a more memorable experience that redeems the album. **ZW**

Suite Tango

Denis Plante, bandoneon; Stéphane Tétreault, cello

ATMA Classique, 2022

★★★★☆



Suite Tango keeps listeners on their toes with a series of six dynamic tango suites.

The first suite, *Argentina*, establishes a casual, intimate tone after one of the musicians whistles along to

the melody of the second movement, *Silbando*. The occasional clacking of shoes and the rustling of clothing in the background allow the listener to picture someone dancing along to the works, which persists into the second suite, *Bach to Tango*, carrying with it the feeling of familiarity. Each instrument briefly performs solo before reuniting in a competition for the lead position, as though preparing for a show. The clacking is re-emphasized at the start of the fourth movement, and the instruments begin co-operating for a resonant dance number.

There is no telling where a composition will go once it starts, which is the album's most engaging quality. The virtuosic talent of Plante and Tétreault allows them to maintain thematic cohesion while jumping between the unpredictable rhythms of *Noche de tango* and *Les flores* (suites 3 and 4), the slow and tense *Mística* (suite 5), and the upbeat but reserved *Buenos Aires* (suite 6). Every idea is given enough space to breathe, but not so much that any overstay their welcome. The background dancer—intermittently present throughout these suites—comes back in full force by the final work, *Tango antiguo*, giving the musicians a chance to go all-out for a strong, satisfying conclusion. **ZW**

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Symphonie de la tempête de verglas

Maxime Goulet, composer; Orchestre classique de Montréal
ATMA Classique, 2023

★★★★★

Symphonie de la tempête de verglas, which commemorates the 25th anniversary of Quebec's worst ice storm on record, is nothing short of sublime.

The terrifying beauty of this natural disaster is brilliantly illustrated by the titular symphony's first movement, with violin strings and thundering timpani galore signalling the approach of clouds, wind, and storm. People across Canada came together in this time of crisis, evidenced by the folksy woodwind tune that shines through the otherwise dramatic melodies. The length, intensity, and rhythmic progression of the movements perfectly captures Canada's resilience in the face of such a grand event, which makes the mournful and uplifting moments powerful. *Lumière* caps off the first symphony with triumphant trumpeting and sweeping violin flourishes—this is the orchestra at their best.

But the journey through time is far from over. Goulet rolls in each of *Toute une journée*'s four movements with an unusual sound, such as a phone ringing or a match being lit. In combination with the shifts in leading instruments, these sounds place the listeners into the everyday lives of different Canadians on the day of the storm. *Histoire de pêche* is short, but it provides a thought-provoking conclusion to an incredible experience. The work shifts from calm to tense, from light to busy, as technological change and pollution alter Canada's ever-important fisheries. The uplifting ending of the first symphony can only be maintained if the country comes together to protect the environment, Goulet and the orchestra warn. **ZW**



Albertine en cinq temps - L'opéra

Chantal Lambert, Monique Pagé, Chantal Dionne, Catherine St-Arnaud, Marianne Lambert, sopranos; Florence Bourget, mezzo-soprano; Marie-Claude Roy, piano; Mélanie Vaugeois, violin; Élise Poulin, English horn; Annie Gadbois, cello; Anaïs Vigeant, double bass

ATMA Classique, 2022

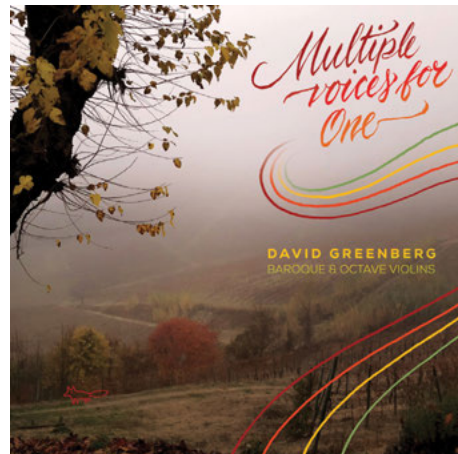
★★★★★

Albertine en cinq temps - L'opéra follows the touching story of Albertine, an aging Québécois mother reflecting on five different parts of her life as she moves into a retirement home.

There's a good reason soprano Chantal Lambert stars as the most prominent voice in the opera, Albertine at 70 years of age. She pours her soul into the album, embodying with a sharp tongue and a vocal depth the persistent but muted rage unique to her character. Catherine St-Arnaud's more powerful, louder vocalizations depict 30-year-old Albertine wearing her rage on her sleeve. Chantal Dionne's softer voice, on the other hand, injects uncertainty into 50-year-old Albertine. This contrast between personalities is most prevalent in *La rue Fabre*, the first composition to bring all five Albertine characters together. The fact such subtleties are present even when all the sopranos sing simultaneously, and the fact it sounds so natural, is a testament to the libretto team's skills in recreating Michel Tremblay's famous play.

The instruments also provide amazing accompaniment. The piano offers a beautiful, simple-to-follow background melody, while the strings gently guide the listener through the lyrics, chiming in during silent moments to drive home the emotional intensity of the singing.

This album is worth a listen to explore Albertine's evolution and acceptance of her changing lot in life—and worth a hundred listens more just to appreciate the enchanting music. **ZW**



Multiple Voices for One

David Greenberg, baroque & octave violins

Leaf Music

★★★★☆

Fascination with the Baroque era is as current as ever. David Greenberg, arranger, composer and violinist, continues to showcase his eclectic talents in his latest project, *Multiple Voices for One*, which is like Greenberg Variations in the style of Bach. The tapestry is threaded with folk-cultural motifs reminiscent of Cape Breton fiddling, Scottish jigs and Klezmer music. Dance-like contours demonstrate the depth of having studied early music at Indiana University and performance with the celebrated Tafelmusik ensemble.

Recorded at Bauman Auditorium in Newberg, Ore., each “mashup” mysteriously exudes one or multiple violin strands. The spice is just right—melancholy spiced with hot-edged dance grooves and syncopation. Energetically reminiscent of the Bach suites (allemande, courante, sarabande, passacaille), Greenberg's variations, whether jazzy, jig or square dances, elicit the best of Bach.

McG & G captures the feel of a Scottish dance, with embellishments that suggest the use of multiple instruments. Bach's Partita No. 1 is inspiration for *Sleepy Maggie's Messenger*, co-authored with his son Owen Greenberg, *Caledonia Corrente* and *Savage Sarabande*, the latter characterized by the deep cello/bass sound. *Gloomy and Enthralled*, drawing from Bach's Sonata No. 2, makes us hear the guttural sound of the “octave” violin (also effectively used in *Savage Sarabande*), while Susan's *Klezmer Corrente* (Bach's Partita No. 2) is infused with Klezmer-style flair. Among the other tracks, *Barbara's* strikes as a “reverse passacaille,” with an ascending bassline, reminiscent of bagpipes and a square dance.

The project is a comforting antidote to winter blues, if not a whimsical tribute to each genre and would likely have drawn praise from Bach himself. **AR**

LSM

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LADIES FIRST

by MARC CHÉNARD

There are several ways to know about the current state of affairs in jazz. One is to leaf through trade publications and look over festival lineups to see who the attention-getters are. Another is to glean critics and reader polls to find out which records keep popping up. Last but not least are the contentious issues that unleash heated debates, like the 1940s controversy that pitted classic jazz fans against the modernists of bebop, or mainstreamers taking to task the free-jazzers two decades later, followed by the surge of electric jazz in the Seventies and the backlash from diehard fans of acoustic music.

These days, the topic of gender inclusivity in arts and culture has never been more relevant. Women's talents have been marginalized and suppressed throughout history in many sectors, and jazz is no exception. Now there is a responsibility to empower musicians who identify as female to continue creating and sharing their perspective, as these voices were seldom heard in the past. This responsibility must be felt from both the listener to seek new music, and influential industry leaders to support underrepresented creators. Through collaboration, it is possible for a more diverse jazz scene. And indeed, some women are taking control of their narrative and asserting their perspective in music, both on and off stage.



PHOTO: M. JACKSON

One such musician is **Terri Lyne Carrington**. A drummer by trade, she is also a composer, teacher and social activist. This one-time Berklee College of Music student has been part of its teaching staff for many years now and in 2018 was named as the founder and artistic director of its newly established Berklee Institute of Jazz and Gender Justice.

On the artistic side, this musical polymath embarked on something of an ambitious project over the last two years; one that finally saw the light of day late last summer. She took charge as chief editor of an anthology whose title is self-explanatory—*New Standards: 101 Lead Sheets by Women Composers*. This collection, or fake book as it's known in the jazz trade, was released last September by Berklee Press in collaboration with Hal Leonard Publishers, a prominent editor of jazz scores and instruction manuals.

During the first post-pandemic run of the Montreal Jazz Festival in July 2022, Carrington appeared for three nights in its Invitation series, enabling this writer to meet her in person between two shows and get the scoop first-hand.

"I set my sights on 100 pieces for the book," Carrington said, "and came up in the end with one more. The selections, I think, are significant as they span almost a century—the earliest written in 1922 by Lil Hardin, who was Louis Armstrong's wife; the most recent ones from a couple of my students. The project also involved some

detective work, like digging out pieces by lesser-known or totally forgotten figures. The most obscure of them being Sara Cassey, a pianist active in Detroit till her death, far too young (at 37 in 1966)."

But there is more to it than the book. As a complement, Carrington entered the studio with a cast of name players to record 11 of the tunes, all of which appear on a recently issued recording (more on this in review section). For Carrington, the downtime of the pandemic had a silver lining to it in that it allowed her to put in the time to pursue this project to its completion.

"Putting this book together was quite a bit of work, as you could imagine," she said. "There are so many things to take care of in the process, like securing permissions from artists or their estates, copy editing, transcriptions of handwritten lead sheets and standardizing chord symbols. Also important was equal representation, which meant not exceeding two pages per piece—at times forcing us to compress some scores. At most you have pieces with three staves per system, but there are many with two, or just lead sheets with a single one."

For lack of space, here is but a sample of names that will enable readers to appreciate the scope of this collection.

FIGURES OF THE PAST: Mary Lou Williams, Alice Coltrane, Melba Liston, Abbey Lincoln, Geri Allen, Sara Cassey (the most obscure of them, discussed in one of the prefaces) and Jaimie Branch (who died unexpectedly late last summer).

FIGURES OF THE PRESENT: Maria Schneider, Carla Bley, Brazilian Eliane Elias, Cassandra Wilson, Marilyn Crispell, Myra Melford, Mary Halvorson, Esperanza Spalding, Terri Lyne Carrington, Japanese-American Toshiko Akiyoshi, Swiss-born Sylvie Courvoisier, German-born Ingrid Laubrock, Israeli-born Anat Cohen.

CANADIAN CONTINGENT: The Jensen sisters (Ingrid and Christine), Renee Rosnes, Anna Webber, Kris Davis, Jane Bunnett and Marianne Trudel, the latter two not having followed suit of the others and remaining in the country rather than moving to New York.

Years after the publication of the *Real Book* in the 1970s (also at Berklee), this groundbreaking fake book remained the only work of its kind for aspiring jazzers—and a few pros as well—to turn to. Further editions have since appeared, expanded, corrected and improved in layout, but women remained vastly under-represented in all of them, to the point where you had to really search through the index to find some. These 101 pieces are welcome additions to the exponentially growing jazz repertoire, some of them hopefully becoming standard works in their own right someday.

Added values to this work are Carrington's preface, two introductory essays on women in jazz, pieces grouped together under stylistic headings (blues, bop, contemporary, vocal, etc), a tune index at the back and another for composers, all of which enable performers, regardless of gender, to pick and choose as they so please. Vocalists have not been forgotten either, as there are a good dozen with lyrics included. From beginner to advanced, this collection has something for all tastes. Everyone now to their music stands and play!

New Standards: 101 Lead Sheets by Women Composers
Berklee Press, 2022, ISBN 978-0876392232, 184 pp. + indexes



OFF THE RECORD

by **MARC CHÉNARD**

New Standards Vol. 1

Terri Lyne Carrington

Candid Records

The flip side of Terri Lyne Carrington's aforementioned fake book, this album covers 11 of its pieces. For the purpose, she has put together a core quintet comprised of Nicholas Payton (trumpet), Matthew Stevens (guitar), Kris Davis (piano), Linda May Han Oh (double bass), all held together by the drummer-leader. Several special guests make cameo appearances along the way, the likes of Ravi Coltrane (tenor sax), Ambrose Akinmusire (trumpet), Dianne Reeves and Melanie Charles (voices), and Julian Lage (guitar). Released some four months ago on most listening platforms, and available in both CD and double LP formats, this hour-long album is the first in a series that will reprise all 101 compositions. The selections and performances are most listener-friendly, with several mid-tempo and almost half with vocals. The final cut, *Rounds* by pianist Marilyn Crispell, is the most energetic one of the set, with Akinmusire taking advantage of its more open form and cutting loose. A long-term undertaking awaits Carrington and company, and listeners ought to expect many more hours from them in years to come.



For the Love of Fire and Water

Myra Melford's Fire and Water Quintet

Rogue Art ROG0119

Those hip to today's cutting-edge jazz scene surely know of the French imprint Rogue Art for its adventurous music, the musicians of this album notwithstanding. Leading the charge of this quintet date is pianist Myra Melford, with Ingrid Laubrock (tenor, soprano saxes), Mary Halvorson (guitar), Susie Ibarra (drums) and Tomeka Reid (cello) filling out the roster. This A-Team of women jazzers take us along on a 45-minute ride in an almost uninterrupted fashion, the divisions between the 10 tracks barely noticeable. Known for her good compositional chops, the pianist's pieces are somewhat curt and appear fleetingly between long stretches of group or individual improvisations. For this listener, however, the music never really takes off at any point, as if the band was meeting in the studio and relying on its wits to make it through. But then again, it might be a matter of expecting too much from this lineup with so much depth to it. Hard to tell. Best to let listeners decide for themselves.



The Ostara Project

Cellar Live CM021422

Unlike the previous band of heavy hitters, the septet of this recording does not measure up in terms of notoriety, but that does not diminish its value as a unit. With the exception of trumpeter Rachel Therrien, who see-saws between Montreal and the Big Apple, her cohorts still make Canada their home. Hailing from Toronto are guitarist Jocelyn Gould and saxophonist Allison Au, whereas pianist Amanda Tosoff, bassist Jodi Proznick, drummer Sanah Kadoura and vocalist Joanna Majoko reside in Vancouver, the setting for this album. The band name, which is that of the recording, stems from the Ancient Germanic goddess of the spring equinox, an apt choice considering the very



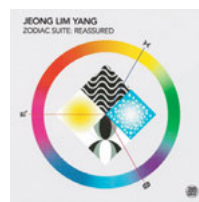
upbeat musical offerings. All members chip in with one piece during this 45-minute side, one being a complete remake of the standard *Bye Bye Blackbird* by the singer, so altered from the original that one would not have known were it not for the lyrics. From blues to Latin, a ballad and a touch of funk, variety is the spice of this group's life, played neatly by all and at times a little too close for comfort. Also worth mentioning are the wordless vocals of the singer that blend nicely into the instrumental lines.

Zodiac Suite: Reassured

Jeong Lim Yang

Fresh Sound New Talent FSNT 641

New to this reviewer is the Korean double bassist, Jeong Lim Yang. In this outing, she tackles a historical work, pianist Mary Lou Williams's *Zodiac Suite*. This pianist was an adept composer-arranger who wrote charts for swing-era bands and remained active until her death in 1981 at, at age 71. But playing jazz was no piece of cake back then for women in a world of men who offered them little more than being the band's girl singer or, occasionally, the piano chair. The suite heard here in its entirety consists of a cycle of 12 pieces bearing the names of the astrological signs. Yang follows in her illustrious predecessor's footsteps by performing it in the same piano trio format as the original of 1947, this version with two first-rate colleagues: pianist Santiago Leibson and drummer Gerald Cleaver. With one exception, they respect the track sequence of the original, ending its hour-plus jaunt with an eloquent tribute of Yang entitled *Madam, Thank You, Madam*. Kudos to all concerned for breathing new life into this extended work, which has been revisited in the past, yet with nearly not all of the commitment on display here, and in such a way as to make it sound like a work of our time rather than as a museum piece.



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MUSICA CAMERATA



DOROTHÉA VENTURA - LA NEF



LUC BEAUSÉJOUR - CLAVECIN EN CONCERT

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

Collège St-Maurice Collège Saint-Maurice, 630 rue Girouard Ouest, Saint-Hyacinthe.

J.-Antonio-Thompson Salle J.-Antonio-Thompson, 374, rue des Forges, Trois-Rivières.

Chapelle St-Cyriac La Chapelle Saint-Cyriac, 5621, rue de la Chapelle, Lac-Kénogami.

Gilles-Vigneault Th Gilles-Vigneault Theater, 118, rue de la Gare, Saint-Jérôme.

Le Camillois (Saint-Camille) 157, rue Miquelon, Saint-Camille.

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

Mn des arts Drum Maison des arts Desjardins Drummondville-Salle Principale, 175 Rue Ringuet, Drummondville.

S. An-All-Rousseau (Trois-Riv.) Salle Anaïs-Allard-Rousseau, 1425 pl. de l'Hôtel de Ville, Trois-Rivières.

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

Valois Ud Ch Valois United Church, 70 Belmont Ave, Pointe-Claire.

FEBRUARY

11 19h. Valois Ud Ch. \$15-25. **Classical: Gaucher, Gaucher, Duguay-Patenaude.** 514-602-1516

23 19h30. Salle Maurice-O'Bready. \$59.99-84.99. **Music at the Movies.** 819-820-1000

26 14h30. M. de la Cult. Warwick. \$48.09. **Serhiy Salov in Concert.** 819-358-2201

26 14h30. J.-Antonio-Thompson. \$56-79. **Orchestre symphonique de Trois Rivières: Zeitouni, Misbakhova.** 819-373-5340

MARCH

05 11h. Salle J.- Antonio-Thompson. \$21-32. **Orchestre symphonique de Trois Rivières: Drugova, Broekaert.** 819-373-5340

05 14h30. M. de la Cult. Warwick. \$48.09. **Pallade Musica: J.S. Bach.** 819-358-2201

11 20h. M. de la Cult. Warwick. \$42.78. **Classical and jazz fusion.** 819-358-2201

13 19h. Collège St-Maurice. \$0-50. **Voxpopuli Quartet and Patrick Mathieu.** 418-524-8264

16 19h30. Mn des arts Drum. \$38-78. **Orchestre symphonique de Drummondville: Illumine la nuit.** 819-293-4646

18 16h30. Le Camillois (Saint-Camille). \$23-60. **Geneviève Soly : Well-Tempered Clavier from J.S. Bach.** 819-877-5995

18 19h30. Le Camillois (Saint-Camille). \$23-60. **Geneviève Soly : Well-Tempered Clavier from J.S. Bach.** 819-877-5995

19 14h30. Chapelle St-Cyriac. \$31. **Kabir Centre: Mita Nag (sitar), Indranil Mallick (percussion).** 514-926-4182

19 15h. S. An-All-Rousseau (Trois-Riv.). \$44. **Orchestre symphonique de Trois Rivières: Richard-Hamelin, Wan.** 819-373-5340

25 20h. Salle J.- Antonio-Thompson. \$56-79. **Orchestre symphonique de Trois Rivières: Picard, Merkelo.** 819-373-5340

APRIL

01 20h. M. de la Cult. Warwick. \$42.78. **Jazz music.** 819-358-2201

02 11h. Gilles-Vigneault Th. \$17-22. **Ensemble Oraciones: Lumières Ottomanes.** 450-432-0660

03 19h. Collège St-Maurice. \$0-50. **Voxpopuli Quartet and Patrick Mathieu.** 418-524-8264



QUEBEC

Centre des arts (Nicolet) Centre des arts populaires de Nicolet, 725 Bd Louis Fréchette, Nicolet.

École mus. Arquemuse École de musique Arquemuse, 151-A, rue Saint-François Est, 160 Rue Saint-Joseph E, Québec.

Cath. Holy Trinity Cathédrale Holy Trinity, 31, Rue des Jardins, Québec.

Palais Montcalm Palais Montcalm-Salle D'Youville, 995 Rue D'Youville, Québec.

FEBRUARY

07 20h. Palais Montcalm- Youville. \$15-19. **Ligue d'improvisation de Québec.** 1-877-641-6040

09 19h30. Palais Montcalm. \$20-104. **Jonathan Cohen : Alcina.** 1-877-641-6040

11 19h. Cath. Holy Trinity. \$20-38. **Tempêtes et passions: Roussel et Dubé.** 418-476-8199

14 20h. Palais Montcalm. \$15-19. **Ligue d'improvisation de Québec.** 1-877-641-6040

15 19h30. Centre des arts (Nicolet). \$38-78. **Orchestre symphonique de Drummondville.** 819-293-4646

17 20h. Palais Montcalm. \$25. **P13: 25 years of friendship and Rock.** 1-877-641-6040

18 20h. Palais Montcalm. \$0-41. **Blanc divin.** 1-877-641-6040

18 20h. Palais Montcalm. Sold Out. **P13: 25 years of friendship and Rock.** 1-877-641-6040

21 20h. Palais Montcalm. \$15-19. **Ligue d'improvisation de Québec.** 1-877-641-6040

23 14h. Palais Montcalm. \$20-71. **Les Violons du Roy: The Return of Leonardo García Alarcón.** 1-877-641-6040

23 19h30. Palais Montcalm. \$20-86. **Les Violons du Roy: The Return of Leonardo García Alarcón.** 1-877-641-6040

23 20h. Palais Montcalm. \$29. **Dan Moisan & Mosquito-B are back on stage in Quebec City.** 1-877-641-6040

24 20h. Palais Montcalm. \$27-41. **Sam Kirmayer & Laura Anglade : Classics of French song.** 1-877-641-6040

25 19h30. Palais Montcalm. \$36-43. **Music from the Renaissance; Dowland.** 1-877-641-6040

26 14h30. Cath. Trinity. \$5-28. **Bach, Brahms, Alma Mahler.** 418-692-5646

28 20h. Palais Montcalm. \$15-19. **Ligue d'improvisation de Québec.** 1-877-641-6040

MARCH

03 20h. Palais Montcalm. \$27-41. **Nadia Essadiqi: Vis-Moi.** 1-877-641-6040

05 19h30. Palais Montcalm. \$20-48. **OPRQ: Blue Planet.** 1-877-641-6040

07 20h. Palais Montcalm. \$15-19. **Ligue d'improvisation de Québec.** 1-877-641-6040

09 14h. Palais Montcalm. \$20-86. **Les Violons du Roy: Cameron Crozman, cello.** 1-877-641-6040

09 19h30. Palais Montcalm. \$20-86. **Les Violons du Roy: Cameron Crozman, cello.** 1-877-641-6040

10 19h30. Palais Montcalm. \$42-66. **Pianist Chad Lawson at Palais Montcalm.** 1-877-641-6040

14 19h30. Palais Montcalm. \$25-98. **Club Musical de Québec: Ensemble Jupiter.** 418-641-6040

14 19h30. Palais Montcalm. \$25-93. **Musical Club: Vivaldi.** 1-877-641-6040

14 20h. Palais Montcalm. \$15-19. **Ligue d'improvisation de Québec.** 1-877-641-6040

15 19h30. Palais Montcalm. Sold Out. **The great classics of The Police.** 1-877-641-6040

- 16** 20h. *Palais Montcalm*. \$28. **Paul Deslauriers et Annika Chambers: Good Trouble**. 1-877-641-6040
- 17** 19h30. *École mus. Arqueuse*. \$31. **Kabir Centre: Mita Nag, sitar, Indranil Mallick, percussion**. 514-926-4182
- 17** 20h. *Palais Montcalm*. \$29-43. **Palais Montcalm: Stephen Faulkner, piano**. 1-877-641-6040
- 18** 20h. *Palais Montcalm*. \$29-43. **Palais Montcalm: Stephen Faulkner, piano**. 1-877-641-6040
- 21** 20h. *Palais Montcalm*. \$15-19. **Ligue d'improvisation de Québec**. 1-877-641-6040
- 24** 20h. *Palais Montcalm-Youville*. \$18-23. **Andréane Le May**. 1-877-641-6040
- 25** 19h30. *Palais Montcalm*. \$27-35. **Brahms: Ein Deutsches Requiem; The Rhapsody Choir**. 1-877-641-6040
- 28** 19h30. *Palais Montcalm*. \$25-98. **Club Musical de Québec: Queyras, cello, Tharaud, piano**. 418-641-6040
- 28** 20h. *Palais Montcalm*. \$15-19. **Ligue d'improvisation de Québec**. 1-877-641-6040
- 31** 20h. *Palais Montcalm*. \$27-41. **Hanorah-Perennial: Perennial**. 1-877-641-6040

APRIL

- 03** 15h. *Palais Montcalm*. \$31-52. **L'art de préluder: bass, clarinet, choir, organ**. 1-877-641-6040
- 04** 20h. *Palais Montcalm*. \$15-19. **Ligue d'improvisation de Québec**. 1-877-641-6040



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- Claude-Champagne** Salle Claude-Champagne, 220, avenue Vincent-d'Indy, Montréal.
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- Collège Vanier** Vanier College Auditorium, 821 Ave. Ste. Croix, Montréal.
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- É. St-M-de-Duvernay** É. Saint-Maurice-de-Duvernay, 1961 Rue d'Ivry, Laval.

- Hector-Charland** Th. Hector-Charland, 225 boulevard de l'Ange-Gardien, L'Assomption.
- Le Balcon** Le Balcon, 463, Sainte-Catherine O, Montréal.
- Le Gesù** Amphithéâtre du Gesù, 1200, rue de Bleury, Montréal.
- Lion d'Or** Cabaret Lion d'Or, 1676 Rue Ontario E, Montréal.
- Moyse Hall** Moyse Hall: McGill Arts Building, 853 Sherbrooke Street West, Montréal.
- M. symph** Maison Symphonique, 1600, rue Saint-Urbain, Montréal.
- Mn arts Laval** Salle André-Mathieu, 475, boul. de l'Avenir, Laval.
- Mn cult. Maisonneuve** Maison de la culture Maisonneuve, 4200 rue Ontario Est, Montréal.
- Pierre-Mercure** Salle Pierre-Mercure, 300, boulevard Maisonneuve Est, Montréal.
- Pollack** Pollack Hall, 555 Sherbrooke St W, Montréal.
- Quai 5160** Quai 5160, 5160, boulevard Lasalle, Montréal.
- Redpath** Redpath Hall, 3461 McTavish Street, Montréal.
- S. Pauline-Julien** Salle Pauline-Julien, 15615 Gouin Ouest, Sainte-Genève.
- S. Bourgie** Salle Bourgie, 1339 rue Sherbrooke Ouest, Montréal.
- S. Claude-Léveillé** Salle Claude-Léveillé, 175 Sainte-Catherine Ouest, Montréal.
- S. Maurice-O'Bready** Salle Maurice-O'Bready, 2500 Bd de l'Université, Sherbrooke.
- S. O-Peterson** Salle Oscar-Peterson, 7141 Sherbrooke Ouest, Montréal.
- St-Andrew & St-Paul** É. St-Andrew & St-Paul, 4315 Redpath St., Montréal.
- Studio TD (L'Astral)** Studio TD (L'Astral), 305 Sainte-Catherine West, Montréal.
- Th. Alphonse-Desjardins** Th. Alphonse-Desjardins, 25 Allée de la Création, Repentigny.
- Th. Desjardins** Th. Desjardins, 1111 Rue Lapierre, Montréal.
- Th. G-vigneault** Th. Gilles-Vigneault, 118, RUE DE LA GARE, Saint-Jérôme.
- Th. Saputo** Th. Mirella et Lino Saputo, 8370 Boulevard Lacordaire, Montréal.
- Union Française** Union Française de Montréal, 429 Avenue Viger E, Montréal.
- Vincent d'Indy** École Vincent d'Indy, 628 Chemin de la Côte-Sainte-Catherine, Outremont.
- Wilfrid-Pelletier** Salle Wilfrid-Pelletier, 1600 Saint-Urbain, Montréal.

FEBRUARY

06 Monday

- 20h. *Lion d'Or*. \$25. **Captures d'audace en scène: Taxon Lazare**. 450-432-0660 #1

07 Tuesday

- 19h30. *S. Bourgie*. \$35-40. **Clavecin en concert: Harmonies With Four + One**. 514-385-6320

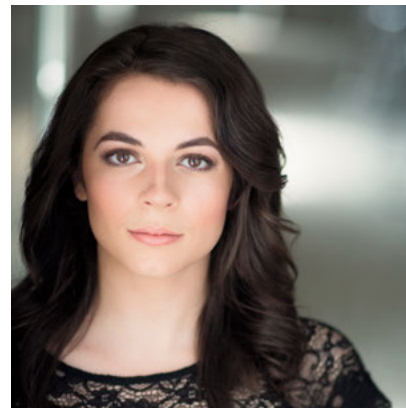
Upcoming CONCERTS

MONTREAL

by EVA STONE-BARNEY

ORCHESTRE CLASSIQUE DE MONTRÉAL

In this second half of their 83rd season, titled *Lyric and Eclectic*, the Orchestre classique de Montréal will present *Illuminations* (March 5), as part of the Montreal/New Musics Festival. The concert will feature a collection of 20th-century works, including Brian Cherney's *Illuminations*, Benjamin Britten's *Les Illuminations*, and Britten's *Variations on a Theme of Frank Bridge*. Conducted by Alain Trudel, soprano **Magali Simard-Galdès** will join the orchestra for *Illuminations*. www.orchestre.ca



LAKESHORE LIGHT OPERA

The Lakeshore Light Opera will present *The Gondoliers*, a Gilbert and Sullivan classic, in March as their annual spring performance. With stage direction by Coralie Heiler and musical direction by Marian Siminski, the show will feature a robust chorus, and star Cameron Black, Talib Hussain, Peter Blair, Jay Marchand-Knight, and many others. March 10, 11, 12m, 16, 17, 18m at Vanier Auditorium. www.llo.org

OPÉRA DE MONTRÉAL

Opéra de Montréal is sure to thrill audiences with their upcoming production of *Ainadamar* (March 18, 21, 23 and 26). Presented in the intimate Théâtre Maisonneuve, the opera transports us to Spain in 1936, to tell the story of the life of poet and playwright Federico García Lorca, as recounted by his muse Margarita Xirgu, during the Spanish Civil War. With music by Osvaldo Golijov, and Spanish libretto by David Henry Hwang, the production will be directed by Brian Staufenbiel, conducted by Nicole Paiement, and star Emily Dorn and **Luigi Schifano**. www.operademontreal.com



MUSICA CAMERATA

This spring (March 25), Musica Camerata will present *The French and Klezmer* at the beautiful Chapelle historique du Bon Pasteur. Presented in partnership with soloists from the Montreal Symphony Orchestra, the program features works by Poulenc (such as his sextet for piano and winds, and trio for oboe, bassoon, and piano) and Milhaud, as well as works by Srul Irving Glick and Joseph Canteloube. www.cameratamontreal.com

QUEBEC

QUEBEC SYMPHONY ORCHESTRA



Audiences are invited to celebrate Valentine's Day with the OSQ (Orchestre symphonique de Québec), conducted by Valentina Peleggi, with **Alexandra Dariescu** at the piano, as they interpret works by Samy Moussa, Clara Schumann, and Johannes Brahms (Feb. 16). Not long after, they will present *iBienvenido Pacho!* (March 1 and 2), a program of Mozart, Haydn, Bizet, Roberto Sierra, and Rimsky-Korsakov. The performance, conducted by Anu Tali, will feature Pacho Flores as trumpet soloist. Alain Lefèvre will join the orchestra at the piano, with François Zeitouni on organ, conducted by Sarah Ioannides, for a program titled *Alain Lefèvre et Gershwin*, with works by Gershwin alongside those of Louise Farrenc and Camille Saint-Saëns (March 19). The orchestra will end the month of March with a performance especially for children: Holst's *The Planets*, conducted by Nicolas Ellis, and featuring narration by scientist Martin Carli (March 26). In collaboration with the Conservatoire de musique de Québec and the music department at l'Université Laval, l'OSQ will then present *The Return of James Ehnes*, featuring the star violinist as he interprets works by Elgar, Strauss and Ravel (April 5 and 6). www.osq.org

CLUB MUSICAL DE QUÉBEC



The Club Musical de Québec will present **Ensemble Jupiter**, conducted by Thomas Dunford, at the Palais Montcalm, in a program devoted entirely to the works of Vivaldi. The concert will feature internationally renowned mezzo-soprano Lea Desandre (March 14). Later that same month, Jean-Guichen Queyras (cello) and Alexandre Tharaud (piano) will grace the same stage, in a highly anticipated performance of works to be announced (March 28). www.clubmusicaldequebec.com

TORONTO

CANADIAN OPERA COMPANY

Classics abound at the Canadian Opera Company. On stage this winter are Mozart's *The Marriage of Figaro*, conducted by Harry Bicket, directed by Claus Guth, and starring Luca Pisaroni in the titular role, Andrea Carroll as Susanna, Gordon Bintner singing the Count, Lauren Fagan as the Countess, and Emily Fons in the role of Cherubino. The production being presented was originally built by the Salzburg Festival in celebration of Mozart's 250th anniversary (Feb. 10, 12, 16 and 18). In alternation, the company presents Atom Egoyan's interpretation of Richard Strauss's *Salome*, conducted by Johannes Debus, and starring Ambur Braid as the title character, with Michael Kupfer-Radecky as Jochanaan, Michael Schade as Herod, and Frédéric Antoun as Narraboth, along with many other exciting names (Feb. 9, 11, 17, 19, and 24). www.coc.ca

►19h30. *Pierre-Mercure*. \$69-99. **OCM: David Bontemps; Taffot, Daniel, Williamson, Coleman**. 514-487-5190

08 Wednesday

- 19h. *Quai 5160*. \$9. **Rencontres folkloriques: Duo Nova; Poirier-Lachance, Lepage**. 514-872-4995
- 19h. *Quai 5160*. 9\$. **Rencontres folkloriques-Duo Nova**. 514-872-4995
- 19h30. *Maison Symphonique*. \$35+. **Tchaikovsky's Symphony no. 4, de Souza**. 514-948-2520

09 Thursday

- 10h30. *M. symph.* \$35+. **Tchaikovsky's Symphony no. 4; de Souza, conductor**. 514-948-2520
- 19h30. *Bon-Pasteur*. \$0. **Tavener, André Prévin, Debussy, Poulenc**. 514-872-5338
- 19h30. *M. symph.* \$35+. **Tchaikovsky's Symphony no. 4; de Souza, conductor**. 514-948-2520
- 20h. *É. St-Joachim*. On Site. **Orchestre Métropolitain: Candillari; Jørgensen**. 514-842-2112

10 Friday

- 17h30. *Conservatoire*. \$10-45. **Société d'art vocal de Montréal: Berg, McMahon**. 514-397-0068
- 19h. *Moyse Hall*. \$15-30. **McGill Savoy Society: The Sorcerer**. 514-512-0315
- 20h. *S. Pauline-Julien*. \$15-45. **Th. performance**. 514-626-1616

11 Saturday

- 14h. *Moyse Hall*. \$15-30. **McGill Savoy Society: The Sorcerer**. 514-512-0315
- 19h30. *Th. Saputo*. \$12.25-18. **Orchestre Métropolitain: Candillari; Jørgensen**. 514-842-2112

12 Sunday

- 11h. *Th. Alphonse-Desjardins*. \$10-15. **Aramusique: Buzz Cuivres**. 450-589-9198
- 15h. *Bon-Pasteur*. \$20. **Schubert, Vivaldi, Gluck, Rossini, Lizotte, Grieg, Bellini**. 514-872-5338
- 15h30. *Pollack*. \$20-50. **LMMC; Lukas Geniussas**. 514-932-6796

14 Tuesday

- 19h30. *Mn cult. Maisonneuve*. \$22.04-32.49. **La Nef: Tout Tourne; Hanan, Purcell, Matteis, Rossi**. 514-375-6054
- 20h. *Le Balcon*. \$60-140. **Le Balcon: Richardson**.

15 Wednesday

- 19h30. *Mn cult. Maisonneuve*. \$22.04-32.49. **La Nef: Tout Tourne; Hanan, Purcell, Matteis, Rossi**. 514-375-6054
- 19h30. *Th. Desjardins*. \$27. **Orch. Métropolitain: Milot, Tétreault, Gougeon**. 514-842-2112

16 Thursday

- 17h30. *Th. Alphonse-Desjardins*. \$25. **Aramusique: Choquette; Monro; Roney**. 450-589-9198
- 19h30. *Redpath Hall*. Free. **Allegra: Brahms, Tchaikovsky, Glazunov**. 514-935-3933
- 19h30. *Bon-Pasteur*. \$0. **Glère, Prokofiev**. 514-872-5338
- 20h. *S. Pauline-Julien*. \$15-32. **Stage production for dance Company**. 514-626-1616
- 20h. *Wilfrid-Pelletier*. \$71+. **OSM: Riopelle Symphonique; Johnson, Ostiguy**. 514-840-7916

17 Friday

- 19h. *Moyse Hall*. \$15-30. **McGill Savoy Society: The Sorcerer**. 514-512-0315
- 20h. *Wilfrid-Pelletier*. \$71. **OSM: Riopelle Symphonique; Johnson, Ostiguy**. 514-840-7916

18 Saturday

- 14h. *Moyse Hall*. \$15-30. **McGill Savoy Society: The Sorcerer**. 514-512-0315
- 20h. *Wilfrid-Pelletier*. \$71+. **OSM: Riopelle Symphonique; Johnson, Ostiguy**. 514-840-7916
- 20h. *Th. Alphonse-Desjardins*. \$30. **Aramusique: Joseph; Mobio; Belotte; Wesli; Therrien; Medrano; Desilets; Nazaire**. 450-589-9198

19 Sunday

- 10h. *Mn arts Laval*. \$20. **Trio Fibonacci: Mozart, Mendelssohn, Schumann**. 450-667-2040
- 15h. *Bon-Pasteur*. Free. **Schubert**. 514-872-5338
- 15h. *Collège Régina Assumpta*. \$17-19. **Orchestre métropolitain-Milot, Tétreault, Gougeon**. 514-872-8749
- 15h. *Pierre-Mercure*. \$25-62. **Mozart and Chopin repertoire**. 514-845-0532
- 19h30. *Th. G-Vigneault*. \$40-110. **Th. Gilles-Vigneault; Louis Lortie**. 450-432-0660

23 Thursday

- 18h. *Pierre-Mercure*. \$26-36. **MNM 2023 Voix du nord: Nunavik-Bretagne, Katia Makdissi-Warren**. 514-987-6919

24 Friday

- 19h. *M. symph.* \$30,50-48. **MNM 2023-Notinikew-Andrew Balfour, voice**. 514-842-2112
- 20h. *Th. Alphonse-Desjardins*. \$36-45. **Aramusique: Milot; Tétreault**. 450-589-9198

25 Saturday

- 20h. *S. Pauline-Julien*. \$15-28. **Soul jazz**. 514-626-1616

26 Sunday

- 10h. *Mn arts Laval*. \$20. **Trio Fibonacci: Mozart, Mendelssohn, Schumann**. 450-667-2040
- 14h. *Hector-Charland*. \$60. **Classics by Sinatra, Bennett, Cole, Bublé**. 450-591-1919

- ▶ 15h. *Conservatoire*. \$14-22. **Emanuele Arciuli, piano recital: Assignaak, Rzewski.** 514-873-4031, x313
- ▶ 15h. *Bon-Pasteur*. Free. **Haendel, Mozart and Beethoven.** 514-872-5338
- ▶ 15h. *Centre Pierre-Péladeau*. \$26-36. **Mn de la culture Maisonneuve : Golgot(h)a; Boudreau.** 514-987-6919
- ▶ 16h. *S. Pauline-Julien*. \$15-38. **Chopin.** 514-626-1616
- ▶ 19h. *Pierre-Mercure*. \$26-36. **MNM 2023 Postlude à l'épais- Court-circuit.** 514-987-6919
- ▶ 19h30. *S. Maurice-O'Bready*. \$65-85. **Music at the Movies.** 514-808-2422

MARCH

01 Wednesday

- ▶ 19h30. *Bon-Pasteur*. Free. **Boris Berman : Silvestrov, Brahms.** 514-872-5338

02 Thursday

- ▶ 19h. *Pierre-Mercure*. \$26-36. **Messiaen en deux temps, I Musetti, Ensemble SMCQ, Louise Bessette.** 514-987-6919
- ▶ 19h30. *Bon-Pasteur*. Free. **Various composers.** 514-872-5338

03 Friday

- ▶ 19h30. *Wilfrid-Pelletier*. \$135-190. **The Lord of the Rings : Return of the King.** 514-808-2422
- ▶ 19h30. *Wilfrid-Pelletier*. \$80-180. **The Lord of the Rings: The Return of the King.** 514-842-2112

04 Saturday

- ▶ 19h30. *Wilfrid-Pelletier*. \$145-190. **The Lord of the Rings : Return of the King.** 514-808-2422

05 Sunday

- ▶ 14h. *Wilfrid-Pelletier*. \$170-190. **The Lord of the Rings: Return of the King.** 514-808-2422
- ▶ 15h. *Bon-Pasteur*. Free. **Edvard Grieg: Sonate no 3; George Enescu: Sonate no 3.** 514-872-5338
- ▶ 15h. *Pierre-Mercure*. \$25-69. **OCM: Brian Cherney, Britten; Magali Simard-Galdes.** 514-487-5190
- ▶ 15h30. *Pollack*. \$20-50. **LMMC; Alban Gerhardt.** 514-932-6796

07 Tuesday

- ▶ 19h30. *Claude-Champagne*. \$18-32. **La Semaine du Neuf: Nouvel Ensemble Moderne; Vaillancourt, Baerts.** 514-903-7794

08 Wednesday

- ▶ 19h30. *Conservatoire*. \$11.50-26.50. **La Semaine du Neuf: Mes Hommages II; Breult et Reimer.** 514-903-7794
- ▶ 19h30. *Mn arts Laval*. \$15-62. **OSL: Mahler, Ina Boyle, Farrenc; Mélanie Léonard, Florence Bourget.** 450-667-2040
- ▶ 19h30. *Mn arts Laval*. \$15-62. **Orchestre symphonique de Laval: Femmes.** 450-978-3666

09 Thursday

- ▶ 19h30. *Pierre-Mercure*. \$30-62. **Mozart, Arnold.** 514-815-2128

10 Friday

- ▶ 19h30. *Conservatoire*. \$8-20. **Beethoven, Schubert.** 514-873-4031, x 313
- ▶ 20h. *Collège Vanier*. \$27-32.50. **Lakeshore Light Opera: Gilbert & Sullivan's The Gondoliers.** 514-534-0941
- ▶ 20h30. *Le Balcon*. \$45-100. **Le Balcon: Tyler Watson.**

11 Saturday

- ▶ 20h. *Collège Vanier*. \$27-32.50. **Lakeshore Light Opera : Gilbert & Sullivan's The Gondoliers.** 514-534-0941

12 Sunday

- ▶ 11h. *Th. Alphonse-Desjardins*. \$10-15. **Aramusique: Choquette.** 450-589-9198
- ▶ 14h. *Collège Vanier*. \$27-32.50. **Lakeshore Light Opera: Gilbert & Sullivan's The Gondoliers.** 514-534-0941
- ▶ 15h. *Bon-Pasteur*. \$10-20. **Rachmaninov, Schubert, Hamelin.** 514-872-5338
- ▶ 15h. *Salle Pierre-Mercure*. \$25-62. **Dukas, Beethoven.** 514-845-0532

15 Wednesday

- ▶ 12h. *Salle Claude-Léveillée*. \$25. **Scriabin, Medtner, Kapustine.** 514-845-0532
- ▶ 19h30. *Bon-Pasteur*. \$50-150. **Beauséjour-Ostiguy, Dvorak, Ravel.** 514-872-5338

16 Thursday

- ▶ 13h. *Mn cult. Maisonneuve*. Ticket price tbd. **La Nef: Red Sky at Night.** 514-872-2200
- ▶ 17h30. *Th. Alphonse-Desjardins*. \$25. **Aramusique: Therrien.** 450-589-9198
- ▶ 19h30. *Bon-Pasteur*. Free. **Stravinsky, Ravel.** 514-872-5338
- ▶ 19h30. *Union Française*. \$31. **Kabir Centre: Mita Nag, sitar, Indranil Mallick, percussion.** 514-926-4182
- ▶ 20h. *Collège Vanier*. \$27-32.50. **Lakeshore Light Opera: Gilbert & Sullivan's The Gondoliers.** 514-534-0941
- ▶ 20h. *Studio TD*. \$13-38. **Orchestre National de Jazz Montreal: Shepard.** 514-804-0312

17 Friday

- ▶ 19h30. *Claude-Champagne*. \$11.50-26.50. **La Semaine du Neuf: Paramirabo.** 514-903-7794
- ▶ 20h. *Collège Vanier*. \$27-32.50. **Lakeshore Light Opera: Gilbert & Sullivan's The Gondoliers.** 514-534-0941
- ▶ 20h30. *S. Pauline-Julien*. \$15-28. **Warm up.** 514-626-1616

18 Saturday

- ▶ 14h. *Collège Vanier*. \$27-32.50. **Lakeshore Light Opera: Gilbert & Sullivan's The Gondoliers.** 514-534-0941



PHOTO : FRANCES MARSHALL

ROYAL CONSERVATORY OF MUSIC/U OF T

Toronto audiences will be thrilled to welcome **The King's Singers** to their city, as they present a wide variety of repertoire in concert at Kerner Hall (Feb. 16). Days later, rising star Emily D'Angelo will return home to present a recital featuring works from her critically acclaimed debut album, *energeia*, including pieces by Schönberg, Mazzoli, Livingston, and Kirkland-Snyder (Feb. 22). The Ukrainian quartet DakhBrakha will perform a program rooted in Ukrainian culture early the following month (March 3). Students of the Glenn Gould School will present Jonathan Dove's opera, *Flight*, a modern-day comedy that tells the story of Iranian refugees living in Charles de Gaulle Airport in Paris (March 17). The University of Toronto will also present a variety of performances including *Hear! Hear! Remembering John Beckwith* (Feb. 28), and Arthur Benjamin's *A Tale of Two Cities*, performed by the students in U of T's opera program, based on the Charles Dickens novel of the same name (March 9-12). www.rcmusic.com

TORONTO SYMPHONY ORCHESTRA

Later this month, the TSO will be joined by French-Canadian pianist Louis Lortie in interpreting works by Berg, Mozart, and Rachmaninoff, conducted by the renowned Sir Andrew Davis (Feb. 22-25). Not long after, conductor Kerem Hasan will join the orchestra as he leads them in works by Britten and Mozart, as well as Missy Mazzoli's double concerto *Dark with Excessive Bright*, which highlights the orchestra's principal bass, Jeffrey Beecher (March 1 and 2). Canadian cellist **Jean-Guihen Queyras** will interpret Schumann's cello concerto in performance with the orchestra in late March. Also on the program are the world première of Brian Harman's *Madrigal: Celebration Prelude*, works by Ligeti and Beethoven, as well as Iman Habibi's *Jeder Baum spricht* (March 22-26). Gustavo Gimeno will conduct works by Ravel, Rodrigo, Falla, Dutilleux, and the Canadian première of Francisco Coll's *Aqua Cinerea* in the concert titled *Visions of Spain* (March 29-April 2). Finally, the orchestra will take on Mahler's Symphony No. 5 in a concert featuring the North American première of Joonas Kokkonen's *Adagio religioso*, and the Canadian première of Helen Grime's *Violin Concerto*, with soloist Leila Josefowicz (April 6-8). www.tso.ca



PHOTO : MARCO BORGGREVE

TORONTO MENDELSSOHN CHOIR

This spring, the Toronto Mendelssohn Choir's professional choir, the Toronto Mendelssohn Singers, will perform David Lang's *Little Match Girl Passion*, alongside a commissioned work by composer-in-residence Shireen Abu-Khader, conducted by Jean-Sebastien Vallée (March 18). Shortly after this performance, maestro Vallée will join the full force of the TMC in a performance of Bach's *Mass in B minor*, BWV 232 (March 28). www.tmchoir.org



Centre-culturel Pointe-Claire:
JOHN RONEY : E | IMAGINE CHICK COREA
Friday, March 24 at Saint-Joachim
Church, 2 av. Sainte-Anne

19 Sunday

- 14h. *Hector-Charland*. \$50. **Sinfonia celebrates the Earth and the Seasons**. 450-591-1919
- 15h. *Bon-Pasteur*. Free. **Dvorak: Piano avec trio n°3; Schumann: Piano avec quartet**. 514-872-5338

21 Tuesday

- 19h. *Vincent d'Indy*. \$0-50. **Voxpopuli Quartet and Patrick Mathieu**. 418-524-8264
- 19h30. *S. Bourgie*. \$23-44. **Clavecin en concert: Justin Taylor, harpsichord**. 514-385-6320
- 20h30. *S. Pauline-Julien*. \$15-38. **Yvann Alexandre Compagnie**. 514-626-1616

22 Wednesday

- 19h30. *Redpath Hall*. Free. **Allegra Chamber Music: Finzi, Schumann, Ravel, Brahms**. 514-935-3933
- 19h30. *Bon-Pasteur*. Free. **Program and participants to be determined**. 514-872-5338

23 Thursday

- 19h30. *Bon-Pasteur*. Free. **Program and participants to be determined**. 514-872-5338

24 Friday

- 20h. *É. St-Joachim*. \$10-18. **Imagine Chick Corea: Roney, Moore, Riley, Bellemare, Meuner**. 514-630-1220
- 20h. *Th. Alphonse-Desjardins*. \$36-45. **Aramusique: Derome; Pryn; Shatakin**. 450-589-9198
- 20h. *Th. Alphonse-Desjardins*. \$41-45. **Trio Fibonacci; Vivaldi, Glass, Einaudi**. 514-842-2112

25 Saturday

- 18h. *Bon-Pasteur*. \$40. **Musica Camerata: Poulenc, Glick, Canteloube, Milhaud; OSM soloists**. 514-489-8713
- 20h15. *Christ Ch. Cathedral*. \$10-20. **Choeur des enfants: Moisan-Perrier, Romain Pollet**. 514-843-6577

26 Sunday

- 14h. *Hector-Charland*. \$60. **Classics by Leclerc, Vigneault, Charlebois, Ferland and others**. 450-591-1919
- 15h. *Bon-Pasteur*. Free. **Gade, Sibelius, Nielsen and Schumann**. 514-872-5338

- 15h. *S. O-Peterson*. \$40-75. **Beethoven et fondation Voyage de rêves d'Air Canada**. 514-848-2424
- 15h. *Centre cult. Beloeil*. \$29. **Trio Fibonacci**. 450-464-4772
- 15h30. *Pollack*. \$20-50. **LMMC; Elias String Quartet**. 514-932-6796
- 16h. *S. Pauline-Julien*. \$15-34. **Quatuor Esca-Fragments**. 514-626-1616

30 Thursday

- 19h30. *Bon-Pasteur*. Free. **Khachaturian, Menotti, Chostakovich and Glick**. 514-872-5338

APRIL

01 Saturday

- 15h. *É. St-M-de-Duvernay*. \$15-27. **OSL: Haydn, Mozart, Boccherini; Roberts, Chéhadé, Belzile, Dupras, Antoun**. 450-669-6692

02 Sunday

- 15h. *Bon-Pasteur*. Free. **Cobalt Quartet at the Chapel**. 514-872-5338

04 Tuesday

- 19h30. *Lion d'Or*. Ticket price tba. **Pentaèdre: Mathieu Lussier**. 438-497-2321
- 20h. *Le Gesù*. \$35. **Captures d'audace en scène: Rewild**. 450-432-0660 #1

05 Wednesday

- 20h. *Th. G-Vigneault*. \$35. **Captures d'audace en scène: Rewild**. 450-432-0660 #1

06 Thursday

- 19h30. *Bon-Pasteur*. Free. **Ichmouratov, Prokofiev and Zakharava**. 514-872-5338
- 20h. *S. Pauline-Julien*. \$74. **C'est si bon... de danser**. 514-626-1616

07 Friday

- 19h30. *St-Andrew & St-Paul*. **Ensemble Caprice: Good Friday Concert**. 514-523-3611



OTTAWA - GATINEAU

Centre national des arts Southam Hall, 1 Elgin Street, Ottawa.
Dominion-Chalmers Carleton Dominion-Chalmers Centre, 355 Cooper Street, Ottawa.
SFOA St. Francis of Assisi, 20 Fairmont Avenue, Ottawa.
St. Matthew's Ch. St. Matthew's Church, 130 Glebe Avenue, Ottawa.
TAATP The Arena at TD Place, 1015 Bank St, Ottawa.
TPA TD Place Arena, 1015 Bank Street, Ottawa.

FEBRUARY

- 09 20h. *Centre national des arts*. \$17-79. **Works by Mayer, Heggie/Atwood and Brahms**. 613-947-7000
- 10 20h. *Centre national des arts*. \$17-79. **Works by Mayer, Heggie/Atwood and Brahms**. 613-947-7000
- 11 20h. *Centre national des arts*. \$17-79. **Works by Moussa, Lalo and Prokofiev**. 613-947-7000
- 18 19h. *Dominion-Chalmers*. \$29.75-55. **Chamberfest: The King's Singers play world music**. 613-234-6306
- 21 19h30. *Dominion-Chalmers*. \$10-40. **Works by H. Purcell, S. Bertrand and A. Dvořák**. 613-738-7888
- 23 20h. *Centre national des arts*. \$31-109.50. **NAC: NACO, Jah'Mila play Jamaican and world music**. 613-947-7000
- 24 19h. *Dominion-Chalmers*. \$29.75-55. **Chamberfest: Aizuri Quartet**. 613-234-6306
- 24 20h. *Centre national des arts*. \$31-109.50. **NAC: NACO, Jah'Mila play Jamaican and world music**. 613-947-7000
- 25 20h. *Centre national des arts*. \$31-109.50. **NAC: NACO, Jah'Mila play Jamaican and world music**. 613-947-7000

MARCH

- 05 15h30. *Dominion-Chalmers*. Prix à déterminer. **OSO: Maconchy, Sunabacka, Clyne, Tower, Beach**. 613-231-7802
- 08 20h. *Centre national des arts*. \$17-79. **Works by various artists**. 613-947-7000
- 09 20h. *Centre national des arts*. \$17-79. **Works by various artists**. 613-947-7000
- 11 19h30. *TD Place Arena*. \$93-173. **The Lord of the Rings: Return of the King**. 514-808-2422
- 11 19h30. *TD Place Arena*. \$93-173. **The Lord of the Rings: The Return of the King-In Concert**. 613-232-6767
- 11 20h. *St. Matthew's Ch.* \$20-50. **Ottawa Bach Choir: Brahms: Larkin, Lacroix, Sills, Sirett**. 613-270-1015
- 16 20h. *Centre national des arts*. \$29-79. **Works by Coleridge-Taylor, Goodyear and Price**. 613-947-7000
- 17 19h. *Dominion-Chalmers*. \$29.75-55. **Chamberfest: Leila Josefowicz, John Novacek play Debussy, Stravinsky**. 613-234-6306
- 19 15h. *St. Francis of Assisi*. \$. **Ottawa Choral Society; Lazure, Frazer**. 613-725-2560
- 29 20h. *Centre national des arts*. \$29-79. **Works by Seeger, Mozart, Hadyn and Fagerlund**. 613-947-7000
- 29 20h. *Centre national des arts*. \$31-109.50. **NAC: NACO, Yosuke Kawasaki play Mozart, Haydn**. 613-947-7000

- 30 20h. *Centre national des arts*. \$29-79. **Works by Seeger, Mozart, Hadyn and Fagerlund**. 613-947-7000
- 30 20h. *Centre national des arts*. \$31-109.50. **NAC: NACO, Yosuke Kawasaki play Mozart, Haydn**. 613-947-7000

APRIL

- 02 15h30. *Dominion-Chalmers*. Prix à déterminer. **OSO Wind Quartet, Carleton Music students**. 613-231-7802
- 05 20h. *Centre national des arts*. \$29-79. **Works by Strauss, Mozart and Mendelssohn**. 613-947-7000
- 06 20h. *Centre national des arts*. \$29-79. **Works by Strauss, Mozart and Mendelssohn**. 613-947-7000



TORONTO

AKM Aga Khan Museum, 77 Wynford Dr, Toronto.
CCDP Christ Ch. Deer Park, 1570 Yonge Street, Toronto.
Cornell H Cornell Recital Hall, 3201 Bur Oak Avenue, Markham.
FAKHTC Filmed at Koerner Hall, TELUS Centre, 427 Bloor Street West, 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.
HIBCFPTA The Isabel Bader Centre for the Performing Arts, 390 King St W, Kingston.
Hammerson Hall Hammerson Hall, Living Arts Centre, 4141 Living Arts Drive, Mississauga.
Hammerson Hall Hammerson Hall, 4141 Living Arts Dr, Mississauga.
Holy Trinity Ch. Ch. of the Holy Trinity, 19 Trinity Square, Toronto.
Jeanne Lamon Hall Jeanne Lamon Hall, 427 Bloor Street West, Toronto.
Koerner Koerner Hall, 273 Bloor Street West, Toronto.
Koerner Koerner Hall, TELUS Centre for Performance and Learning, 273 Bloor Street West, Toronto.
L Livestream, 390 King St W, Toronto.
RHC Richmond Hill Centre, 10268 Yonge St, Richmond Hill.
Roy Thomson Hall Roy Thomson Hall, 60 Simcoe Street, Toronto.
SOMCI Sir Oliver Mowat Collegiate Institute, 5400 Lawrence Avenue East, Scarborough.
Walter Hall Walter Hall, 80 Queen's Park, Toronto.

FEBRUARY

08 Wednesday

- 20h. *Roy Thomson Hall*. \$35-165. **TSO, María Dueñas : Prokofiev, Lalo, Moussa.** 416-593-1285

09 Thursday

- 14h. *Four Seasons Centre*. \$35-370. **Canadian Opera Company: Salome; Debuss.** 416-363-8231
- 20h. *Roy Thomson Hall*. \$35-165. **TSO, María Dueñas : Prokofiev, Lalo, Moussa.** 416-593-1285

10 Friday

- 19h30. *Four Seasons Centre*. \$95-360. **Canadian Opera Company: Marriage of Figaro (Mozart); Bicket.** 416-363-8231
- 20h. *Jeanne Lamont Hall*. \$25-69. **Mozart, Haydn, Rachel Podger.** 833-964-6337
- 20h. *Roy Thomson Hall*. \$46.30-139.20. **Music at the Movies.** 418-872-4255
- 20h. *Roy Thomson Hall*. \$46-140. **Music at the Movies.** 514-808-2422

11 Saturday

- 14h. *Jeanne Lamont Hall*. \$25-69. **Mozart, Haydn, Rachel Podger.** 833-964-6337
- 19h30. *Four Seasons Centre*. \$35-370. **Canadian Opera Company: Salome; Debuss.** 416-363-8231
- 20h. *Livestream*. \$17-79. **Works by various artists.** 613-947-7000
- 20h. *Flato Markham Th.* \$20-40. **Works by Honegger, Stravinsky and Shostakovich.** 905-604-8339
- 20h. *Hammerson Hall*. \$25-65. **MSO: Rossini; Mississauga Symphony.** 905-615-4405
- 20h. *Roy Thomson Hall*. \$17-79. **Works by Mayer, Heggie/Atwood & Brahms.** 613-947-7000
- 20h. *Hammerson Hall*. \$30-65. **The Mississauga Symphony Orchestra: Mastromonaco.** 905-615-4405

12 Sunday

- 14h. *Four Seasons Centre*. \$95-360. **Canadian Opera Company: Marriage of Figaro (Mozart); Bicket.** 416-363-8231
- 15h. *Jeanne Lamont Hall*. \$25-69. **Mozart, Haydn, Rachel Podger.** 833-964-6337
- 20h. *Hammerson Hall*. \$30-65. **The Mississauga Symphony Orchestra: Mastromonaco.** 905-615-4405

14 Tuesday

- 19h30. *Isabel Bader Centre*. \$17-79. **Works by Mayer, Heggie/Atwood and Brahms.** 613-947-7000
- 19h30. *Livestream*. \$0. **Works by Mayer, Heggie/Atwood and Brahms.** 613-947-7000

16 Thursday

- 19h30. *Four Seasons Centre*. \$95-360. **Canadian Opera Company: Marriage of Figaro (Mozart); Bicket.** 416-363-8231

17 Friday

- 19h30. *Four Seasons Centre*. \$35-370. **Canadian Opera Company: Salome; Debuss.** 416-363-8231
- 20h. *AKM*. \$30-40. **LUMIÈRES NORDIQUES: Constantinople & Benedicte Maurseth.**

18 Saturday

- 16h30. *Four Seasons Centre*. \$95-360. **Canadian Opera Company: Marriage of Figaro (Mozart); Bicket.** 416-363-8231

19 Sunday

- 14h. *Four Seasons Centre*. \$35-370. **Canadian Opera Company: Salome; Debuss.** 416-363-8231

22 Wednesday

- 20h. *Roy Thomson Hall*. \$35-163. **TSO, Louis Lortie : Rachmaninoff, Mozart.** 416-593-1285

23 Thursday

- 13h30. *Walter Hall*. \$45. **Women's Musical Club of Toronto: Fjola Evans, Composer.** 416-923-7052
- 20h. *Koerner Hall*. \$120. **Works by J.S. Bach.** 833-964-6337

24 Friday

- 19h30. *Four Seasons Centre*. \$35-370. **Canadian Opera Company: Salome; Debuss.** 416-363-8231
- 19h30. *Roy Thomson Hall*. \$35-163. **TSO, Louis Lortie : Rachmaninoff, Mozart.** 416-593-1285

25 Saturday

- 20h. *Roy Thomson Hall*. \$35-163. **TSO, Louis Lortie : Rachmaninoff, Mozart.** 416-593-1285

MARCH

03 Friday

- 20h. *Jeanne Lamont Hall*. \$25-93. **The library of J.S. Bach.** 833-964-6337

04 Saturday

- 14h. *Jeanne Lamont Hall*. \$25-93. **The library of J.S. Bach.** 833-964-6337
- 19h30. *Christ Ch. Deer Park*. \$25-35. **Roots and Intersections; Jubilate Singers (Vocal, Woodwinds, Classical).** 416-485-1988
- 20h. *G. Weston Hall*. \$17-44. **Sinfonia Toronto: Mozart, Angelova, Shostakovich; Ritter.** 416-499-0403

05 Sunday

- 15h. *Jeanne Lamont Hall*. \$25-93. **The library of J.S. Bach.** 833-964-6337

11 Saturday

- 20h. *Richmond Hill Centre*. \$15-40. **KSO: Stravinsky, Strauss, Hindemith; Alexander Panizza.** 905-604-8339

18 Saturday

- 19h30. *Holy Trinity Ch.* \$40-60. **TMC: Abu-Khader.** 416 598-4521

AGAINST THE GRAIN

At the end of March, Against the Grain will present a reimagining of Béla Bartók's *Bluebeard's Castle* at Toronto's Fleck Dance Theatre. Described as "the gothic thriller retold," the production will feature Canadian superstar baritone Gerald Finley, as well as a reimagined libretto by director Daisy Evans. Conducted by Stephen Higgins, this musical event is not to be missed (March 29-April 1). Atgtheatre.com

AMADEUS CHOIR OF TORONTO

Now in the spring of their 49th season, Amadeus Choir will present a concert titled *Vespers*. Featuring works by Larysa Kuzmenko, Uģis Prauliņš, and a new work by Métis composer Ian Cusson, *Vespers* will centre around Rachmaninoff's masterful *All-Night Vigil*, and will be produced in collaboration with the Guelph Chamber Choir (April 2). www.amadeuschoir.com

OPERA ATELIER

Featuring Colin Ainsworth, Carla Huhtanen, Meghan Lindsay, Allyson McHardy, and Douglas Williams, Opera Atelier will present Handel's *The Resurrection* in a fully staged performance at Koerner Hall this April. Conducted by David Fallis, the production will be directed by Marshall Pynkoski, choreographed by Jeannette Lajeunesse Zingg, and present the musicians of Tafelmusik alongside artists of the Atelier Ballet (April 6, 8, and 9). www.operaatelier.com



OTTAWA

NATIONAL ARTS CENTRE ORCHESTRA

Conducted by Eva Ollikainen, the NAC Orchestra will begin the month of March with a performance of Sofia Gubaidulina's *Fairytale Poem*, Tchaikovsky's *Piano Concerto No. 1*, featuring pianist **Gabriela Montero**, and Sibelius's *Lemminkäinen Suite*, Op. 22 (March 1-2). Montreal-born Jordan de Souza will return to Canada for a performance of Lili Boulanger's *Nocturne* for violin and orchestra, Tchaikovsky's *Pathétique* (Symphony No. 6 in B minor), and Canadian composer Samy Moussa's *Adrano* violin concerto featuring violinist Karen Gomyo. In addition to these works, the program will feature the world premiere of NACO's commissioned work, *Flowing Waters*, by Alison Yun-Fei Jiang (March 8-9). Violinist Yosuke Kawasaki and conductor John Storgårds will join forces with the orchestra in a concert of works by Mozart, Haydn, Ruth Crawford Seeger, and Sebastian Fagerlund (March 29-30). Finally, conducted by Jessica Cottis, Angela Hewitt will take to the piano in a performance of Mozart's *Piano Concerto No. 25*, with works by Strauss and Mendelssohn rounding out the program (April 5-6). www.nac-cna.ca

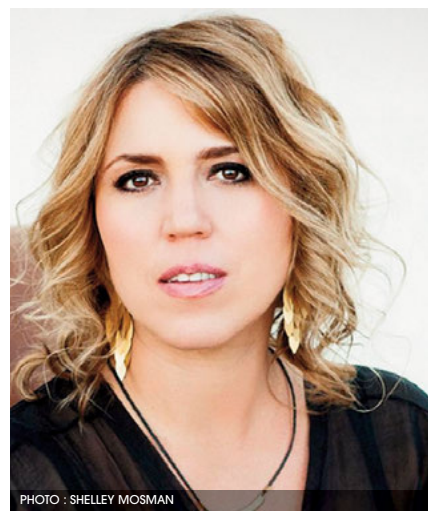


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23 Thursday

► 19h30. *Jeanne Lamont Hall*. \$48-100. **Bach St John Passion**. 833-964-6337

24 Friday

► 19h30. *Jeanne Lamont Hall*. \$48-100. **Bach St John Passion**. 833-964-6337

25 Saturday

► 15h. *Sir Oliver Mowat Collegiate Institute*. \$15-35. **Scarborough Philharmonic strings, U of T String ensemble, Mowat C.I., Sistema**. 647-482-7761
► 15h30. *Jeanne Lamont Hall*. \$48-100. **Bach St John Passion**. 833-964-6337

28 Tuesday

► 19h30. *Koerner*. \$40-89. **TMC: Bach; Baroque Orchestra**. 416 408-0208

APRIL

01 Saturday

► 20h. *Cornell H*. \$20-30. **KSO: Górecki, Hindemith, Honegger; Antonia de Wolfe**. 905-604-8339
► 20h. *Hammerson Hall*. \$25-65. **MSO: Bach, Haydn, Delgado, Stravinsky, Rimsky, Wagner**. 905-615-4405

06 Thursday

► 13h30. *Walter Hall*. \$45. **Women's Musical Club of Toronto: Marion Newman**. 416-923-7052
► 19h30. *Koerner*. \$49-199. **Opera Atelier: Handel; Tafelmusik, Ainsworth, Huhtanen, Lindsay, McHardy**. 416-703-3767

08 Saturday

► 19h30. *Koerner*. \$49-199. **Opera Atelier: Handel; Tafelmusik, Ainsworth, Huhtanen, Lindsay, McHardy**. 416-703-3767

09 Sunday

► 14h30. *Koerner*. \$49-199. **Opera Atelier: Handel; Tafelmusik, Ainsworth, Huhtanen, Lindsay, McHardy**. 416-703-3767

ONTARIO (ELSEWHERE)

AH Aeolian Hall, 795 Dundas Street East, London.

JVBPH Jennifer Velva Bernstein Performance Hall, 390 King St W, Kingston.

TLACOM The Loft: Algoma Conservatory of Music, 83 Huron St, Sault Ste. Marie.

MARCH

04 19h30. *Aeolian Hall*. \$40.00. **Works by Dvorak, Golijov, Donizetti, Sondheim & more**. 226-270-0910

09 19h. *Jennifer Velva Bernstein Hall*. \$10-64. **Trio Fibonacci: Romance Slave; Derome, Prynn, Shatalkin**. 613-533-2424

26 15h. *The Loft*. \$. **Ensemble Caprice: Vivaldi**. 514-523-3611
26 18h. *The Loft*. \$. **Ensemble Caprice: Vivaldi**. 514-523-3611

WEB

FEBRUARY

14 Tuesday

► 19h30. \$20. **Works by Handel, Bononcini, Telemann, Graupner and Graun**. www.earlymusic.bc.ca/events/concerto-damore/

MARCH

10 Friday

► 19h30. \$20. **Works by Bach, Handel, Purcell and Ellington**. www.earlymusic.bc.ca/events/raise-the-voice/

APRIL

05 Wednesday

► 19h30. \$20. **Works by Beethoven and Liszt**. www.earlymusic.bc.ca/events/beethoven-liszt-a-musical-affinity/



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