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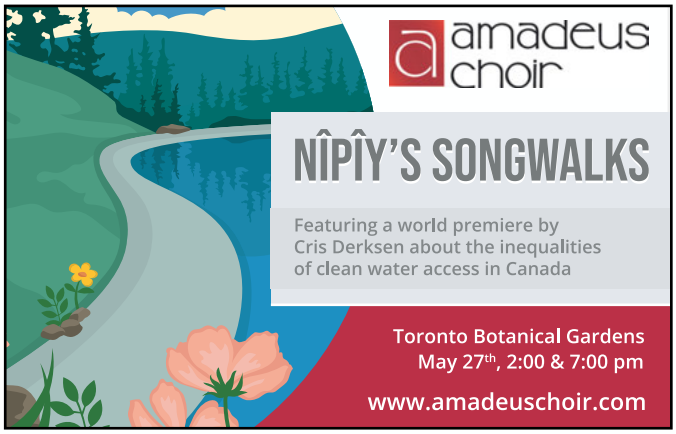

Contents

CECILIA LIVINGSTON

22

PHOTO : DANIEL ALEXANDER DENINO

6 Editorial
8 Industry News
10 Prix Opus
12 Festival Guide
14 Festival de la Voix
14 Boston Early Music Festival
17 Festival Classica Goes Opera
18 The Man Who Laughs
20 CMIM: Our Predictions
22 Cecilia Livingston
26 La nef: The grandiose ritual
27 Châteaux du ciel
28 King Dave
29 Theatrical agenda
30 Haydn's Orfeo
30 Amadeus Choir
32 Sharon Azrieli
32 Bernard Labadie
34 OSJM
35 Esprit Orchestra
36 Yoav Talmi
38 Dragon Ball Symphonic
40 Camp Guide
42 Jazz: Masterminds Then and Now
44 CD Reviews
47 Kerson Leong
48 Regional Calendar
55 Singing Valentines

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Duo Oriana's new album, ***How Like a Golden Dream***, is out now! This music for voice and lute weaves together many perspectives on the night, from the courts and musical spheres of 17th-century England and Italy, to ancient folk melodies from Ireland and new compositions.

How Like a Golden Dream
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WITH SUPPORT FROM CANADA'S PRIVATE RADIO BROADCASTERS

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Editorial
FROM THE EDITOR

Welcome to the April/May 2023 national issue of *La Scena Musicale*, our fourth 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.

Book magazines became popular in the magazine industry during the COVID pandemic and we plan to introduce our own 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 25.

CURRENT ISSUE

The April/May issue has a decided focus on composers who used the lockdown during COVID to spawn their creativity. Our English cover story is devoted to *British Canadian* composer Cecilia Livingston, whose melody-driven approach to composing is gaining traction among singers and audiences.

Our French cover tells the story of Festival Classica's launch of the Nouvel Opéra Métropolitain with three productions. We talk with founder Marc Boucher and also discuss the backstory behind *The Man who Laughs*, based on Victor Hugo's novel—the first opera for composer Airat Ichmouratov and librettist Bernard Laverdure.

Our Spring Festival Guide also highlights the return of the arts. We have articles on the 10th anniversary of the Festival de la Voix, Printemps Slav and the Boston Early Music Festival. This year's CMIM is devoted to violin, and we continue our annual predictions with our shadow jury (Page 20).

The *La SCENA Arts* magazine returns with a dossier on Theatre; editor Nathalie de Han tells us about productions at Usine C, Théâtre Denise-Pelletier, Centaur etc.

Our other interviews with the Israeli conductor Yoav Talmi (celebrating his 80th birthday in Quebec City), the Marguerite Bourgeois Museum celebrating its 250th anniversary with a new oratorio, Sharon Azrieli on her Michel Legrand program, the Canadian première of Dragon Ball Symphony, OSJM, Kerson Leong and Esprit Orchestra show that concerts are still exciting experiences. And our national calendar shows that concert offerings are still strong and varied (see Page 48).

This issue also includes our annual camp guide. As always, we offer reviews of interesting recordings in both classical and jazz.

MOTHER'S DAY CELEBRATION

Fresh off the overwhelming success of our Singing Valentines in February (see article on Page 46), we are continuing our personalized serenades with our second Mother's Day Celebration. This includes free serenades for mothers 65+. All you would need to do is go to our website and fill out the order form; 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. Visit **mySCENA.org**

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. This issue demonstrates that we have many talented writers and we wish to give space for their voices. But the frequent increases in the price of magazine paper over the last two years 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!

WAH KEUNG CHAN,
Founding Editor

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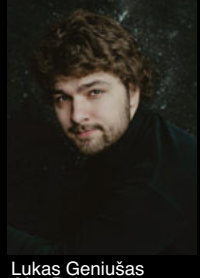
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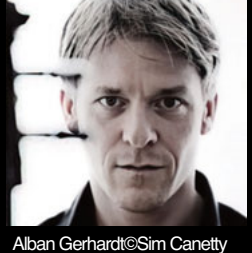
Alban Gerhardt©Sim Canetty

Elias String Quartet©Kaupo Kikkas

LUKAS GENIUŠAS
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Industry NEWS

by WAH KEUNG CHAN

OBITUARIES

Sonia Jelinkova (1923-2023). Violinist and teacher, she taught at the University of Montreal. Her students included Jean-François Rivest, Olivier Thouin, Sylvie Harvey and Julie-Anne Derome.

Peter Herrndorf (1940-2023). He was the NAC's visionary former President and CEO who served from 1999 to 2018, and was a founding Board Director of Luminato Festival Toronto from 2006, and Chair from 2018 to the present.

AWARDS/COMPETITIONS

Prix Goyer: Canadian Conductor **Francis Choinière** is the winner of the $125,000 Mécénat Musica Prix Goyer 2023-24 for Collaborative Emerging Artist, the biggest prize of its kind in Canada. Choinière was on the cover of *La Scena Musicale*'s November 2022 English edition.

FRANCIS CHOINIÈRE
PHOTO : TAM PHOTOGRAPHY

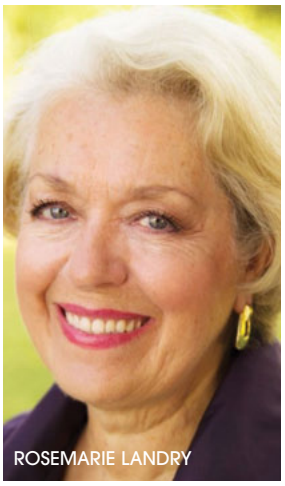
Queen Elisabeth Competition. The 10th edition of the Queen Elisabeth Competition for Voice will take place from May 21 to June 3. Canadian participants include: bass Vartan Gabrielian and sopranos Anna-Sophie Neher, Carole-Anne Roussel and Anne Elizabeth Sorbara.

2023 JUNO AWARDS WINNERS

Vocal Jazz Album Of The Year: *Featuring*, Caity Gyorgy, La Reserve*The Orchard
Jazz Album Of The Year (Solo): *Kinds of Love,* Renee Rosnes, Smoke, Sessions*The Orchard
Jazz Album Of The Year (Group), *Desert Bloom,* Florian Hoefner Trio, Alma*Universal
Instrumental Album Of The Year: *Everything Was Forever Until It Was No More,* Esmerine, Constellation*Secretly

Classical Album Of The Year (Solo Artist): *Fables*, Philip Chiu, ATMA*Universal
Classical Album Of The Year (Large Ensemble): *Clara – Robert – Johannes: Lyrical Echoes,* National Arts Centre Orchestra, conducted by Alexander Shelley, Analekta*F.A.B./The Orchard, & *Viola Borealis,* Orchestre de l'Agora, conducted by Nicolas Ellis, featuring Marina Thibeault ATMA*Universal
Classical Album Of The Year (Small Ensemble): *Early Italian Cello Concertos,* Elinor Frey and Rosa Barocca, conducted by Claude Lapalme, Analekta*F.A.B./The Orchard
Classical Composition Of The Year: *Bestiary I & II,* Bekah Simms, Centrediscs*Naxos

2023 GOVERNOR GENERAL'S PERFORMING ARTS AWARDS (GGPAA) FOR LIFETIME ARTISTIC ACHIEVEMENT



ROSEMARIE LANDRY

Michel Marc Bouchard, O.C.—Playwright, screenwriter, librettist and teacher
Molly Johnson, O.C.—Singer–songwriter and humanitarian
James Kudelka, O.C.—Choreographer
Rosemarie Landry, C.M.—Soprano and voice teacher
k.d. lang, O.C.—Singer–songwriter and activist
John Kim Bell, O.C.—Indigenous entrepreneur and fundraiser, Canada's first Indigenous conductor of a major symphony orchestra, received the Ramon John Hnatyshyn Award for Voluntarism in the Performing Arts
Paul Sun-Hyung Lee—Actor, writer and comedian, received the National Arts Centre Award.

APPOINTMENTS/RETIREMENT

ALAIN TRUDEL

Conductor **Alain Trudel** has been appointed Artistic Director of the Orchestre symphonique de Trois-Rivières.

Conductor **Jacques Lacombe** has been appointed Artistic Director of Orchestre classique de Montréal, replacing the late **Boris Brott**.

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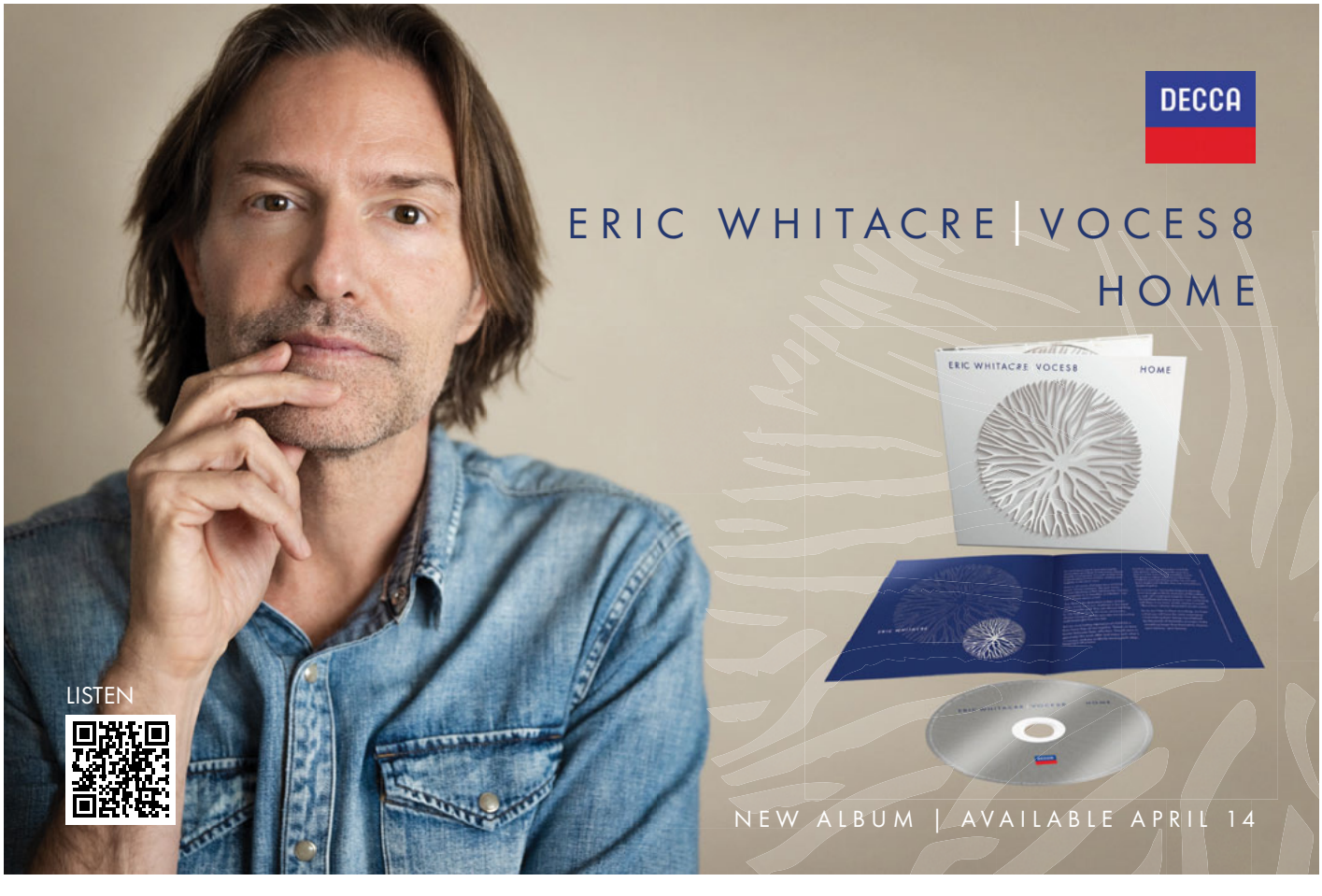


JENNIFER SZETO

Pianist and vocal coach **Jennifer Szeto** has been appointed New Director of the Atelier lyrique de l'Opéra de Montréal, succeeding soprano **Chantal Lambert** who will retire at the end of June 2023 after more than 32 years at the helm of the Atelier lyrique.

Christiane Leblanc announced her retirement as Executive and Artistic Director of the CMIM and its Foundation in June following this year's edition after being in the position since 2012.

Universal Music Canada names **Julie Adam** Executive Vice-President & General Manager.

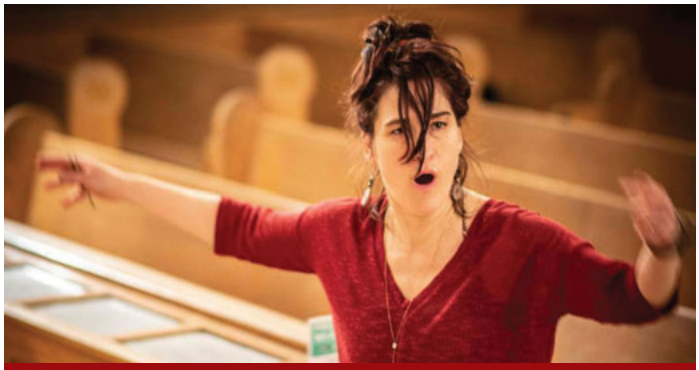
Alexander Brose, former Executive Director and CEO of Juilliard, will succeed **Dr. Peter Simon** as President & CEO of The Royal Conservatory of Music in September 2024.

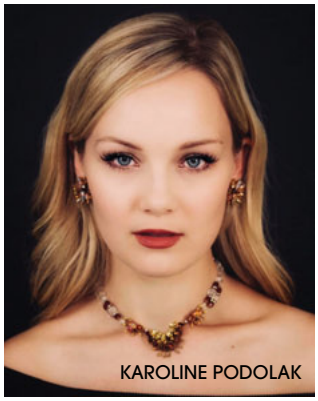
After 33 years at the helm of Music TORONTO, Artistic Producer **Jennifer Taylor** will step down at the end of the 2023-24 season. Cellist **Roman Borys** has been appointed Artistic Director Designate, effective immediately.

Conductor **Roseline Blain** has been chosen as the 2024 Guest Conductor for the National Youth Choir of Canada.

City Opera Vancouver's Founding Artistic Director **Dr. Charles Barber** has retired after 17 years following the successful première of the company's fifth commission: *Chinatown*.

Canadian Art Song Project (CASP) announced **Liberté-Anne Lymberiou** and **Kendra Harder** as the 2023 mentees in the Chung-Wai Chow and John Wright Art Song Mentorship Program for Composers.


ROSELINE BLAIN
PHOTO : GUY ROCHETTE


KAROLINE PODOLAK

They will be working with mentors **Dinuk Wijeratne** and **Cecilia Livingston**, respectively.

The **COC Ensemble Studio** welcomes four new artists for its 2023-24 season: soprano **Karoline Podolak**, tenor **Wesley Harrison**, baritone **Korin Thomas-Smith**, and pianist **Mattia Senesi**. Returning members are sopranos **Ariane Cossette** and **Charlotte Siegel**, mezzo-sopranos **Alex Hetherington** and **Queen Hezumuryango**, and pianist **Brian Cho**. LSM

PRIX OPUS

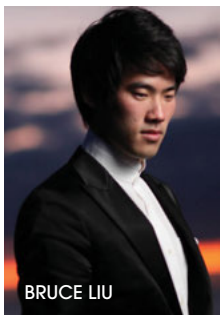
HOMAGE TO PAULINE VAILLANCOURT

by **JUSTIN BERNARD**

On Feb. 5, after two years and as many virtual occasions, the Prix Opus gala returned to the Salle Bourgie at Montreal's Museum of Fine Arts, attended by community contributors. The annual ceremony which recognizes excellence in music (and musicology) of the past year was emceed by the comedian Jocelyn Lebeau. For almost three hours, he most skilfully led the presentations and interviews with the 2023 award winners.

Musical presentations that are rarely heard punctuated the evening. First came some Bach pieces performed by the outstanding baroque ensemble Les Boréades de Montréal about passing through Quebec by canoe-kayak. Halfway through, mezzo-soprano Marie-Annick Béliveau, in stage costume, delivered a moving version of an excerpt of the opera *Chants du Capricorne*, created by Pauline Vaillancourt in 1995. The afternoon ended with festive gypsy jazz.

Also noteworthy was a showing of a prerecorded video of Bruce Liu who, with impeccable French and a touch of humour,


BRUCE LIU

thanked the Conseil québécois de la musique for awarding him Performer of the Year and for international achievement.

Vaillancourt, the former artistic director and leading light of the contemporary opera company Chants Libres, was awarded a Prix hommage—a tribute to her entire career spent in the service of musical creation. After listing the key moments of Pauline Vaillancourt's admirable journey, including prior to Chants Libres, Lebeau tried a bit of humour. "Is all that for real?" he asked her. Incomprehension among the audience members and a long lonely moment for the one who seemed to have no compunction in displaying his lack of knowledge of the musical scene.

Of all the accomplishments as head of Chants Libres, established in 1970, Vaillancourt noted the evocative force of

PAULINE VAILLANCOURT
PHOTO : JÉRÔME-BERTRAND

Chants du Capricorne, echoing what musicologist Georges Nicholson said of the piece: "A magical power which brings us back to our roots—that which in each of us is the least explored: our primitive nature." LSM

TRANSLATION BY KARINE POZNANSKI

See the complete list of awards at **www.prixopus.com**.

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FESTIVAL DE LA VOIX
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FESTIVAL CODA
Montréal, April 4 to 26
514-987-4174 | www.musique.uqam.ca

CONCOURS MUSICAL INTERNATIONAL DE MONTRÉAL
Montréal, April 22 to May 4
514-845-4108 | www.concoursmontreal.ca

BLUE METROPOLIS
Montréal, April 27 to 30
514-932-1112 | www.bluemetropolis.org

LE SKETCHFEST DE MONTRÉAL
Montréal, May 4 to 14
514-284-3939 |
www.montrealsketchfest.com

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FESTIVAL VUE SUR LA RELÈVE
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POUZZA FEST
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www.pouzzafest.com

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www.centredesmusiciensdumonde.com

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514-612-0127 x201 |
www.festivalclassica.com

13th Festival Classica - From Fauré to Félix

From May 25 to June 17, 2023, more than twenty shows will be presented in the Montérégie region, and for the first time, in Montreal. Combining classical music and digital arts, Festival Classica will feature renowned artists from here and abroad. The public will be able to enjoy the great classics of composer Gabriel Fauré, as well as the mythical songs of Félix Leclerc in a symphonic version.

On May 31, as well as June 6 and 14, will be presented the first three productions of the Nouvel Opéra Métropolitain (NOM), the opera division of Festival Classica! The NOM will offer two world premiere productions and one unique rediscovery, in a musical and digital perspective. Most of the casts will be from Quebec, but artists from France will also be invited.

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Montréal, May 26 to June 4
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FESTIVAL BD DE MONTRÉAL
Montréal, May 26 to 28
www.fbdm-mcaf.ca

CONCOURS PRIX D'EUROPE
Montréal, June 4 to 10
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418-524-1917 | www.manifdart.org

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Piopolis, May 13 to December 2
819-583-3255 | www.festivalpiopolis.ca

FESTIVAL INTERNATIONAL DE MUSIQUE ACTUELLE DE VICTORIAVILLE
Victoriaville, May 15 to 21
819-752-7912 | www.fimav.qc.ca

OFF FESTIVAL DES HARMONIES ET ORCHESTRES SYMPHONIQUES DU QUÉBEC
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www.festivaldesharmonies.com

MASQ'ALORS! QUEBEC INTERNATIONAL MASK FESTIVAL
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FESTIVAL DES MUSIQUES DE CRÉATION DU SAGUENAY-LAC-SAINT-JEAN
Jonquière, Saguenay-Lac-St-Jean, October 19 to 23
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USA

Boston Early Music Festival

BOSTON EARLY MUSIC FESTIVAL
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FESTIVAL DE LA VOIX

10 YEARS OF BEAUTIFUL VOICES AND GREAT MUSICIANSHIP

by **KRISTINE BEREY**

MYRIAM LEBLANC
PHOTO : KRISTINE BEREY

For Kerry-Anne Kutz, artistic director and co-founder of the Festival de la Voix, the human voice, in all its diversity, has been a guiding light throughout her career. "It is the only instrument that allows us to express our feelings in both words and music," said Kutz.

What began as Vox Aeterna in 2008, as a way to create musical projects for Kutz's voice students, the community and local musicians, gave rise to the Festival, now celebrating its 10th anniversary. "We are presenting the most ambitious festival we have ever undertaken," Kutz said.

"What hasn't changed is the endeavour to present truly beautiful voices and great musicianship—and often in the same program, two or three different genres. At the Unitarian Church in N.D.G. on April 1, there will be four exceptional female singers: the Blue Dawn Quartet, singing a Yiddish piece composed by Rona Nadler. It is breathtaking." The electrifying Imani Gospel Singers are also featured in the same concert.

First held over one weekend in 2013, with an audience of 200 and one principal artist, Ranee Lee, the festival now welcomes 2,000 people over three weekends at several venues. Lee will return again this year on April 15 in Hudson, singing and speaking about standards made famous by the great divas of jazz: Josephine Baker, Billie Holiday and more. "Ranee is not only a very fine singer but she has a tremendous knowledge of the jazz idiom. She is also a great teacher," Kutz said.

Young audiences and emerging artists are becoming increasingly important to Kutz. "I would like to emphasize concerts for young people as much as possible. In MUSIQUE-MOSAÏQUE, held at John Rennie High School (in Pointe-Claire), students will discover music from different cultures, including steel drums and music from North Africa.

"A concert I am really excited about is Nikamu Mamuitun, on April 23 in Beaconsfield. Young musicians, Indigenous and Québécois singer-songwriters, reflect their lives, sharing their songs and stories. It is very moving and beautiful. Many of the children who attend these concerts come from other cultures, and we hope to give them the sense that their people are on the stage, important and appreciated."

There are beautiful classical concerts scheduled as well, including the Quartom male vocal quartet on April 2 in Dorval, performing music from the Renaissance to today. "The last time we had them was in 2020 and no one got to hear them live," Kutz recalled. Chorale Opus 16 will open the concert.

Soprano Myriam Leblanc and the Ensemble Mirabilia will perform an all-Vivaldi program on April 22 in Pointe-Claire. In a free performance on April 28, Les Fusiliers de Mont-Royal, a 42-piece ensemble of the Canadian Armed Forces, will present a varied program. "These musicians are reservists of the Canadian military, and they all have degrees in music," Kutz said. The singer will join the ensemble in performing songs by Michel Legrand. LSM

Festival de la Voix 10th edition in Dorval, Pointe-Claire, Beaconsfield, Ste-Geneviève, Montreal and Hudson. April 1-28, 2023

www.festivaldelavoix.com

BOSTON EARLY MUSIC FESTIVAL

A CELEBRATION OF WOMEN

by **AN VEN**

The Boston Early Music Festival (BEMF) has taken place every other year since 1981. This year's festivities will be devoted to women in early music, from the Middle Ages to the present day.

The primary BEMF mission is to highlight lesser-known operas from the early-music era—historically informed vocal/choral and instrumental interpretations are further enriched by period set designs, costumes, dance, and staging. These have been redesigned by stage director, opera designer, and baroque French opera and theatre specialist Gilbert Blin.

The BEMF has become one of the world's major early-music events since its inception, offering multiple programs and activities, especially excellent baroque opera performances, award-winning recordings, and an annual concert season that brings together the greatest early-music performers in Boston and New York City.

Two operas centred around mythical magicians will be programmed together with a concert series taking place from June 4 to 11. *Circé* by Henri Desmarest will take centre stage. The opera *Circé* was produced at Opéra de Paris in 1694 and based on a libretto by poet Louise-Geneviève Gillot de Saintonge. The opera will be performed on four consecutive nights at the magnificent Emerson Cutler Majestic Theatre, featuring French contralto Lucile Richardot in the title role. On June 10, the BEMF Vocal Ensemble will present *Alcina* by Francesca Caccini at the New England Conservatory, featuring Canadian mezzo-soprano Mireille Lebel in the title role. Composed in 1625 and commissioned by Archduchess Maria Maddalena of Austria, the opera once known as *La liberazione di Ruggiero dall'isola d'Alcina* (The Liberation of Ruggiero from the Island of Alcina) will be produced by a woman for the first time. Caccini was one of the leading figures at the Medici Court during the reign of Christina of Lorraine and Maria Maddalena of Austria.

Woman Scorned: Circé, Phèdre, and Armide, an opera highlighting the misogynous treatment of witches and tragic temptresses, will be presented on June 6 by the musical ensemble Les Délices, whereas Vox Luminis will perform in The Virgin Mary: Stabat Mater concert on June 6 and Handel's *Ode for St. Cecilia's Day* and J.S. Bach's *Magnificat* with the BEMF Orchestra on June 8.

The festival's flagship exhibition takes place from June 7 to 10. The exhibition is among the world's greatest early-music venues, bringing together a number of renowned early-music professionals, period-music manufacturers, music publishers, book dealers, exceptional printed and manuscript music, and representatives from the greatest conservatories and music schools around the world. In addition, the Courtyard by Marriott will host discussions, symposiums, and—for the first time—master classes.

Other scheduled activities, such as workshops, discussions, and concert series, will complement the festival. LSM

TRANSLATION BY DWAIN RICHARDSON

Boston Early Music Festival – Celebration of Women.
In various concert venues across Boston from June 4 to 11.
www.bemf.org

NEW WAVE FESTIVAL 2023

ESPRIT ORCHESTRA

Festival Sponsors

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7:00 PM Concerts
TD Music Hall Allied Music Centre,
178 Victoria St

TD MUSIC HALL

Tickets: $20
Box Office of Massey Hall &
Roy Thomson Hall
416 872 4255

espritorchestra.com

New Wave 1
Wed April 12

Alex Pauk, C.M.
Music Director & Conductor

Mark Fewer, violin

PROGRAMME

SOPHIE DUPUIS (CA)
*L'histoire que les vague racontent***
for 14 musicians and live electronics

ROYDON TSE (CA)
*Mobilize***
for sinfonietta

SALVATORE SCIARRINO (IT)
Brazil
based on music by Ary Barroso

CHRIS PAUL HARMAN (CA)
*Partita No. 2 for Solo Violin**

CLAUDE VIVIER (CA)
Pulau Dewata arr. JOHN REA (CA)

AKIRA NISHIMURA (JP)
Kecak
for percussion sextet

*World Premiere
**World Premiere commissioned by Esprit with the generous support of the Ontario Arts Council

New Wave 2
Sun April 16

Alex Pauk, C.M.
Music Director & Conductor

Ryan Scott, snare drum

PROGRAMME

MISATO MOCHIZUKI (JP)
Chimera
for 11 players

JULIUS EASTMAN (USA)
*Gay Guerrilla****
arr. JESSIE MONTGOMERY (USA)
for string septet

ANDREW STANILAND (CA)
Orion Constellation Theory
for snare drum and electronics

JULIA MERMELSTEIN (CA)
*between walls**
for orchestra and fixed electronics

STEPHANIE ORLANDO (CA)
*4-7-8**
for chamber orchestra

STEVE REICH (USA)
Sextet
for percussion and keyboards

***Canadian Premiere

2022–2023 40TH ANNIVERSARY
SEASON FINALE
Sun April 23

Season Sponsor

BMO Financial Group

Alex Pauk, C.M. Music Director & Conductor
Eugene Astapov, RBC Associate Composer/Conductor
Aaron Schwebel, violin

8:00 PM Concert | 7:15 PM Pre-concert chat with Alexina Louie, O.C.
Koerner Hall The Royal Conservatory of Music, 273 Bloor St W

Tickets: Koerner Hall Box Office 416 408 0208 | rcmusic.com

espritorchestra.com

PROGRAMME

MAX RICHTER (DE/UK)
The Four Seasons Recomposed: Spring

EUGENE ASTAPOV (CA)
*Burial Rites: In Memoriam Marcus Gibbons***

MAX RICHTER (DE/UK)
The Four Seasons Recomposed: Winter

CHRIS PAUL HARMAN (CA)
*Clementi sottosopra**

JOHN CORIGLIANO (USA)
Symphony No. 1
1. *Apologue: Of Rage and Remembrance*
2. *Tarantella*
3. *Chaconne: Giulio's Song*
4. *Epilogue*

* World Premiere
** World Premiere commissioned by Esprit with generous support from the RBC Foundation, the SOCAN Foundation and Sofia Gomez Gibbons

40th ANNIVERSARY ESPRIT ORCHESTRA

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FESTIVAL CLASSICA
GOES OPERA

by **JUSTIN BERNARD**

The history of opera in Quebec begins a new chapter this year with the arrival of Nouvel Opéra Métropolitain (NOM). In its upcoming 13th edition, Festival Classica paves the way for the future by introducing a most promising and ambitious component in its program devoted to this genre, with no less than three original productions—two of which are world premières: *L'Homme qui rit* (2023), *L'adorable Belboul* (1874) and *Miguela* (1891).

NEW OPERA, NEW VENUE

MARC BOUCHER

The festival team and its joint artistic and managing director Marc Boucher have worked out an agreement unlike any other with the venue, the Salle Claude-Champagne. Earnest discussions with the U of M Music Faculty's Dean Nathalie Fernando have secured dates for several productions in 2024, with an eye to shoring up the partnership in June 2025, and furthering the event's long-term goal. "The venue is an ideal home for NOM, both for its size and location," says Boucher, adding that the team wants to establish an annual opera festival in Montreal, like the one Opéra de Québec set up in the provincial capital.

ECO-FRIENDLY

Bouchard explains that all three productions of this initial run will be presented in what he calls an immersive concert format: "Rather than setting up the stage with backdrops, we will generate virtual projections throughout the hall." This arrangement follows one of three guidelines contained in Festival Classica's newly revamped policy.

- Committing to a right to work in the French language in Quebec cultural institutions.
- Ensuring a healthy work environment with a zero-tolerance threshold for any form of intimidation.
- Reducing the carbon footprint of operatic stage productions by means of pro-active measures aimed at sustainable development, costume and set designs, for example.

MORE THAN A GOOD LAUGH

Marc Boucher thinks big. A case in point is the opening event of this first edition, the result of a commission to composer Airat Ichmouratov and a librettist, poet Bertrand Laverdure. According to Boucher: "Airat told me more than once that he always dreamt of writing an opera. So I asked him if he had a story in mind, and he came back to me with *L'Homme qui rit*, by Victor Hugo. I know of none written on this tale, so I thought it a great idea. The only thing was, he did not have a librettist in mind, so I recommended Bertrand to him."

As the work is about ready to go, it stands to reason that everything worked out between the two co-authors—to everyone's delight, of course. "If I may say so, they produced a mighty fine piece of work, somewhat in the Italian tradition, Puccini-like if you will," says Boucher."Great music, and very well orchestrated, too. There are even a few catchy melodies, and lot of emotion in it that comes across like musical mementos akin to those that surface in *Turandot*." Bolstered by this first joint effort, Boucher has given his seal of approval to this team by commissioning another work for its 2026 season, for which he provided a few clues: "It is based on a novel by Balzac, which means we are deep into that great tradition of writers of the French romantic period, with plenty of great stories in need of telling."

FRENCH COMMEDIA DELL'ARTE, CA. 1874

A decade ago, the manuscript of a seemingly long-lost Massenet opera, entitled *L'adorable Belboul*, turned up one day at Sotheby's auction house. Written in 1874 and performed at the home of one of the cast members, this one-act farce for five voices and small orchestra was published in France by the music editor Symétrie in 2018. On June 6, it receives its Quebec première as the second presentation of the NOM series.

"L'adorable Belboul is unabashed commedia dell'arte*,"* Boucher notes, "with archetypes like Pantalone, Colombine and Harlequin, but transposed to late 19th-century Samarkand, a middle-Eastern setting that entertained the minds of many a composer from that era—Ravel's *Shéhérazade* being another. French mezzo Pauline Sabatier will play the part of the beautiful Zai-za along with an all-local cast comprised of Myriam Leblanc, Florence Bourget, Antonio Figueroa and Geoffroy Salvas, with François Racine as director of the stage production. This, you could say, is a follow-up to the Massenet box set issued a few months ago by Atma Classique records."

ANOTHER WORLD PREMIÈRE

Boucher has always had a soft spot for the music of Théodore Dubois. In 2017, he worked with conductor Jean-Claude Malgoire to stage the dramatic oratorio *Le Paradis perdu* as part of a program devoted exclusively to that composer. Once done with that, they turned their sights on another Dubois opus, *Miguela*, his last and unfinished work from 1891, performed only once in Paris five years later by the Concerts Lamoureux, and left to languish in obscurity at the French national library. The whopping 800-page complete handwritten score of Dubois was in the editing process when Malgoire died. Yet, Boucher and Festival Classica found an editor for it, and have readied it for a world-première in its complete version for this June, with yet another cast of stellar voices.

"We are now blessed in Quebec with one of the best generations of operatic singers ever," enthuses Boucher. "It is our duty to increase the number of performances—fully staged or not—and to let these wonderful artists strut their stuff. We are now witnessing in the world that foreign economies and markets are turning more inwardly: that is a cue to me that we should tend more to our own as well." LSM

TRANSLATION BY MARC CHÉNARD

Festival Classica, 13th edition: De Fauré à Félix.

NOM events
L'homme qui rit, by Airat Ichmouratov (May 31)
L'Adorable Belboul, by Jules Massenet (June 6)
Miguela, by Théodore Dubois (June 14).

www.festivalclassica.com

THE MAN WHO LAUGHS, BY VICTOR HUGO

OPERA BY AIRAT ICHMOURATOV AND BERTRAND LAVERDURE

by **CHARLES ANGERS**

AIRAT ICHMOURATOV AND BERTRAND LAVERDURE
PHOTO : RICO MICHEL

In 2019, Russian-Canadian composer Airat Ichmouratov teamed up with librettist, poet and writer Bertrand Laverdure to bring to life the favourite novel of his youth: *The Man Who Laughs*, based on the timeless tale of legendary playwright Victor Hugo. For both men, this is their first foray into opera, and for Ichmouratov, this will be his 75th opus.

Ichmouratov's love and obsession for the novel began at the age of 16 after his brother had gifted him a copy. "I was immediately captivated by the story of love and betrayal," said Ichmouratov. Laverdure added: "Working on an unadaptable 800-page novel by Victor Hugo? I said yes without thinking."

THE ROLE OF MARC BOUCHER

Baritone Marc Boucher, founder of Festival Classica and the Nouvel Opéra Métropolitain, who will play Ursus in the upcoming production, knew of Ichmouratov's interest in *The Man Who Laughs* and was quick to bring the two men together—and also to support them in realizing this impeccably French operatic work. It will be a full-scale orchestra performance under the direction of Airat Ichmouratov and a star-studded Quebec cast.

A MUSICAL BROTHERHOOD

Ichmouratov and Laverdure, celebrating this massive musical baptism, are all smiles about their creative relationship during this process, which took place in the midst of the pandemic. The duo worked hard from morning to night—but always with respect, volunteerism and hope.

Laverdure spent an entire year investigating the life of Victor Hugo in order to crystallize the dramatic framework of the 1869 work. The great French writer considered this novel his most Shakespearean and gothic: "If the author of this book is asked why he wrote The Man Who Laughs, he will answer that as philosopher, he wanted to affirm the soul and conscience; that as historian, he wanted to reveal little known monarchical facts and inform democracy; and that, as poet, he wanted to make a drama ..."

For Ichmouratov and Laverdure, the hours no longer counted; the clocks had become invisible for the allies who never let themselves be hindered by a question of ego. They were always on the same wavelength throughout this inspiring, dynamic, fervent and fertile adventure. "It was like Christmas every two weeks," Laverdure said of the creative effort that brought their fierce talents together.

The first libretto was presented in the summer of 2021 and the verdict was very

"I was immediately captivated by the story of love and betrayal," said Ichmouratov. Laverdure added: "Working on an unadaptable 800-page novel by Victor Hugo? I said yes without thinking."

satisfying: 90 per cent of the roles had already been decided among the eight characters through which the duo wished not only to render the essence of the novel to the audience, but also to create for each one a "moment of glory" that would be memorable.

THE HEART OF THE WORK

Ichmouratov and Laverdure looked back to their roots, Ichmouratov listing his eternal devotion to Beethoven, Mahler, Strauss and Puccini, but especially citing *Tosca* as a fountain from which to drink. Ichmouratov already knows his craft, having created modern pieces such as *The Myth of Falcon* and romantic ones such as *Letter from an Unknown Woman*.

As a conductor, in 2011 he worked on the Academic State Opera of Tatarstan and was subsequently invited to conduct Puccini's *Turandot* and Verdi's *Rigoletto*. These experiences give him a rhythm for staging, arias, sets and climaxes.

Laverdure, for his part, looks at the very interesting lives of the librettists who, despite their efforts, were often forgotten. But with the trio at the helm of *The Man Who Laughs*, no scholar will forget its librettist if the opera lives up to its promise.

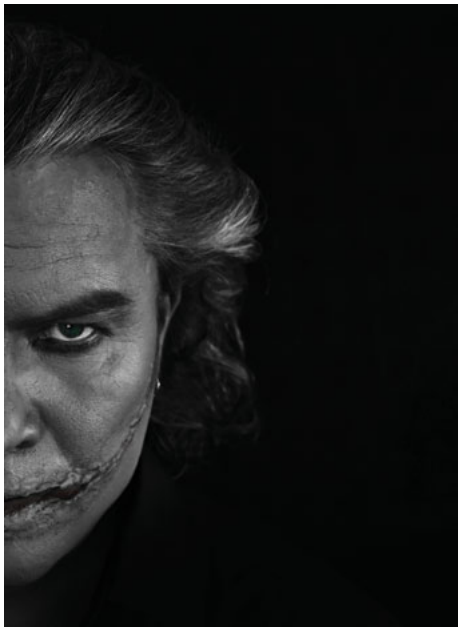
Truth is always shaped in reality. Ichmouratov, who turns 50 this year, remembers his harsh beginnings when he arrived in Canada 25 years ago—including four years of long hours busking on the street. Such experiences bring him closer to the acrobatic musicians of the novel he cherishes so much.

What is certain is that so many connections, symbolism, heart and talent cannot leave spectators unsatisfied. Sometimes all it takes is a partnership that exceeds our expectations to move the art forward. There is no doubt that the bravado of the opera will make us excited to meet Gwynplaine, the disfigured hero abandoned to fight against the aggressiveness of nature, fluttering from the circus to politics after being saved by Ursus and Homo in their trailer. The mutilated child becomes a man with a relationship as deep as it is chaste with the beautiful and blind Déa, and so he sees only the beauty of her soul. Debates, political jealousy and manipulators like Barkilphedro who find the identity of children abandoned to be sold and mutilated. All this poignant gravity can only be notes replacing the beats of our hearts. "Our imaginations are concomitant in order to please the public as much as the specialists," said Laverdure.

INTO THE FUTURE!

Ichmouratov and Laverdure are not finished collaborating. Boucher has already commissioned a second opera, on Honoré de Balzac, to continue the 19th-century French repertoire.

Ichmouratov, meanwhile, explains two photos: first the phantasmagorical cover (the libretto will be published in May by Dramaturge Éditeurs), and a personalized piece of art showing his face with a long scarred smile in the manner of actor Heath Ledger, who received a posthumous Oscar for his role in Christopher Nolan's *The Dark Knight*. The composer shares his relationship with fictional characters close to Gwynplaine to help stimulate his creativity, the character of Hugo having indeed served as a basis for the creation of the Joker. It should be noted that the booklet, which will be on sale as soon as the piece is premièred, will also contain additional interviews with the composer and Marc Boucher. LSM



The Man Who Laughs,
Festival Classica, Nouvel Opéra Métropolitain, May 31 at 7 p.m. at Salle Claude-Champagne.

Cast includes Hugo Laporte in the lead role of Gwynplaine, Marc Boucher as Ursus, Jean-François Lapointe as the villain Barkilphedro, Florence Bourget as Duchess Josianne, Antonio Figueroa as Lord David, Sophie Naubert as Fibi, and Magali Simard-Galdès as Déa. Festival Classica Orchestra. Conductor: Airat Ichmouratov

www.festivalclassica.ca

CMIM
OUR PREDICTIONS

by **BÉATRICE M. CADRIN, RASHA MASALKHI AND ANDREA RUSH**

Béatrice Cadrin has extensive experience as a freelance violinist with ensembles in Quebec, Germany and California. Rasha Masalkhi is a tenured violinist with the Ensemble Obiora. Andrea Rush lives in Toronto, is a former violist with Orchestra Toronto, and former violist with the Strings Attached Orchestra, both local community orchestras.

This year, as with every iteration of the Concours musical international de Montréal (CMIM), *La Scena Musicale* has called upon a team of experts to make predictions about the candidates. The 2023 edition of the competition will be dedicated to the violin. Listed below are the artists they have selected, out of the 24 who will compete from April 22 to May 4.

YEYEONG JIN
South Korea

Yeyeong Jin, 20, is a brilliant violinist currently studying at the Juilliard School with Itzhak Perlman and Li Lin. "The beauty of her sound and the delicacy of her interpretation are remarkable," says Andrea Rush. "She is an excellent ambassador for the Perlman music program. The influence of the master is evident in her outstanding performances." For Rasha Masalkhi, Yeyeong Jin is the overwhelming favourite. "She will win! She is technically very strong and is an accomplished artist," says Rasha. "However, the Brahms I heard from her did not seem as brilliantly interpreted as the rest of her repertoire." According to Béatrice Cadrin, Yeyeong Jin is clearly the candidate who has (almost) all the qualities required to win the 2023 competition.

Prediction: 1st prize (Béatrice), 1st prize (Rasha), 2nd prize (Andrea)

BOHDAN LUTS
Ukraine

The Ukrainian violinist has been admitted to the International Menuhin Music Academy in Switzerland. In 2022, at just 17 years old, he won first prize in the prestigious Carl Nielsen International Competition in Denmark, and at the second Alberto Lysy International Violin Competition in Gstaad. "His playing imbues the music with a depth of feeling that far exceeds his young age," says Andrea Rush. "He easily draws his bow across a wide range of timbres, with clear intentions." Rasha Masalkhi adds: "He has great maturity despite his young age." Born on Nov. 28, 2004, the Ukrainian will be just over 18 years old at the time of the competition. A first prize for Bohdan Luts would be a gamble on the future, but a realistic one.

Prediction: 1st prize (Andrea), 2nd prize (Rasha), 3rd prize (Beatrice)

ANDREA'S CHOICE

MICHAEL SHAHAM
Israel

"He holds the violin as if it were an extension of his heart," she says. "His playing embodies a distinct and warm quality; it mirrors a pure soul. He comes from a musical family and considers his father to be one of his most important teachers. He is exceptionally talented and his technique is flawless."

Prediction: 3rd Prize (Andrea)

In addition, the performances of **Leonard Fu (Germany)** and **Nathan Meltzer (USA)** left a strong impression on Andrea Rush. "Mr. Fu's technical mastery is fascinating. He plays with presence and confidence, with passionate lyricism," she says. "Mr. Meltzer is also a confident performer, with an unabashed sense of fun and flawless technique. There is no doubt that he will connect with the audience." Béatrice Cadrin adds that "he is extremely solid from a technical standpoint."

BÉATRICE'S CHOICE

LEONARD FU
Germany

In this edition, the experience of former candidates could be an asset, observes Béatrice Cadrin, provided that they are at their best and that they respond in the moment that counts.

This is what she wishes for Leonard Fu. The 26-year-old violinist participated in the 2019 edition of the competition. His musical interests vary widely, from historical performance to premièring works by contemporary composers, a significant asset when it comes to performing the required piece: *L'inconnu.e bouleversante*, for solo violin, by Canadian-American composer Luna Pearl Woolf. "I am in awe of his interpretation of Bach's Chaconne. Leonard Fu says new things with a piece that has been played over and over again, in concert and on recordings."

Prediction: 2nd Prize (Béatrice)

Among the candidates who she thinks could surprise audiences, is **Claire Bourg (USA)**. "In Ysaÿe's Sonata for Solo Violin, she has remarkable bow control and consistency of tone on the held notes. She is 28 years old and, therefore, close to her last competition. She will certainly want to give it her all." As for **Yesong Sophie Lee (USA)**, "her interpretation of Ravel's *Tzigane* is stunning. She has a taste for risk and it is beautiful to see. She pushes intonation to the limit to create folk sounds. To have this audacity at 20 years old is absolutely remarkable."

ZHIXIN ZHANG

RASHA'S CHOICE

ZHIXIN ZHANG China
DONGYOUNG JAKE SHIM
South Korea

Two other candidates are favoured by Rasha Masalkhi: **Zhixin Zhang (China)**—for the variety of his repertoire, and his ability to switch easily from a Paganini caprice to a Bach Chaconne, or a Beethoven sonata; and **Dongyoung Jake Shim (South Korea)**—for his remarkable interpretation of Bach's music. This violinist won the first prize, and the Bach Prize, at the Stulberg International String Competition in 2020, and has already performed at various chamber music festivals. "He is a magnificent chamber musician," says Béatrice Cadrin. "In a Beethoven sonata, he captured my attention from the first three notes." LSM

TRANSLATION BY EVA STONE-BARNEY

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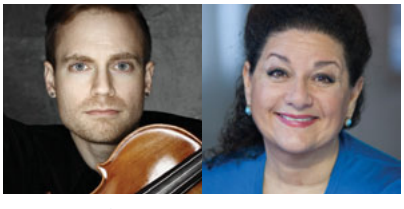

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Cecilia LIVINGSTON

Driven by Melody

by **CATHERINE KUSTANCZY**

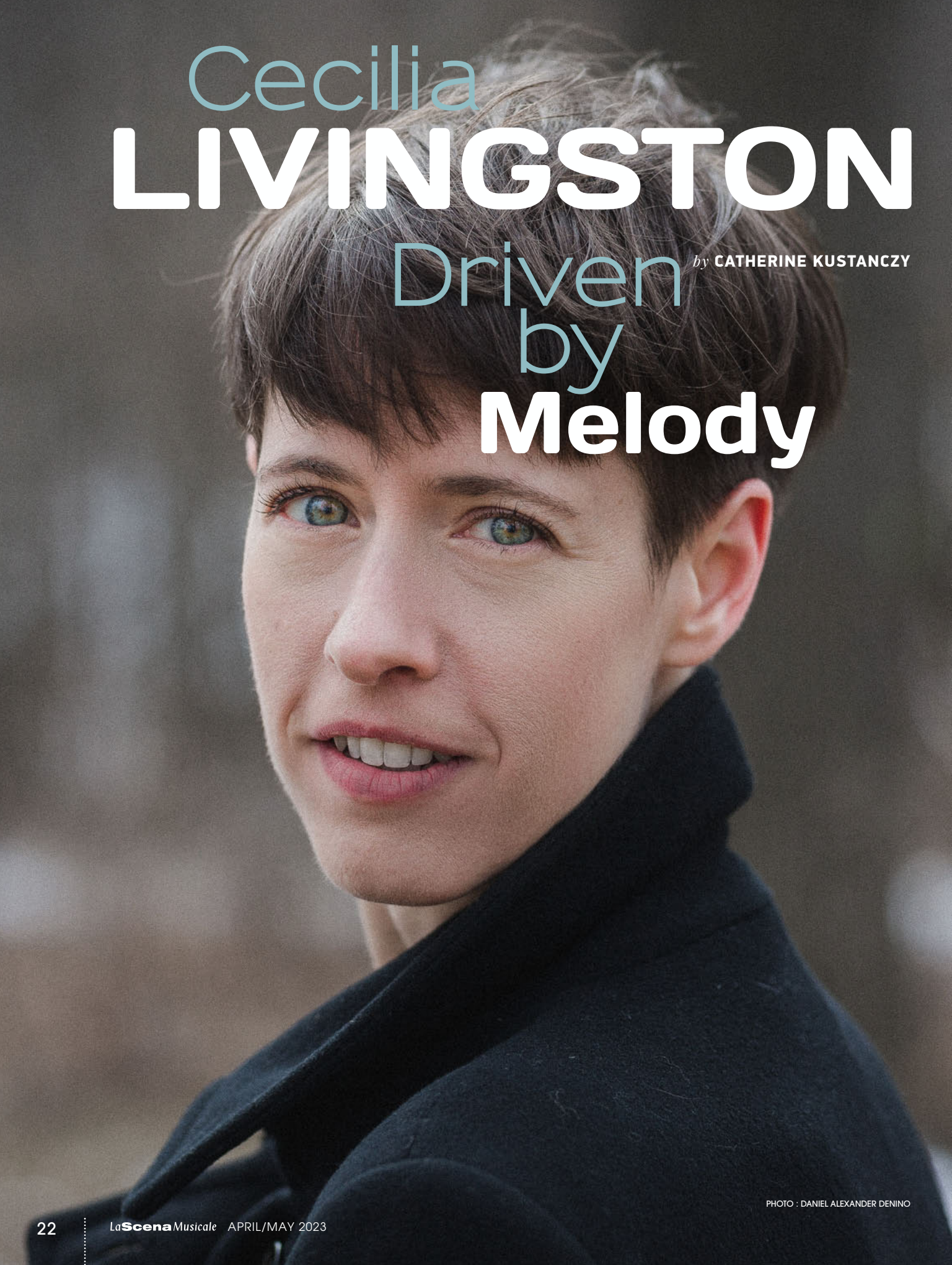

PHOTO : DANIEL ALEXANDER DENINO

Cecilia Livingston can mark the moment her music changed. Instead of making bread and practising yoga through the worst of the 2020 pandemic lockdowns, Livingston was hard at work writing what would prove to be a watershed moment in her creative life, setting the words of writer Anne Michaels to music. The quiet time necessitated by the lockdowns enhanced not only the music's development but Livingston's awareness of her needs as an artist. That project, *luna premit*, is set to première in May 2023.

Livingston completed her studies at the University of Toronto, where she was a member of the Opera Student Composer Collective in 2010. She holds a doctorate in composition from the school, where she was awarded the Theodoros Mirkopoulos Fellowship in Composition. In summer 2022, she joined the faculty at Banff Centre's Opera in the 21st Century program, a performance-based, collaborative training experience for emerging opera professionals, and she returned to U of T as adjunct professor.

The Banff program is led by acclaimed stage director Joel Ivany, who is also artistic director of Against the Grain Theatre. Whether or not Livingston and Ivany collaborate on any future projects remains a mystery, but the range of Livingston's achievements is undeniable.

She is vice-president of the Canadian League of Composers, associate composer of the Canadian Music Centre, and has won numerous awards, including the Canadian Music Centre's 2018 Emerging Composer Award, the SOCAN Foundation Awards for Young Composers, and the 2018 Mécénat Musica Prix 3 Femmes for female opera creators in Canada. She has also worked with some big names, including composer Steve Reich (at the summer festival for New York-based contemporary classical music organization Bang On a Can) and writer Anne Michaels. Her work has been presented by Tapestry Opera, Soundstreams, the Toronto Symphony Orchestra, Tafelmusik Baroque Orchestra, the Vancouver Chamber Choir, the London Philharmonic Orchestra, and Deutsche Grammophon's Digital Stage. She was part of the Soundstreams Emerging Composer Workshop and completed a two-year fellowship (2015-2017) at The American Opera Project in New York before becoming composer-in-residence at the famed Glyndebourne Festival Opera (2019-2022) in England.

Near the end of her residency, Livingston was part of Balancing the Score, Glyndebourne's development scheme for female composers. Together with three other composers, the legend of the Pied Piper of Hamelin was recast into a snappy one-hour format, *Pay The Piper* (2022), which featured the talents of Glyndebourne Youth Opera. Livingston was also heard on harpist Angela Schwarzkopf's *detach* (Redshift Records), which won the 2020 Juno Award for Classical Album of the Year; "Garden," the album's third track, is a 12-minute opus of call-response lyricism with a strong motivic structure. The work showcases Livingston's thoughtful, melody-driven approach—one she says was further honed during her time at Glyndebourne.

WITH ARTISTS OF TAFELMUSIK, REHEARSING FOR THE PREMIERE OF 'GONE WITH THE WINDS', 2020
PHOTO : TAFELMUSIK

"I was around vocal excellence all the time there," she recalls. The experience sharpened her awareness of the connections between breath, line, and melody. "I have come to understand, in my own work, that melody is the spine, and that all the timbre, tempo, and harmonic colour hang from this spine, like a string of lights. There's a human, responsive quality I'm looking for through all of my writing; it's the reason I lean toward voice in the first place."

That human quality has found inspiration and expression via the words of Anne Michaels. The celebrated Canadian poet and novelist explores themes of history, love, loss, morality and grief through her range of award-winning novels and poetry collections. "Anne's writing is about very big, difficult things, and things that are small and intimate, like family, memory, childhood—but those things are also enormous," says Livingston, "and those are recurring themes in my own work."

Livingston connected with Michaels through seeing her poetry displayed on Toronto transit as a teenager. It was part of the Transit Commission's Poetry On The Way, a cultural initiative which ran from 1998 to 2012. Featuring a range of Canadian literary talent (including Irving Layton, Archibald Lampman, and Afua Cooper), Poetry On The Way offered transit readers something to ponder amid lines of advertisements. "I'd read other poetry, but it hadn't reached in and twisted

HERA HYESANG PARK AND KATELAN TRÀN TERRELL PERFORM THE PREMIÈRE OF 'BREATH ALONE', CARNEGIE HALL'S ZANKEL HALL, 2023
PHOTO : TAEHYUN HWANG FOR THE KOREAN CULTURAL CENTER NEW YORK

WITH PETER OUNDJIAN, TSO 'LEAP OF THE HEART' PREMIERE, 2017
PHOTO : TSO

my heart in my chest," Livingston says. "I took my allowance and bought a book of (Michaels's) poetry. I still have that book on my shelf; I read it at least five times a year." At the end of her studies at the University of Toronto, Livingston wrote to Michaels directly and asked if she would ever consider working together. "Anne checked out my music and the partnership flourished from there."

Their collaboration came to a fascinating fruition. Soprano Hera Hyesang Park performed *Breath Alone*, featuring Livingston's music and Michaels's words, at a recital at Carnegie Hall in March 2023. More fulsome is the upcoming song cycle *luna premit* for tenor and piano. Presented by Canadian Art Song Project (CASP) on May 7, the concert will feature CASP founders, pianist Steven Philcox and tenor Lawrence Wiliford. The composition came about as a result of the first lockdowns necessitated by the outbreak of the coronavirus pandemic in early 2020, when Livingston was still residing in the U.K. "It felt like an intense period of work," she recalls. "I would write for three hours, have lunch, write for three more hours, go for a run through London's deserted, strange, post-apocalyptic landscape, have dinner, go to bed—that routine is always when I do my best work, and it flourished. Even though there were a lot of challenges presented to everybody, that time also allowed for a creative growth I am grateful for."

The combination of work, time, and opportunity marked a turning point for the composer. "I look back at everything I wrote up to that point (of the lockdowns) and then after, and I see this incredible shift in my vocabulary, in my technique, in the way I write for the voice, instruments, and fragmentary texts." Along with the CASP song cycle is an upcoming recording featuring Michaels's texts performed by soprano Park for Deutsche Grammophon. The concentration afforded by extended weeks of isolation led to Livingston contemplating her role within a wider context. "One of the things classical can do well—as can many other art forms, but this is my language—is to ask big questions of the human experience, and to present work that has moral and emotional weight. Anne and I come together in our work because of our interest in those things. There's a weight to everything she writes."

The same could be said of Livingston's compositions. *Singing Only Softly,* her acclaimed chamber opera, with libretto by fellow Canadian composer Monica Pearce, was inspired by the original unedited diaries of Anne Frank. The piece, commissioned by Loose Tea Music Theatre and presented in 2019, was nominated for two 2020 Dora Mavor Moore awards (Toronto's theatre awards) and subsequently made into a short film.

In 2021 the music of Livingston, together with that of English composer Donna McKevitt, was part of *Garden of Vanished Pleasures*, a digital music theatre piece presented by Soundstreams and part of the company's 2021 Digital Residency at the Toronto-based Crow's Theatre. Inspired by the life and work of artist and gay-rights activist Derek Jarman, who died from AIDS-related complications in 1994, *Garden* featured just four voices and three instruments. At the time of its release, director Tim Albery said he sensed Livingston was "a woman of the theatre" while journalist Jenna Simeonov noted the degree to which the work possessed "many Britten vibes."

The famous British composer is indeed one of Livingston's favourites. "There are definitely composers I come back to, Britten being one," she says. "I think *Peter Grimes* is one of the very greatest works, and certainly it's been one of the most influential on me." Along with Britten, Livingston cites the music of Debussy, Chopin ("I learn so much about melody from him"), Steve Reich, and John Adams, particularly his 1987 opera *Nixon in China*. She also loves British rock band Radiohead. "I have listened to the song 'Present Tense' (from *A Moon-Shaped Pool*, 2016 / XL Recordings) at least a hundred times in a row. Sometimes I'm looking for technical things, sometimes it's structure or timbre," she explains. "There's a gravity to their writing I really admire, and the economy of the writing as well."

In September 2022, Livingston became composer-in-residence with the Canadian Opera Company (COC), which will involve a variety of projects, although she can't go into specifics. The COC's artistic team confirmed that the composer will be working with artists of the Ensemble Studio (the company's program for young singers, pianists, and vocal coaches) to create pieces for both the company's main presentation space—the vast Four Seasons Centre for the Performing Arts in Toronto—and the more intimate Canadian Opera Company Theatre, which has hosted a number of chamber works.

Livingston's song "Penelope," often presented in recital by Canadian mezzo-soprano Emily D'Angelo, is on a June program of new works presented by the Brooklyn Art Song Society. Later in the month, Livingston will be a mentor to a young composer in a program run by Canadian Art Song Project, followed by work at Songfest-Sorel (a U.S.-based music festival and training program dedicated to song), in which she takes the position of 2023 Sorel Composer. Further events in 2023 include the premières for Opera 5 and TorQ Percussion Quartet, and *mark*, presented by Soundstreams.

Amid the many projects, does she ever feel the doubts which can haunt so many creators? "I definitely have my three-o-clock-in-the-mornings," she laughs, "and I think: 'Maybe I'll never be able to write a thing ever, ever again!'—but part of being professional is making peace with that when you confront the blank page." For now, the upcoming premières are "daunting, and kind of terrifying, but terrifying-exciting." LSM

Cecilia Livingston's new song cycle *luna premit* premières May 7 at Heliconian Hall in Toronto.

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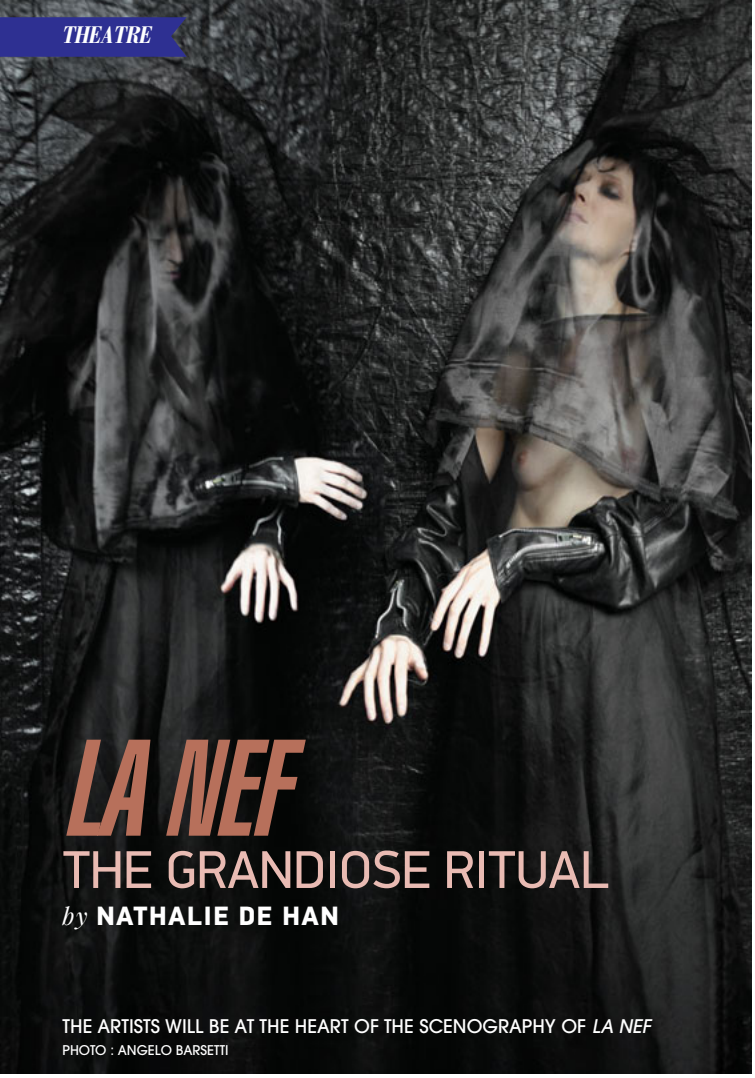

LA NEF
THE GRANDIOSE RITUAL

by **NATHALIE DE HAN**

THE ARTISTS WILL BE AT THE HEART OF THE SCENOGRAPHY OF *LA NEF*
PHOTO : ANGELO BARSETTI

Four years ago, at the invitation of the company BOP (Ballet-Opéra-Pantomime), Cédric Delorme-Bouchard staged the show *Le vaisseau-cœur*, for the 2019 season opening of Salle Bourgie in the Montreal Museum of Fine Arts. The production featured pieces by Francis Poulenc and Olivier Messiaen, with 30 choristers, four dancers and the I Musici de Montréal chamber orchestra. Montreal composer Alexis Raynault had created a seven-minute introductory composition for the occasion.

"It was a perfect meeting, an instant *coup de foudre*—the experiment was so powerful that BOP and I decided immediately to continue our collaboration, wondering about the new territory we would explore," said Delorme-Bouchard, now preparing for the soon-to-be-premièred *La nef*. The reflections of the collaborators had led them to Messiaen, but in a completely different register. "We went through his piano works and carefully selected compositions for solo piano or double piano."

FOUR GRAND PIANOS

The scores were arranged for four pianos to constitute the soundtrack of the show. "They are adjusted so that we can go through them with a beginning and an end; it's not a concert, it's a dramaturgic work." Delorme-Bouchard wished to introduce music lovers to the territory of dance and theatre, so the staging of the show will be just as important as its acoustic aspect.

After studying the material, the director promptly chose to remodel the Usine C stage. The dancers would move to the very heart of the space, on a large podium, while the four pianos enclosed the stage. The audience, on bifrontal bleachers, will form the last circle. "A spiral of music will sweep throughout the audience; each individual's experience will be determined by where he or she is sitting," Delorme-Bouchard explained.

The works are taken from one of the most celebrated suites of Messiaen's contemporary piano repertoire, *Vingt regards sur l'enfant-Jésus*, a work for piano in 20 parts (1944) and *Visions de l'Amen*, a work for two pianos in seven parts (1943). Compositions by BOP's founding member Alexis Raynault and Sophie Dupuis, an interdisciplinary arts aficionado, complement the performance's harmonic framework.

La nef is not meant to be a museum piece: "I think it is important, in order to present Messiaen today, in Montreal, to integrate the contribution of new and current composers. Their works were obviously crafted in the very spirit of the French composer," said Delorme-Bouchard, but "the space, the light and the music of the performance were missing flexibility, colours. Such additions were necessary."

A PANORAMA OF MANKIND

Messiaen was a devoted Roman Catholic. Maeterlinck, the master of the symbolist movement, author of the play *Intérieur*, which inspired Delorme-Bouchard's latest creation at Usine C, was also a true believer. Even if the two works do not belong to the same genre—*Intérieur* was a theatre act, staged with actors—both artists shared similar values and concerns. "The religious aspect is irrelevant to me," said Delorme-Bouchard, "but when it comes to life and death, to the relationship to nature, to the subtle portion of the human experience, each creator tries to approach it so that some sublime moments can emerge on the stage, in a grandiose ritual."

Between the work involving the image and the body and the music, the ensemble of eight performers and four pianists of *La nef* offers a wide spectrum of practices and ages. Just as birds, insects and minerals were a source of creative contemplation for Messiaen, the show reveals to the director an astonishing panorama of living, organic humanity.

Messiaen's relation to colour was unique. The composer, organist and professor of analysis and composition even wrote, during a period spanning more than 40 years, an extensive seven-volume Treaty of Rhythm, Colour and Ornithology. "Messiaen spoke about harmony-colour," said Delorme-Bouchard. "I thus use a video lighting which is designed, written and modulated like a musical score. It doesn't mean that both scores are travelling in the same way, but they are intricately linked."

After *Lamelles* (2018) and *Intérieur* (2022), *La nef* will be Delorme-Bouchard's third creation at Usine C. These projects have different starting points, but they have many similarities; they are part of the same quest and they overlap. The light, the body, the text, the music—it's a beautiful loop. "*La nef* is the most ambitious challenge I have undertaken so far; it is an event project of the utmost complexity and there will be only four performances." LSM

Cédric Delorme-Bouchard and BOP will orchestrate *La nef*, a ritual for body and light carried by the music of four pianists: Samuel Blanchette-Gagnon, Isabelle David, Mehdi Ghazi and Gaspard Tanguay-Labrosse. Performers interpreting the music include David Albert-Toth, Leslie Baker, Marc Boivin, Mélanie Chouinard, Jennyfer Desbiens, Myriam Foisy, Lucie Grégoire, Emmanuel Proulx.

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CHÂTEAUX DU CIEL

RECLAIMING BEAUTY

by **NATHALIE DE HAN**

KING LOUIS II OF BAVARIA (DANY BOUDREAULT) AND HIS HANDSOME HELP (FÉLIX BEAULIEU-DUCHESNEAU)
PHOTOS : DAVID OSPINA

After the futurist dystopia *Seeker* (winner of the Prix Michel-Tremblay for Best New Play 2022), playwright Marie-Claude Verdier turns to the second half of the 19th century and proposes an encounter with the most unconventional king, Louis II of Bavaria (1845-1886)—a pacifist and great lover of the arts. Director Claude Poissant brings a modern documentary approach to the setting of the romantic drama that the author has perfected over the course of many years.

"I became fond of this most unlikely king when I was playing Gabriel Knight 2, a video game created by Jane Jensen, in which the figure of King Ludwig II was featured," says Verdier. Later, during a linguistic internship in Germany, the would-be author studied not far from Herrenchiemsee Castle—the last castle that the king had built, on the model of Versailles. But because of a lack of resources, the building was not completed.

PROTEST ARCHITECTURE

About 20 ceremonial reception rooms were finished, but as soon as you leave them, you notice the bare plaster and you understand that the castle is a showcase that Ludwig II actually built to stage his dream of absolute monarchy, Verdier notes. In his very own way, the constitutional king challenged the treaty of German unification imposed by Bismarck at Versailles in 1871, in the wake of one of the first modern wars. His own brother Otto went and came back with a post-traumatic shock from which he would never recover.

"It is believed that Ludwig II had intended to build a Hall of Mirrors that Bismarck and the Prussians would not have soiled," explains the author. Indeed, Ludwig II instructed his architects to replicate the initial layout of Versailles, thanks to original engravings of the period. The Herrenchiemsee is a provocation to the German Reich and its emperor—the architectural statement of a man who rejects political manipulation. In the production, set designer Odile Gamache reimagines a two-D set to frame this text of Wagnerian amplitude.

"*Châteaux du ciel* addresses some specific historic events, but I'm concerned with a mind, its humanitarian and political intentions—I'm telling a story," says the playwright, who prefers to evoke a biography of the heart rather than facts. Over the course of 32 scenes and as many locations, she describes a sickly shy man, disabled by a nasty fall from a horse, suffering from terrible migraines that drive him into hiding from the light—and living at night. He identifies himself with Parsifal, the knight of the pure, while his brother is more of a match with Gauvin, the secular knight, and *Castles of Heaven* is oriented in this direction.

DAZZLED BY WAGNER

Nurtured by his reading of epics and legends, the young Louis discovered Richard Wagner's The Artwork of the Future at the age of 13. Later, as a teenager, he attended a performance of the romantic opera *Lohengrin*. The young man was mesmerized by the overwhelming experience of the opera, the materialization of his childhood dreams. So when he acceded to the crown, his first action was to summon Wagner, not sparing any effort to clear the composer's numerous debts and to provide him with an annuity.

A disillusioned anarchist, Wagner transposed his eagerness to overthrow institutions to his music. He was determined to abolish the rules he had been forced to apply to his life and art. Wagner intended to spread rebellion in the hearts of the people through his opera. Thievery, fratricide, incest: his heroes break the most ancient laws. Nevertheless, his final goal of pureness subjugated Ludwig II, who was ashamed of his gay identity and obsessed by chastity. Is he the first queer king? In 2023, the question stands, believes Claude Poissant, who gave a documentary approach to his direction.

After being exiled, Wagner returned to Bayreuth where Ludwig II commissioned the construction of a theatre to perform his works. The first Richard Wagner Festival featured *The Ring*, the cycle of four operas that Wagner had devoted 30 years to compose, and it was a triumph (1876). The Total Work of Art, which combines poetry, dance, music and architecture, was created. Inspired by the music of the master and his abrupt pauses, Philippe Brault composed the soundtrack for the show.

LUDWIG II'S ENIGMA

The sovereign is loved by his subjects. For him, all men are brothers. "He is a leader who stands for more than violence or economics; he strives for values that are very little put to the fore and his passion for beauty impressed me," says Verdier, who mentions his commitment to educating young girls. The monumental worksite at Neuschwanstein Castle (which inspired Disney's castle) also led to the creation of a form of social insurance that was revolutionary at the time.

Ludwig II was more than a dreamer. A forward thinker, he was keen on modern technology and scientific research; in Munich, he founded the Polytechnic University (1868). He was also enthusiastic about innovations such as the telephone, running water and heating, and installed the first public baths in the park of Nymphenburg Palace and an electric light system. His fascination with new technologies greatly contributed to the modern industrialization of Bavaria.

"I have made this beautiful story my own to talk about our times," Marie-Claude Verdier explains, reporting a comment which was picked up during a discussion about building a shelter for abused women. It can't be beautiful, this board member said. "I would never presume to define what beauty is, but denying it to individuals is a revealing abuse of our very society."

A reclusive king—a romantic hero in a situation that was far from romantic—Ludwig II wished to remain an enigma to himself and to others. LSM

Châteaux du ciel opens up the world of Ludwig II of Bavaria, Wagner's protector, and his insatiable esthetic quest. At Denise-Pelletier, until April 15.

www.denise-pelletier.qc.ca

JENNY SALGADO

KING DAVE
THE FALL

by **NATHALIE DE HAN**

Presented for the first time in English, *King Dave,* with a music score by Jenny Salgado, tells the story of a young boy from Montreal North who makes one bad decision after another and plunges into gun violence.

Director Christian Fortin has been involved in all of *King Dave*'s stage metamorphoses since the text was first written. He has a special bond with the script writer, who was his student in CEGEP and whom he helped prepare for drama-school auditions. This was a rewarding relationship, since the play brought Alexandre Goyette both the Masque for original text and for best male performance (2005). Adapted to the screen by Podz (2016), the play was entirely revised by Alexandre Goyette and Anglesh Major, the young gifted Haitian actor who personified Dave when the play ran in the Duceppe theatre (2020).

"*King Dave* is a significant text; the fact that its new version was sold out in such a popular theatre underscores that point," Fortin said, adding that throughout the tour, the theatres were full. It was now time to consider an English adaptation of the text: "I had wanted this translation for a long time, but I needed to be patient." Eventually, Eda Holmes, the Centaur's artistic director, showed interest and Patrick Emmanuel Abellard, the bilingual actor who toured the text throughout Quebec and is also a Centaur insider (*Paradise Lost*, *Choir Boy*), was chosen to do the work.

MUSICAL SCORES

Jenny Salgado, a founding member of Muzion, a groundbreaking band on the French hip-hop music scene, is behind the sound and music design of the show. But she also contributed a lot to the rehearsal room. Fortin explained: "We were switching from a white actor to an actor of colour and we needed to be watchful, so I asked Jenny to support me in the process." The director truly values the views of the Montreal-based musician of Haitian descent and admires her straightforwardness. "Even today, a mischief or a crime that is perpetrated by a coloured citizen does not have the same outcome as if it was committed by a white person," he said. So he sought advice in order to make informed decisions about what to put in place to make the whole thing relatable to all audiences.

"Jenny did not intercede in the text, but she probed it," Fortin said, noting that she asked questions such as: Do the musical arrangements have to reinforce or soften the impact of the lines? "The text itself is very musical," said Fortin. "It has a very specific rhythm and it is performed like a score—in a way, the comedian is rapping." The few sentences that were added in Creole were kept in the English version. Salgado was keen to incorporate some Haitian religious music into the show's sound design. "I agreed, because I thought it sounded great and I wanted her musical range to tint the 15 or so songs of the production."

PATRICK ABBELARD
PHOTO : JEREMY CABRERA

Music is prominent in key scenes and there are long pauses. But the director hinted that the musician also created whole pieces, which he enjoys listening to on his phone. "Jenny could make a record of this work," he said.

THE SOUND OF MONTREAL

The music of a show often helps to better understand the psychology of a character. Here, since *King Dave* has no real-world decor, the soundscape accompanies and instantly locates the action. Fortin has examples: "When Dave arrives in the métro, the audience can hear the cars on a melodic background; if he gets to a party, we instantly know it when we hear the distant sounds of the celebration. A piano is on stage and Patrick Emmanuel Abellard sits behind it on several occasions. These original scores were composed by Anglesh Major. The keys of the piano blend into the surrounding sound, which has been mixed in a masterful way," said Fortin.

King Dave is a highly urban drama. The main character uses public transport; he refers to some Montreal parks, to the Saint-Michel district. The performance addresses matters of prejudice and identity, and reveals the multicultural dimension of the city. When Dave goes to visit his mother, the audience overhears Haitian harmonies—we are somewhere else, but still in Montreal. Then, all of a sudden, it's heavy metal, and the public realizes immediately Dave has arrived at a Quebec biker's house. "This blend of influences is the true essence of the Montreal sound that Jenny and her band Muzion embody, and when I listen to the music in the show, that's what I recognize," Fortin said.

The director has never worked in English before: "It's not a language I've perfected," he said, "but I know the play by heart and I have an English-speaking actor by my side to make sure I don't miss anything."

The English version of the script is a bit shorter but still has to match trigger moments in the musical score at the same time as in French. "Patrick actually translated the play as he performed it, so it works really well." Fortin aims to bring *King Dave* to the East Coast, saying: "I want everyone to discover this show." In the meantime, *King Dave* is at Centaur. LSM

King Dave, Centaur Theatre, March 28-April 16.

www.centaurtheatre.com

THEATRE CALENDAR

WHEN DRAMA MEETS MUSIC

by **NATHALIE DE HAN**

APRIL

In *Insoutenables longues étreintes,* four young adults binge on sex, drugs and vegetarian meals. They get caught up in an uncompromising and mystical quest that involves abortion, adultery and the pursuit of pleasure. This is a provincial debut for the play by controversial playwright Ivan Vyrypaev. For his inaugural production as artistic director, Philippe Cyr chose Christine Beaulieu, Marc Beaupré, Joanie Guérin and Simon Lacroix. Vincent Legault, a versatile and talented artist who is also the main arranger for *Dear Criminals*, is the music producer for the show, and Frédéric Auger is the sound engineer.

Prospero, March 28-April 14.
www.theatreprospero.com

The fabulous Catherine Léger brings a loose and fresh take on Claude Fournier and Marie-José Raymond's acclaimed erotic comedy, *Deux femmes en or*. She emphasizes the double standard that still weighs on the shoulders of women who choose to embrace their sexual lives, and the strain of the perfect family that confronts today's mothers. In this top-class production by the Théâtre de la Manufacture, Philippe Lambert directs Charlotte Aubin, Isabelle Brouillette, Sophie Desmarais, Steve Laplante and Mathieu Quesnel. The composer and musician Ludovic Bonnier, a musical "illustrator" who's all about textures and sound, signs the music of the show.

La Licorne, April 18-May 13.
www.theatrelalicorne.com

Because music is both shared and has no border, An Laurence brings a proposal that merges contemporary musical creation, theatrical experience and interpersonal art to enact temporality. Four music-theatre performances and a visual work are part of the ambitious program of 安媛*: Do you have a minute?* By Jing Wang, Gabo Champagne, Ivetta Sunyoung Kang, the Paramorph Collective and Thais Montanari.

La chapelle, April 19, April 20. **www.lachapelle.org**

MAY

Dana Gingras, Thierry Amar, Timothy Herzog, Efrim Menuck, and Sophie Trudeau of post-rock band Godspeed You! Black Emperor welcome you to the free performance *Creation destruction*. With 11 of Canada's best dancers, an art installation by United Visual Artists and Godspeed You! Black Emperor's mesmerizing post-rock music, the performance is guaranteed to be one to remember.

Esplanade Tranquille, May 25-27. **www.fta.ca**

Nehanda is a full-length piece by Zimbabwean choreographer nora chipaumire, now based in Berlin. The major figure of the international dance scene engages musicians, singers and audiences in a four-hour-plus ceremony-concert to praise the spirit of Nehanda, who reached out to the bodies of the great female figures of the freedom movements under the British Empire—specifically heroic female leader of the anti-colonial uprising in Rhodesia in 1896-97, Charwe Nyakasikana. A cross-disciplinary, philosophical and historical revision. In Shona, English, Ndebele, Ewe, Afrikaans and Kriolu.

Espace Go, May 26-28. **www.fta.ca**

In *Soliloquio* the emerging Argentine Indigenous artist Tiziano Cruz explores his birth village's collective memory, in an overly discriminating society. He criticizes the way in which the lower classes are marginalized and Indigenous bodies invisibilized in a system dominated by whites. This biographical performance opens with a joyful street parade, starring a traditional music and dance ensemble from the Andean diaspora in Montreal. The second part, a performative conference, takes place indoors. In Spanish with French and English surtitles.

Place Émilie-Gamelin + Le National, May 28-30.
www.fta.ca

After winning audiences and awards on the Fringe circuit for years, *Josephine: A Musical Cabaret* takes over Segal Centre's main stage to celebrate the singer, activist, movie star, spy and freedom fighter who contributed so much during World War II. Go for Tymisha Harris, who sings and dances beautifully, and to pay respect to the memory of Josephine Baker, one of the most remarkable figures of the 20th century who also was the first African-American international superstar. In French and English.

Warning: Contains a burlesque-style striptease number.

Segal Centre, May 28-June 18. **www.segalcentre.org**

Haunted by Northern Ireland's past, Oona Doherty's most ambitious piece is *Navy Blue*. In blue overalls, a dozen performers of various

NAVY BLUE
PHOTO : DAJANA LOTHERT

ages and different ethnic backgrounds gather to dance in fury to condemn the brutality, the patriarchy and the religious strife that have been undermining Northern Ireland. Performed on piano: Concerto No. 2 by Rachmaninoff.

Théâtre Maisonneuve, May 30-June 1. **www.fta.ca**

JUNE

Electroacoustic performer Thomas Sinou is a founding member of the Quebec trio L'eau du bain, which brings *White Out*, a sensorial

WHITE OUT
PHOTO : JONATHAN LORANGE

reminiscent drama about Marguerite Duras. A highly anticipated poetic journey. In French.

Théâtre Rouge du Conservatoire, June 2-4.
www.fta.ca

In the same setting, the company also caters to the imaginations of the youngest with *La chambre des enfants*, a fantasy for children aged from 7 to 77. For all daydreamers.

Théâtre Rouge du Conservatoire, June 3, June 4.
www.fta.ca

What do we have to do in order to survive? And to exist? Since the première of *Bronx Gothic* in 2014, American dancer and choreographer Okwui Okpokwasili has toured this feminist work everywhere. Wanjiru Kamuyu reopens it and slips her feelings and history into it. Half dance, half installation, the show is built on an interaction between two young black girls in an America that favours white people. With original songs by Okwui Okpokwasili and the powerful music of Peter Born and Okwui Okpokwasili. In English with French supertitles. LSM

Wilder Studio-Theatre Building, June 6-8. **www.fta.ca**

HAYDN'S *ORFEO*

MCGILL - U OF T TEAMS FOR NORTH AMERICAN PREMIÈRE

by **EVA STONE-BARNEY**

This May, a contraband opera will take centre stage in Toronto for its North American première. Composed in 1791, the original production of Joseph Haydn's *Orfeo: The Soul of the Philosopher (L'anima del filosofo)* was set for a London première, before being shut down in rehearsal.

The piece was too supportive of emerging enlightenment values for the comfort of the British government, which was wary of any seeming support for the French Revolution in England. It did not then première until 1951, at which point the role of Euridice was debuted by Maria Callas.

This *Orfeo*, notes director Nico Krell, "is decidedly more political, more social" than other treatments of this oft-retold Orphic myth. The work's political history—and contemporary relevance—will be crucial parts of this production as it tells a story about "power, about people in love looking for safety, (and) about the politics of an unsafe world." The production will make creative use of light and shadow to expose "layers of resonance," says Krell, as it invites audiences to reflect on the power of nature, and that of the human voice, while being "melted by (Haydn's) ravenous music."

Opera, however, "isn't what comes to mind when you think of Haydn," who is most widely celebrated for his instrumental compositions, says conductor Dorian Bandy. The flexibility and research ethos afforded by working in an academic environment has allowed Bandy, chorus master Ivars Taurins, and soloists Asitha Tennekoon, Lindsay McIntyre, Parker Clements, and Maeve Palmer, to explore the possibilities of historical performance in the context of this rarely performed work. The hope is that this experiment will "open people's ears to a side of (Haydn) that they don't know or expect"— something "new and exciting, that they've never heard before."

L'anima del filosofo will combine the forces of McGill University and the University of Toronto music departments, following a similar joint venture led by U of T's Daniel Taylor and McGill's Patrick Hansen earlier this year. This project, born from conversations between him and Haydn scholar Caryl Clark, who has spearheaded the project, has already reinforced an exciting relationship between the institutions, and between the music research and performances departments at these two schools, which, he notes "are so rarely put in productive dialogue." There will be a symposium (May 27) organized by Clark; admission to the symposium and the performances is free.

"For many years," says Clark, "people shied away from this opera." What better way to celebrate and explore the work of a composer—who himself was like "Orfeo in his stature," as Clark notes, than to go directly to the source. LSM

L'anima del filosofo runs May 26 and 27 at the University of Toronto's MacMillan Theatre.

www.orfeotoronto.eventbrite.com

AMADEUS CHOIR

AN IMMERSIVE EXPERIENCE OF A UNIQUE NEW COMMISSION

by **DENISE LAI**

When Artistic Director and Conductor Kathleen Allan first took the helm of the Amadeus Choir in 2019, she commissioned Cree cellist and composer Cris Derksen to write the 30-minute *Mass for Nîpîy* which is about to make its world première. Allan was impressed with the expressiveness of Derksen's works and "how beautifully she weaves together Indigenous traditional sounds with classical music."

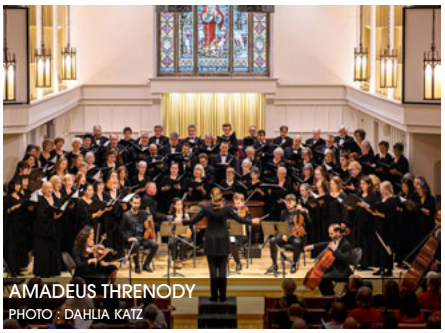
WATER

Derksen was drawn to the idea of water (*nîpîy* in Cree) and wants to highlight the issue of water sovereignty—the inequitable access to clean water supply in Canada, especially among Indigenous communities. In Indigenous belief, water is alive, it has a spirit, and it remembers. "During my research, I listened to a lot of elders talk about water," Derksen explains. "What struck a chord with me is when you respect water, water will respect you; when you don't respect water, it will take you. Humans have not been respecting water for a long time and it's alarming—so many rivers globally are drying up. We need to listen to what is happening."

The resulting piece, *Mass for Nîpîy,* contains seven movements, each representing a prayer for water. It is also a call to action—to educate the public about the injustices in access to clean drinkable water not only in Canada, but also globally.

Allan describes the piece as a fusion of classical and "indie-rock" styles. It is sung in English, with interjections of traditional Indigenous vocables. The 80-voice Amadeus Choir will be accompanied by a piano, French horn and drums, with Derksen on cello, along with four Indigenous hand-drum singers. Allan says that while the piece is very approachable for the choir, the challenge will be to sing in the vocal style authentic to Derksen's vision. "The tenors and basses are working on using a more guttural sound, and the choir will need to move out of their classical zone to produce a relaxed rhythmic feel."

The concert is to take place in a unique setting: the Toronto Botanical Garden. The first half hour of the concert is *Songwalks*, an immersive outdoors sonic experience with audiences invited to wander along the garden pathways where, in the midst of nature and the spring blossoms, clusters of singers are strategically placed. They will perform short, new works created for this event by the Choral Creation Lab, an Amadeus Choir residency program for poets and composers to co-create original choral works. The immersive walks will culminate in the *Mass for Nîpîy* on a stage near the greenhouse. LSM



AMADEUS THRENODY
PHOTO : DAHLIA KATZ

Nîpîy's Songwalks will take place May 27 at 2 p.m. and 7 p.m. at the Toronto Botanical Garden. **www.amadeuschoir.com**.

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SHARON AZRIELI

TRIBUTE TO MICHEL LEGRAND

by **CHARLES GEYER**

Versatile musical prodigy Sharon Azrieli has enjoyed a distinguished and far-flung career as an operatic soprano, Broadway and pop song stylist, and even synagogue cantor (Montreal's first woman in such a role). Now, Azrieli has made what she calls "a deep dive" into the copious oeuvre of the late, legendary film and jazz composer Michel Legrand with her album *Secret Places – a Tribute to Michel Legrand*.

The collection features 14 lavishly orchestrated and lovingly delivered performances of songs by the prolific French composer—some well-known, some cannily culled from obscurity by Azrieli's determined research efforts—comprising a panoptic view of the windmills of Legrand's busy and ingenious musical mind.

And on April 11, in concert with the Orchestre classique de Montréal and with orchestrations by acclaimed Newfoundland-born composer and arranger Jonathan Monro, Azrieli will perform a wide-ranging selection from the Legrand catalogue as the featured second half of a full program entitled "Kaleidoscope." The evening will also mark premières of works by composers Robert Rival and Barbara Assiginaak.

"What I love very much about his music," Azrieli says of Legrand, "is that there's a real affinity with Jewish music—those minor seconds and those minor modes."

Indeed, while not Jewish, Legrand was raised by a mother of Armenian heritage who may in large part have been responsible for fostering in Legrand an appreciation for the rich, plaintive sonorities of much Middle Eastern music—a sensibility well borne out by Legrand's score for Barbra Streisand's 1983 blockbuster film *Yentl*.

"When I had done my first album of Broadway music," says Azrieli, "I had fallen in love with a few of (Legrand's) songs, one of which was 'Papa, Can you Hear Me?'" (from *Yentl*).

"I found that there were actually very few Michel Legrand albums," Azrieli says, and thus was born her determination to fill the void—a determination aided by her fortuitous meet-up, during the height of the COVID-19 pandemic, with Israeli-American jazz pianist and orchestral arranger Tamir Hendelman, who shared Azrieli's affection for Legrand and her idea for a tribute album. "I was very honoured that he took on the project," Azrieli says.

The resulting album, *Secret Places*, takes its title from a piece of Legrand music which, at first assay, did not seem to have lyrics. "I could only find it done as an instrumental," says Azrieli, "which makes sense because it's an incredibly difficult vocal." Yet, on the album, she belies any such difficulty with a quicksilver and fleet vocal line that glides effortlessly over Hendelman's rich arrangement, which pops with snappy jazz energy. LSM

"Kaleidoscope," Orchestre classique de Montréal, April 11, 7:30 p.m., Salle Pierre-Mercure, Montreal.

www.orchestre.ca

BERNARD LABADIE

MUSIC FIT FOR KINGS

by **JUSTIN BERNARD**

When Bernard Labadie builds his repertoire, Handel's music is a contender. In December 2021, he directed the *Messiah* as guest conductor of the NAC symphony orchestra in a program of works from composers influenced by that baroque master. In early April, he will be at the rostrum for an MSO performance of *The Creation* by Haydn, an oratorio Labadie considers to be closer to Handel than Bach.

A month later, on May 10 and 12, the conductor returns to his beloved ensemble, Les Violons du Roy, for an all-Handel program comprised of the *Four Coronation Anthems* and other works of circumstance, written for British royal celebrations. "The program was set up a long time ago," Labadie says, a tad bemused by the circumstances of these performances occurring around the coronation of the new British king. "Do not connect the two, but rather the voices on stage that evening that will be front and centre with Les Violons at their side."

The concert opener, *Zadok the Priest* (HWV 258), is the first hymn of a collection of such works. It is fairly well known, too, having made its way into motion picture soundtracks and advertising spots. Audiences will have a good opportunity to gain a greater appreciation of this one side of Handel's œuvre too often overlooked because of its far more celebrated counterparts, the *Hallelujah Chorus* and *Messiah*.

"Handel was smart enough to draw on several strands of the British music tradition for audiences of the time," Labadie says. "Consider the orchestration and voice leading techniques of those pieces: they are straight out of Henry Purcell, the dominant figure of 16th-century British music. Handel's music is richly varied because he forged a style out of different traditions—one based on the art of counterpoint he learned in his native Germany, the other on the development of melody he perfected during his time in Italy."

The instrumentalists will also have their work cut out for them—the brass section in particular, who play a prominent role during *Music for the Royal Fireworks*. Modern trumpets will be played rather than their baroque ancestors, the reason being their equal temperament and ability to blend in better with the strings. "The Violons never made a point of playing on period instruments," Labadie notes in passing, "yet we demure to that tradition by remaining true to its style and having the string players use vintage bows rather than modern ones."

The concert closer, *Ode for the Birthday of Queen Anne* (HWV 74), will cast the spotlight on three first-rate singers fronting the orchestra: soprano Magali Simard-Galdès, countertenor Tim Mead (heard last November during a performance of Pergolesi's *Stabat Mater* under the baton of Jonathan Cohen), and bass-baritone Neal Davies. LSM

TRANSLATION BY MARC CHÉNARD

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OSJM CELEBRATES ITS ANNIVERSARY

WITH MAHLER'S SECOND SYMPHONY

by **ALEXANDRE AMAT**

Founded in 1976 and directed since 1986 by Louis Lavigueur, the OSJM is known as one of Canada's best young people's orchestras. It comprises 72 musicians—ranging in age from 13 to 25—who have trained in music schools, conservatories and universities in Montreal and Quebec. It gives these young players a quality experience and musical training with the focus on symphonic repertoire. Entrance auditions are held each year, so new talent is constantly coming in, and young musicians are getting the chance to spend a year with the orchestra and play to its exacting standards. The OSJM is especially known for the quality of its performances and the discipline of its players.

On May 6, at the Maison symphonique, the OSJM will play Mahler's second symphony (known as *Resurrection*) to celebrate the orchestra's anniversary. This concert was initially planned for 2021 to mark the OSJM's 45th birthday, but was delayed because of the pandemic. It will now be performed to close the 2022-23 season.

To play this monumental work that calls for more than 250 musicians, the orchestra will be accompanied by the Chœur classique de Montréal and the Chœur polyphonique de Montréal (both of which Lavigueur has directed for 20 years) as well as the Ensemble vocal Polymnie. For once, former orchestra members will be invited to take part in this anniversary celebration, so the OSJM will attain the 120 musicians needed to play the symphony.

Two guest soloists will appear for the last two movements: contralto Claudine Ledoux will sing in the fourth, based on the lied *Ulricht*, and soprano Karina Gauvin will join her for the radiant fifth movement.

For Louis Lavigueur, Mahler's *Resurrection* is a phenomenal work and a veritable hymn to life. Continuing some aspects of his first symphony, *Titan*, its five movements trace a journey from darkness to light. This journey, from the funeral march of the first movement to the exaltation of the fifth, represents for Lavigueur a message of hope that's particuliarly important after the upsets of the pandemic.

While the concert marks the end of the usual OSJM season, the orchestra will join the Chœur classique de Montréal on June 22 for a special concert devoted to Handel's *Israel in Egypt* at the Maison symphonique, before touring in France for the summer. LSM

www.osjm.org

Tickets: **www.placedesarts.com/evenement/resurrection-symphonie-no-2-mahler**

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Calendrier : 2022-08-23

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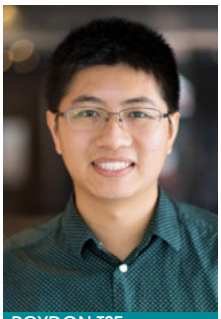
ESPRIT ORCHESTRA'S NEW WAVE FESTIVAL

NEW WORKS, NEW VOICES, NEW WAVE

by **EVA STONE-BARNEY**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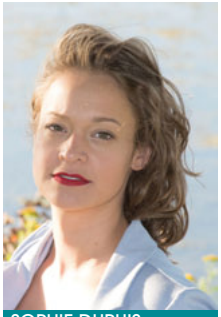
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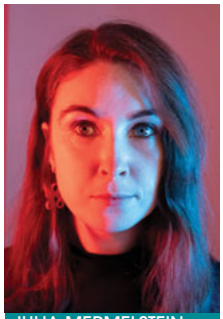
JULIA MERMELSTEIN

Esprit Orchestra is looking ahead to a busy second half of their 40th anniversary season. First up is the return of their New Wave Festival. Established in 2002, the festival aims to feature works by celebrated, international composers of new and experimental music alongside pieces by young emerging composers, both from Canada and abroad.

This year, concerts will take place in the new TD Music Hall, an intimate performance venue nestled within the walls of Toronto's Massey Hall. With its in-hall bar, state-of-the-art technical capabilities, and a more relaxed atmosphere than the traditional concert hall, this space is well suited for the occasion.

Supporting and encouraging the voices of emerging composers is a cornerstone of much of Esprit's work, and the New Wave Festival is no exception—in fact, at its inception, this was its aim. The orchestra runs what it calls its Three Year Creative Strategy, through which it commissions works by a cohort of young composers over the course of a three-year period, and subsequently features these works on the New Wave Festival program. This provides young composers with the opportunity to write for an elite-level ensemble that specializes in new music, as well as giving them a platform on which their works are showcased in tandem with pieces by some of new music's most widely recognized—and influential—figures.

Among the composers currently taking part in the Three Year Creative Strategy, and premièring works at this year's festival are Stephanie Orlando, Julia Mermelstein, Sophie Dupuis, and Roydon Tse.

Stephanie Orlando's current works take a musical approach to exploring approaches to and elements of mental-health treatment. Her piece, *4-7-8*, written for chamber orchestra, counts 30 cycles of those numbers, which make up a pace breathing pattern—a form of controlled breathing. She explores this pattern as both a form and a mindfulness concept, in a slow, grounded way, recalling the sounds of inhalation, of stillness, and of release. The piece "builds," she says, "to an apex, and then comes back down," while maintaining an air of gentleness.

Julia Mermelstein, like Orlando, is in her second year of the Creative Strategy program, and will be premièring her second commission for Esprit, *Between Walls*. Initially prompted by an Alan Watts lecture on the web of life, Mermelstein takes inspiration from "the complexity of woven fabrics" as she depicts "the subtlety of texture, from a single thread (to a) more macro form." She invites listeners to experience the "in-between of sounds, as they evolve, and make up a bigger picture." As is the case with a great deal of her work, the piece makes use of acoustic instruments as they interplay with electronics. This is Mermelstein's first work for chamber ensemble and electronics. Both Orlando and Mermelstein's works will première at New Wave 2, on April 16.

Sophie Dupuis, meanwhile, is looking ahead to April 12, when her first commission for Esprit will première. *L'histoire que les vagues racontent,* for 14 musicians and live electronics, was inspired by time spent near the sea, and presents a reflection on "all of the memories it holds." The New Brunswick native describes this work as "taking a bit of a risk," as it weaves together "waves of melodies." Tying these melodies together are the live electronics, performed by Dupuis herself; this has presented an opportunity to "expand her live processing skills and try new things."

Roydon Tse's *Mobilize* will also be featured on the April 12 program. Originally commissioned in 2020, the piece was intended for the New Wave Festival of the following year, but was cancelled due to the pandemic. "I wanted to say something personal," says Tse, whose piece is a meditation on protests in Hong Kong, where he was born. He describes it as a "reflection on the trauma done unto the city," with a sense of "hope and unity in the face of oppression"—not violence—as the central theme. "*Mobilize* is about coming together, good or bad."

It's evident that there is a sense of community among these young composers, as they all express excitement at the prospect of hearing each other's works. "I really enjoy all of their music," says Mermelstein. "I'm excited," adds Dupuis, "to hear what they've come up with." Throughout the program, young participating composers get the chance to "get to know each other's work," says Orlando, and really "become familiar with it."

"It's a melting pot," notes Tse, as he reflects on the ways in which the festival brings together "international and intergenerational perspectives on new music." For Orlando, this was made manifest all too clearly, as festival attendees will experience the première of her piece on the same program as one of her mentors' works: *Orion Constellation Theory*, by Andrew Staniland.

With their mission to champion new music, Esprit is something of a rarity—and to "have the kind of support" as an emerging artist, says Mermelstein, "is a big deal." The importance of this work will ring clearly through TD Music Hall in two not-to-be-missed evenings of new music. LSM

Esprit Orchestra presents the New Wave Festival 2023 at the TD Music Hall in Toronto :

NEW WAVE 1
Wednesday, April 12, 2023
7 p.m.

NEW WAVE 2
Sunday, April 16, 2023
7 p.m.

www.espritorchestra.com

YOAV TALMI

80 YEARS AND STILL CONDUCTING AND COMPOSING

by **CATHERINE KUSTANCZY**

Conductor Yoav Talmi is happy to be celebrating his 80th birthday with the Orchestre symphonique de Québec (OSQ) in May. Two concerts led by the busy maestro will feature the music of Verdi, Brahms, and the continental première of one of his original compositions. As conductor emeritus of the OSQ, Talmi's wide array of pursuits—as a conductor, composer, and teacher—continue to play vital roles in his creative life.

A graduate of the Rubin Academy of Music in Tel Aviv and the Juilliard School in New York, Talmi has enjoyed a stellar career spanning close to six decades. He has held positions as music director of the Arnhem Philharmonic in the Netherlands (1974-1980), principal guest conductor of the Munich Philharmonic (1979-80), music director of the Israel Chamber Orchestra and the New Israeli Opera (1984-88), music director of the San Diego Symphony (1989-96), chief conductor of the Hamburg Symphony (2000-2004) and music director of the OSQ (1998-2011). Among the orchestras he has led are famous names like the Berlin Philharmonic, the Orchestre National de France, Amsterdam's Royal Concertgebouw Orchestra, Zurich's Tonhalle Orchestra, Rome's Orchestra dell'Accademia Nazionale di Santa Cecilia, and the Oslo, Stockholm, St. Petersburg, and Israel Philharmonic Orchestras.

In addition to these achievements, Talmi is the longtime head of the Orchestral Conducting department at the University of Tel Aviv's Buchmann-Mehta School of Music. "I have acquired so much knowledge throughout my 55 years of conducting that I really wish to share it with a younger generation," he says. As well as leading classes in Tel Aviv, Talmi has also given master classes around the world. "Conducting is very difficult," he explains. "You cannot become a conductor without knowing music; it is a given—you have to study scores and know the backgrounds—but then you need to develop the talent to express yourself through the face, the body, the hands. I see it in my class, where I get students who are a pleasure to speak about music with, but when they stand and try to conduct, it just doesn't come out. The orchestra isn't able to play with them. Conducting is a profession—it isn't *only* being a musician. You have to study."

With that study, however, comes a certain degree of what might be termed musical absorption. "I have always, since the very beginning, memorized my scores," Talmi says. "Schumann, Beethoven, Brahms, Bruckner, Mahler, Mendelssohn—you name it, I conduct them by heart. But when it comes to my own pieces I put the score in front of me, just as a safety net."

The range and breadth of Talmi's work is wide indeed and includes orchestral, chamber, and a number of vocal works, including *Dreams* ("*Halomot*") for choir a cappella (1964), *De Profundis* for choir and orchestra (2011), and *Animi Motus* for children's (or women's) choir and orchestra (2015). "It's the biggest pleasure for me to write for a choir," he says. This affinity for vocal music can be traced to his early exposure to the art form through his father, a high-school music teacher who led the school choir in which Talmi performed as a teenager. "I got to love choir singing," he says, "so for me the greatest works that I conduct are always works with choirs. When I am given carte blanche with an orchestra and asked 'What would you like to do?' I program vocal works. They are at the top of my music love."

COMPOSING

In March 2008, Talmi led Mahler's immense *Symphony No. 8* ("*Symphony of a Thousand*") as part of celebrations for Quebec City's 400th birthday festivities. With an orchestra of 200 musicians, a choir of 800, and an audience of 12,000, Talmi calls the experience a "peak" in his conducting career. The intense energy required for such performances, however, is what led him to dedicate more time to composing.

"When my career started, it was so demanding and I wasn't smart and strong enough to say to orchestras: 'I need to take now three or four months in the summer and not do conducting at all'—and I regret that in many ways," he recalls. "Conducting took first chair, and composition became second chair for quite a few years." On his 60th birthday, Talmi made the conscious decision to "balance the two and really give myself those months in the summer just for composition. And now I compose even more than I conduct!"

The upcoming concerts with the OSQ (on May 24 and 25 at the Grand Théâtre de Québec) will mark the North American première of Talmi's 2019 symphony for soprano and orchestra, *How She Sat Alone* (based on text from the biblical Book of Lamentations) and will feature soprano Aline Kutan. Also on the program is Verdi's overture to *La forza del destino* and Brahms's *Symphony No. 4*. In addition, Talmi is holding a series of master classes May 25-27 at the Conservatoire de musique de Québec. Concurrent to all of this is a new commission he's working on which will mark the Israel Camerata Jerusalem's 40th anniversary; it is set to be premièred in the 2023-2024 season.

How does maestro find the energy for so many varied pursuits? "I keep in good shape," he says, smiling. "I walk every day, sometimes five kilometres, and I eat healthy. It's all a part of the job. I enjoy life just as I did 20 years ago." LSM

Maestro Talmi celebrates his 80th birthday
May 24 at 8 p.m.
May 25, 10:30 a.m.
Grand Théâtre de Québec

www.osq.org

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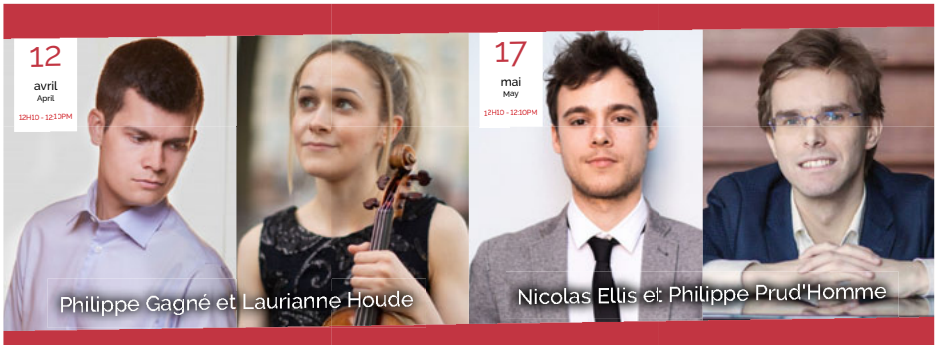

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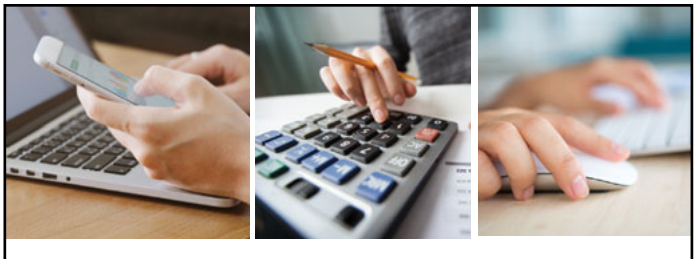

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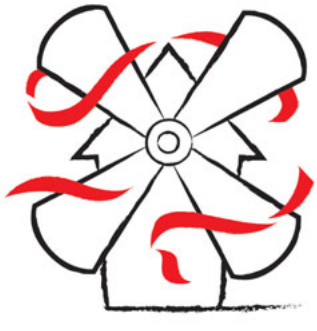

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DRAGON BALL SYMPHONIC

ANIME CLASSICAL MUSIC FUSION

by **ZENITH WOLFE**

An epic orchestral event based on one of the most popular anime television series is coming to Canada. This spring, audiences in Montreal and Toronto (and, in August, Vancouver) will experience *Dragon Ball Symphonic Adventure*, a near-three-hour anthology of music from the *Dragon Ball* and *Dragon Ball Z* soundtracks.

PRAKASH AMARASOORIYA
PHOTO : KASHAMARA PRODUCTIONS

Producer Prakash Amarasooriya has loved anime since his early childhood. He used to tune into Canadian kids' channels like YTV specifically to catch episodes of *Dragon Ball*, playing pretend as the characters. He founded Kashamara Productions in August 2022 to bring classical music to fans of TV, film, and video games, and he's excited to present *Dragon Ball Symphonic Adventure* as the company's first show.

Dragon Ball and *Dragon Ball Z* span around 450 episodes produced between 1986 and 2003. The first show explores superpowered alien child Son Goku's quest to collect the seven titular artifacts, which have the power to summon a wish-granting dragon. In *Dragon Ball Z*, adult Goku and his son Gohan train in martial arts to protect Earth from powerful aliens, androids, and magical beings.

Amarasooriya said the long-running nature of the series allows viewers to connect to the characters and learn life lessons alongside them. He said anime tends to explore themes of personal growth and overcoming strife that, when incorporated into classical music, might draw in younger audiences.

"A lot of kids remember coming home after school and watching *Dragon Ball*. It was something that unified a lot of people's experiences growing up, and it retains a lot of nostalgia to this day," he said. "It still resonates with a lot of people (who now) have families."

Dragon Ball Symphonic Adventure was composed by the late Shunsuke Kikuchi and originally arranged by Paris-based Overlook Events in 2019. The show travelled overseas to Los Angeles in May 2022. Amarasooriya's

FILMHARMONIC ORCHESTRA
PHOTO : TAM LAN TRUONG

HIROKI TAKAHASHI
PHOTO : KASHAMARA PRODUCTIONS

Canadian tour will be the country's first anime-based symphonic concert.

The hour-long first act is dedicated to *Dragon Ball*, while the second act is 80 minutes of *Dragon Ball Z* music, separated by a 20-minute intermission. Both acts are synced with clips compiled from various episodes of their respective shows, projected on a screen at the front of the stage.

According to Amarasooriya, the concert is a new way for anime fans to experience the story. It's also a way for non-fans to learn about Japanese music that's "renowned for its excitement."

"It's also great for international fans because there aren't words in this production. It is purely a musical story, so whether you speak English, French, or neither, you're able to follow along," he said.

Kashamara Productions enlisted the FILMharmonic Orchestra, its principal conductor Francis Choinière and its 60 musicians to make the project a reality. Since 2019, the orchestra has performed shows with music from *Lord of the Rings* and *Star Wars* as one of the few Canadian orchestras dedicated to symphonic presentations of film soundtracks.

Choinière feels the concert will open the door to a genre that has rarely been touched by the classical-music world. "(Anime is) one of those things that has a very strong cult following—the people that like it really like it. That's what we like about these kinds of concerts," Choinière said. "If this show works and the audience's reaction is good, I think it will encourage future productions and collaborations."

Amarasooriya chose the orchestra because they're used to performing with a lot of synchronization. Typically, the FILMharmonic Orchestra will perform a soundtrack while the film plays in real time. This allows the orchestra to anticipate swells of music as the scenes progress, and take breaks as the music fades under dialogue.

FRANCIS CHOINIÈRE
PHOTO : TAM PHOTOGRAPHY

"Obviously you can't do the full material," Choinière said, as *Dragon Ball Symphonic Adventure* is cut together from various episodes. Since there are no natural breaks or visual cues, the performance requires a greater level of synchronization and endurance than usual.

Every musician in the orchestra is currently training with a click-track, a metronome fed directly into their headphones, to maintain tempo. Usually limited to the drummer, Amarasooriya said all musicians may use click-tracks in the final production due to complexity.

"The music caters to the *Dragon Ball* scenes happening on the screen, which may have unpredictable transitions in tempo and thus needs the musicians to adapt and stay aligned to the visuals without looking at the screen," he said.

To cap off the show, Japanese singer and actor Hiroki Takahashi, the original voice behind *Dragon Ball*'s first opening theme song "Makafushigi Adventure," will perform several songs from the shows alongside some original compositions.

Amarasooriya said it's inspiring to work with people he looked up to as a child. "To actually see them live is a dream come true. I feel like a kid in a candy store."

The producer has more sweets to grab: for a future production, he has already travelled to Japan to meet with another artist who influenced his childhood. He also intends to bring innovative technology like drones and three-dimensional projections to several "live-to-film" anime concerts to be announced. LSM

Dragon Ball Symphonic Adventure:
FILMharmonic Orchestra
Montreal, Salle Wilfrid-Pelletier, May 24-25.
Toronto, Meridian Theatre, June 9-10.
Vancouver, Orpheum Theatre, Aug. 25.

www.kashamaraproductions.com

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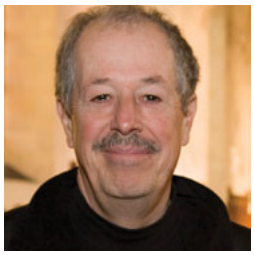

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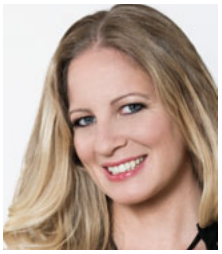

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Languages: English
Age categories: Adults
Disciplines: Voice, flute, piano, brass, violin, viola, cello, bass, strings, guitar, fiddle, organ, saxophone, clarinet, oboe, woodwinds, percussion, orchestra, choir, chamber music, jazz, world music, improvisation,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

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

Music at Port Milford
Prince Edward County, July 9 to August 6
www.musicatportmilford.org

Niagara Symphony Summer Music Camp
St. Catharines, July 3 to 28
905-687-4993 | www.niagarasymphony.com

Ontario Mennonite Music Camp
Waterloo, August 13 to 25
519-885-0220 | www.grebel.ca/ommc

Southwestern Ontario Suzuki Institute
Waterloo, August 12 to 20
519-240-6995 | www.mysosi.ca

Studio PAVAS Performing and Visual Arts School
Mississauga, June 26 to August 25
www.studiopavas.com

Summer Music
Southampton, July 17 to 21
www.summermusic.com

Summer Sizzle: A Piano Pedagogy Symposium and Keyboard Camp
Mount Forest, July 11 to 12
866-889-8807 | www.cncm.ca

The Hollows Camp Summer Music Program
Bradford, July 3 to August 11
905-775-2694 | www.hollowscamp.com

SASKATCHEWAN

Iskwatikan Lake Fishing and Guitar Camp
Birch Hills, July 11 to 15
306-749-2498 | www.freddiepelletier.com

Northern Lights Bluegrass and Old Tyme Music Camp
Ness Creek Site, August 14 to 18
306-373-4190 | www.northernlightsbluegrass.com/camp-2

SOA International Saito Conducting Workshop with Wayne Toews
Saskatoon, July 22 to 29
www.conductorschool.com/SOA.html

ALBERTA

Mount Royal University - Music Makers!
Calgary, July 4 to August 25
403-440-6001 | www.mtroyal.ca

BRITISH COLUMBIA

Comox Valley Youth Music Centre
Courtenay, July 2 to 22
250-338-7463 | www.cymc.ca

Early Music Vancouver
Vancouver, April 4 to May 9
604-732-1610 | www.earlymusic.bc.ca

Fiddleworks
Creston, August 13 to 18
www.fiddleworks.ca

Kamloops Interior Summer School of Music
Kamloops, July 10 to 28
236-425-4221 | www.kamloopsmusiccollective.info/kissm

Penticton Academy of Music & Dramatic Arts Summer Programs
Penticton, April 3 to June 17
250-493-7977 | www.pentictonacademyofmusic.ca

Suzuki Summer Workshops
Langley, July 5 to August 16
604-534-2848 | www.langleymusic.com

University of British Columbia - UBC School of Music Summer Music Institute
Vancouver, July 31 to August 18
recreation.ubc.ca/camps/summer/making-playing-instruments-in-nature/

Victoria Conservatory of Music - Summer Academy
Victoria, July 3 to August 25
866-386-5311 | www.vcm.bc.ca

USA

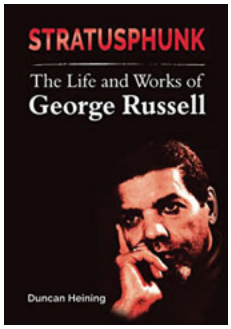
The Walden School Young Musicians Program
Dublin, NH, June 10 to 18
www.waldenschool.org

MASTERMINDS THEN AND NOW

by **MARC CHÉNARD**

EXHIBIT A: GEORGE RUSSELL

As a composer and arranger, George Russell's contribution to jazz was significant albeit under-recognized, his works not being performed that much since his death in 2009 at age 86. But his legacy is far more important elsewhere, as the first— if not only— jazz theorist to have formulated a novel musical construct for Western music, one that even questioned the validity of its most basic tenet: the major scale.



First published on his own dime in 1953, *The Lydian Chromatic Concept of Tonal Organization* was a manual produced on a shoestring budget that would become the cornerstone of Russell's life work, both as composer and educator, the latter at the New England Conservatory (NEC) in Cambridge, Mass.

In this, the centenary year of his birth, there could be no better time to take stock of this man's impact on the music. For lack of space in this print issue, we invite readers to access the online version for more details on the theory, including musical notations. [Go to: **www.scena.org**, jazz tab.]

Born out of wedlock from interracial parents he never knew, Russell was an infant when a couple in Cincinnati named Russell adopted him. He was exposed to music early in life, the mother a non-professional choir singer, the father a piano doodler who sang for his own pleasure. As a teen, George picked up the drums, smitten by jazz. By 15, he dropped out of school, aiming to become a professional musician. Working conditions, however, would take a toll, leading him to a severe bout of tuberculosis and necessitating he spend time in a sanatorium. He worked at a piano in that facility, churning out his first big-band charts that he shopped around and sold following his discharge. Then it was off to the Big Apple where he soon hooked up with the movers and shakers of the modern jazz intelligentsia, one of them Miles Davis. In a conversation, the trumpeter expressed a wish to play over all possible chord changes and a light went on for Russell. But TB caught up with him again, forcing yet another institutional confinement. Making use of the downtime, he began working on his scheme, a process that would lead him to his book. Put in a nutshell: Russell's theory identified a problem with the major scale (or Ionian mode) and decided to discard it in favour of another scale (the Lydian mode) from which he derived a series of altered scales that could incorporate all 12 chromatic tones. His goal was to generate more harmonic and melodic possibilities for musicians to improvise on over the chord changes that Miles wanted to master.

Slowly, the theory was making the rounds in the jazz world (and it may well be that Miles's hit album *Kind of Blue* would never have come to be without Russell's groundbreaking concept, but we can only speculate here). Conversely, in the classical world, no one ever noticed, due in part to the book's poor circulation. Ask even a highbrow composer about it now, and at best you might get an answer of having vaguely heard about it.

Russell's music was steadily gaining attention, at least in the jazz world, and recording opportunities were coming his way. The early 1960s would be the turning point when he led a sextet comprised largely of his private students, with him at the piano. By mid-decade he was off to Europe where his ideas were being even more readily accepted, especially in Norway, where he settled for four years. In 1969, he headed back to the States to take up a teaching post offered to him by the NEC and remained there until his retirement in 2004.

From then on it was all composing for Russell, the nexus of his art now fully invested in orchestral music performed by his own band, the Living Time Orchestra, a 20-some piece lineup staffed by different personnels for his European and American engagements. Last but not least, he impressed his ideas on generations of musicians, two of them from our own local scene.

JANIS STEPRANS: ON STAGE WITH GEORGE

A full-time teacher at Laval University in Quebec City since 2004, Janis Steprans was one of the few lucky ones of Russell's students to be part of one of his records, *The African Game*, issued in 1984 on the famed Blue Note imprint.

JANIS STEPRANS

"I do remember George telling that Miles story in class," Steprans recalls."One of the most creative aspects of the Lydian concept for me is the way of creating different harmonic colours over a given harmony. Another important lesson to draw is to be able to justify the selection of a whole range of chromatic notes over any chord. When you analyze solos of all the greats, they hold up to that test.

"I was lucky enough to play baritone sax for a retrospective concert of his music in 1983. In late summer, I was on board again for five full days of rehearsals that led to that Blue Note recording, this time playing second alto. Though I had no solos, being part of this recording was a great experience, like the concert."

FRANÇOIS BOURASSA: AN AFTERNOON AT HOME WITH GEORGE

While he never had the same kind of luck Steprans had, pianist François Bourassa spent an afternoon with Russell at home one fall day of 1986, early on in his master's program at the NEC.

"I knew only a little about him beforehand," says Bourassa, "but I found him rather intimidating at first. I decided to check out his music, and his records were real eye- and ear-openers. He sort of took a liking to me, and called on me to play some of his exercises in the classroom. Then he asked me to come by his place, and told me to play his upright while he would record me on his cassette deck. I might still have that lying around somewhere.

FRANÇOIS BOURASSA

"Looking back now, I cannot say I became one of his disciples or followers, but some things have seeped into my own music at a deeper level. The closest I came was one piece I did for a trio record of my early days, the cut is called *Numéro 6*, and is based on one of his exercises."

Note: On June 1, Bourassa will launch his 12th album, again on the Effendi label. Entitled *SWIRL – Live @ piccolo*, it captures his quartet in action before a select studio audience. LSM

George Russell

In words: *Stratusphunk — The Life and Works of George Russell,* by Duncan Heining; Independently published (Oct. 15, 2020); ISBN 979-8697792612; available through Amazon

In sounds: *Ezzthetics & The Stratus Seekers Revisited* —Ezz-thetics, 2022 (two early 1960s sextet albums repackaged).

OFF THE RECORD

by **MARC CHÉNARD**

EXHIBIT B: LENNIE TRISTANO

Like all jazz greats, pianist Lennie Tristano was exceptional in his own way, his reputation being that of the music's first fully dedicated teacher. But he worked outside of academe, dispensing his knowledge instead from his own home, one student at a time. Blind early in life, he was not the most outgoing of individuals, clutching on to someone's arm on his outings. His biographer, Eunmi Shim, reveals that his lessons would rarely last more than a half an hour, less if his pupil had mastered assigned work from the previous lesson. The practical aspect of the training would occur at night in clubs, the most congenial setting for him to display his keyboard prowess.

On stage, his career lasted no more than 25 years, the final decade of his life focused uniquely on teaching until his sudden death from a heart attack in 1978, age 59. On record, his last official outing was the magnificent solo album *The New Tristano* on Atlantic in 1961. Yet, more material would surface thereafter, culled from his own archives—some in live settings, others taped at his home studio.

Bolstering the pianist's sporadic output are six hours of previously unreleased material owned by his daughter Carol, issued late last year by Mosaic Records. Known to insiders for its box-set anthologies of historical recordings, the label has unearthed a treasure trove of music in this six-CD set housed in an LP-size box containing a 16-page large-sized booklet, generously illustrated, and annotated by Lenny Popkin, a tenor saxophonist and one of the master's most unerring disciples.

The set covers the span of his musical career, from 1946 live quintet recordings to a home solo studio session in 1970. Accustomed as we have been for decades to clear and resonant recordings, listening to music captured on nothing more than a metal wire is as taxing as you can get. All the more when a good third of the 74 tracks (or two full discs plus) were captured that way. While much is said in the notes about the almost miraculous salvaging of those sonic artifacts, it may well be that only the most hardened aficionados of the pianist will stick it out. Yet, there is plenty to revel in, such as the whole second disc of solo takes, taped in the 1950s; likewise for the duo and trio outings of the next decade, a good number of them simply killing for the pianist's unrelenting drive. Also of note are the following finds, one being a 1948-session of free group improvising, predating the famous two tracks *Intuition* and *Digression* by a year, and the box-set finale where Zoot Sims on tenor joins Lee Konitz and the Tristano trio for a fine romp. One more criticism of this set, however, would be Popkin's gushing liner notes that reveal more about his slavish devotion to his mentor than about the music. He could have, for instance, identified the jazz standards on which many of Tristano's improvisations are based, all obvious to Popkin for sure, but not so much, if at all, to those less acquainted with the music.

Lennie Tristano Personal Recordings 1946-1970
Mosaic Dot Time MD6-272 (Limited run of 5,000 sets)
Orders: **www.mosaicrecords.com**

EXHIBIT C: WAYNE SHORTER (R.I.P.)

News broke recently of the sad passing on March 2 of world heavyweight saxophonist Wayne Shorter, about six months shy of his 90th birthday. Few, if any, would question this journeyman's standing in jazz over the course of a six-decade career, reaching a pinnacle as a member of Miles Davis's trend-setting quintet of the 1960s. On his way there, he first gigged in Maynard Ferguson's band before Art Blakey hired him in 1960 as musical director of that famed edition of the Jazz Messengers—the one sporting trumpeter Freddie Hubbard and trombonist Curtis Fuller. On his own, Shorter was turning out his albums on Blue Note in that era, penning many a composition embraced in the jazzlore (*Footprints*, *Infant Eyes*, *Speak No Evil*, and more). Next came his 15-year association with Weather Report, his jazz fusion venture with keyboardist Joe Zawinul, then personal projects and a long-awaited return to his acoustic roots early in the new century, leading a cast of stellar sidemen, pianist Danilo Perez, bassist John Pattitucci and drummer Brian Blade.

WAYNE SHORTER

On both tenor and soprano, he asserted an original voice, both conceptually and instrumentally—his sound with a bite of its own, distinct from Coltrane's, the overriding influence of the time; his playing at turns laconic and effusive, strewn with unpredictable turns of phrase. In his twilight years, his contribution was assured by his brilliant compositional mind that hatched works for chamber ensembles, as well as his ambitious final opus, the jazz opera *Iphegenia,* co-composed with librettist and bassist Esperanza Spalding. When speaking of jazz composers, there's the old saw that Ellington, Mingus and Monk were its Bach, Beethoven and Mozart (a dubious comparison to say the least); a better analogy would be that of the three musketeers, now joined into eternity with Shorter as its D'Artagnan! LSM

Listening hints

Speak no Evil, Blue Note, 1966

Stockholm 1967 & 1969 Live Revisited (with Miles Davis), Ezz-thetics 2021

CD REVIEWS

by **PIETRO FREIBURGER, ANDREA RUSH AND ZENITH WOLFE**

Haydn Op. 77 & Mozart K. 614

Rosebud String Quartet

Aaron Schwebel and Sheila Jaffé, violin; Keith Hamm and Steven Dann, viola; Leana Rutt, cello

Leif Music, 2023

★★★★★

Four instruments, roughly equal in prominence. In the 18th century, this was the basis upon which Haydn composed 68 works that made him the father of the string quartet. In 2023, Rosebud String Quartet's new album presents an impeccable rendition of two such masterpieces that are as uplifting as they are inspiring.

The quartet's talent is found in their ability to modulate volume and synchronize with each other in Haydn's "Lobkowitz" quartets. The violins perk up and pull back at just the right moments to make themselves apparent to the listener while still giving plenty of space to the rich cello. The viola bridges the two, making transition between high and low notes feel natural and smooth. The musicians are confident in their instruments, which allows the optimism of Haydn's music to shine through.

This is equally true when Rosebud decides to move onto Mozart's sixth quintet, with the help of Steven Dann on viola. Famously Mozart's last major chamber composition, it continues the uplifting tone of the album. The two violas are energetic and serene together, showing Rosebud's effortless ability to cooperate with other musicians.

This is a beautiful, quintessential string quartet performance that's also easy to listen to—a testament to the group's skill, given the complex melodies and technical difficulty of the chosen works. **ZW**

Valentin Silvestrov: Silent Songs

Hélène Grimaud, piano; Konstantin Krimmel, baritone

Deutsche Grammophon, 2023

★★★★★

This new CD from Deutsche Grammophon features the *Five Songs* and some of the *Eleven Songs* by Valentin Silvestrov, one of Ukraine's leading composers. Initially an exponent of the so-called Kiev Avant-Garde, which developed around the 1960s, Silvestrov has known greater success in the style he himself refers to as "meta-music"—metaphorical music. In Silvestrov's writing, a touching lyricism of Mahlerian inspiration and contemporary colours coexist: the language of this style is universal and precisely meant as an instrument from which the listener can give his own meaning to the music.

Art can be a metaphor, and this album brilliantly captures its potential. It is imbued with an indefinite nostalgia; it offers a narrative taste that brings us great artistic pleasure. In these songs, the texts are derived from renowned authors of Russian (Pushkin, Mandelstam, to name a few), Ukrainian (Shevchenko) and English (Keats and Shelley) literature.

Pianist Hélène Grimaud and baritone Konstantin Krimmel open with *Song Can Heal the Ailing Spirit*, extremely touching and in line with Silvestrov's conception, which considers the melodic element as the foundation of his compositional esthetic. Also interesting are *Farewell, O World, Farewell, O Earth* and *A Winter Journey*, two examples of how titles and sound atmospheres are woven into one another. The task of the performers here, more than anywhere else, is to do nothing but offer music as a universal gift to audiences. Both interpreters accomplish this. The voice of Krimmel, one of the most pre-eminent young baritones on the international scene, is as natural as it is expressive. Grimaud's display is well calibrated and attentive to the harmonic colours that are so characteristic of Silvestrov's music.

A really pleasant aural healing for the ailing spirit, to tap into the title of the song that opens this CD. **PF**

I and Thou

VC2 Cello Duo

Amahl Arulanandam, Bryan Holt, Paul Widner and Andrea Stewart, cello; Ben Reimer, drums; Stephanie Chua, piano

Leaf Music, 2023

★★★☆☆

VC2 Cello Duo's new album, *I and Thou*, is not for the faint of ear.

The Violet Hour and *Heist 2* give listeners a brief introduction to the cellists' performance style on the album: busy and chaotic. Amahl Arulanandam and Bryan Holt highlight how they clash and co-operate as musicians in a joint performance that is more tense and disturbing than the sum of its parts. This is the strained nature of human relationships, the duo says through *I and Thou*.

Ironically, *Discord* is the easiest work to listen to. A personal story by composer Laura Sgroi about removing the stigma around sexual harassment, it's an uplifting respite from the complex surrounding pieces; it remains positive in the face of such pain.

The following series of seven suites are where the album gets intense. Each suite starts off sounding like a Bach cello duo before quickly devolving into what can only be described as discordant noise. The duo manages to maintain the tone, intensity, and notation pattern of each composition while uniquely twisting them into unsettling echoes of their former melodies.

Final Glimpse then catches listeners off guard with a radio announcement about the fall of the Hindenburg blimp. This is the culmination of the album's built-up tension, and it's so powerful that VC2 manages to capture feelings of dread and physical discomfort. A power of expression to be reckoned with. **ZW**

***The Handel Project* / Handel: 3 Suites; Brahms: Handel Variations**

Seong-Jin Cho, piano

Deutsche Grammophon, 2023

★★★★★

The new CD by pianist Seong-Jin Cho, winner of the 2015 Warsaw Chopin Competition, revolves around Handel. The disc contains three *Suites* by the composer; the *Variations on a Theme by Handel*, Op. 24, by Johannes Brahms; the Sarabande from the *Suite in B-flat major*, HWV 440; and the arrangement by Wilhelm Kempff of the Minuet from the *Suite in B-flat major*, HWV 434.

The CD opens with the Adagio from the *Suite in F major*, HWV 427, which Cho interprets with balance in ornamentation. The fourth movement, a contrapuntal Allegro, is rendered with brilliant articulation and structural clarity. In the *Suite in E major*, HWV 430, the prelude is played with a beautiful narrative quality and colouristic variety, while the Aria with Variations, famously known as *The Harmonious Blacksmith*, is rendered with subtle balance, without neglecting brilliance.

The CD continues with the Brahms Variations, composed from the Aria of the *Suite in B-flat* major, HWV 434. Cho plays it with a baroque spirit filled with dynamic contrasts and rhythmic sharpness. This work, together with the *Variations on a Theme by Schumann*, Op. 9, another Brahmsian architectural masterpiece, represents a compositional apex of the genre. Each variation is a world unto itself, yet linked to the previous one. The space of action is for this reason little, but the pianist manages to characterize these alternations of character, sometimes sweet now tumultuous, now languid now rhythmic. See, for example, Variations 8 and 9: the first rhythmic but graceful, with an ostinato and a melody that intersect; the second extremely chromatic, on the border between drama and introspection. The last three variations, proudly rhythmic and fully Brahmsian in writing, include a splendid fugue. Cho ably manages to unravel the narrative thread of this masterpiece.

The rhythmic character of the *Minuet*, in Wilhelm Kempff's arrangement, is overshadowed in favour of a more lyrical conception. The intensity of the performance increases as the counterpart voices appear into the texture. Cho succeeds in rendering this contemplative and placid character—one of the peculiar characteristics of his playing is the sound, extremely delicate and rich in nuances. In this repertoire, the pianist also gives proof of crystalline clarity. **PF**

Theme: Variation

David Rogosin, piano

Leaf Music, 2022

★★★★☆

Theme: Variation shouldn't be taken casually—the solo piano album is a thought-provoking, conceptual experiment that deserves many rounds of active listening.

David Rogosin begins Orlando Gibbons's *The Italian Ground*, followed by *Mein Junges Leben Hat Ein End* and *Est-ce Mars*, both composed by Jan Pieterszoon Sweelinck. These compositions start slow and quiet before developing into fast, loud performances, demonstrating how variation in tempo and volume impact tone. This is a grace period that eases the listener into Rogosin's concept of "variation." He soon introduces Chopin's *Berceuse,* Op. 57 to illustrate how a pianist's hands move variously across the keyboard when faced with intricate successions of notes, drawing attention to the physical demand of performance and the depths of Rogosin's talents.

The way Rogosin approaches variation also changes throughout the album. Mozart's *Twelve Variations on "Ah, vous dirai-je Maman,"* for example, offers different versions of the 18th-century French folk song whose melody was eventually adopted into *Twinkle Twinkle Little Star* and the English alphabet song. Amid the changes in tone, intensity, and density of notes, the melody of this single composition remains identifiable, allowing listeners to easily observe variation in real time.

By contrast, Kevin Morse's *Variations* use erratic, discordant, and almost unrecognizable melodies to cast away expectations of identifiability. With descriptive names like *Quickly*, *Mechanical* and *Mysterious*, these 12 compositions focus on how notes are being played and transformed by different tonal styles. In addition to demonstrating Rogosin's calculated organization of compositions, this album conveys his incredible stylistic flexibility. It's also a testament to his ability to transition between styles on a whim while making them feel like cohesive parts of a whole. **ZW**

Fauré: *Après un rêve* / Lalo: *Espérance*

María Dueñas, violin; Itamar Golan, piano

Deutsche Grammophon (2022-23)

★★★★★

No stranger to Canada, María Dueñas made her mark in Montreal at the age of 16, as a contestant in the 2019 CMIM Violin edition. Not long thereafter, she performed a prize-winning interpretation of Edouard Lalo's *Symphonie Espagnole* at the Menuhin Competition and landed an exclusive contract with Deutsche Grammophon. She continues to receive invitations to play with leading orchestras, including the TSO. To the sheer delight of audiences in Toronto, Ottawa, New York and Chicago, her fiery performances of the *Symphonie Espagnole* this past February cracked the pandemic's hold on TSO touring under the baton of Gustavo Gimenez.

In January, Deutsche Grammophon released performances of Lalo and Fauré for violin and piano. Pairing Dueñas with pianist Itamar Golan was a stroke of brilliance. (Golan is a solo and chamber pianist, as well as a professor at the Paris Conservatoire.) As a musical partnership, their finely calibrated balance delivers interpretations that expertly resonate with maturity, warmth and tenderness. The duo represents the very best of synergistic collaborative piano and strings.

A violinist and son of a music critic, Lalo studied at the Paris Conservatoire. His concertos (violin and cello) are known for their colourful folk melodies and romantic flavour. This recording (*Deux Impromptus*, Op. 4/1: *Espérance,* released Jan. 27, 2023*)* enhances our understanding of another aspect of Lalo's repertoire, also comprising these stylistic elements. Dueñas's countless magic moments shape each phrase. Kudos to Dueñas and Golan for placing this work as a marker on the musicological map.

While there have been many excellent recent releases of Fauré's *Après un rêve*, notably for piano and cello, the version by Dueñas and Golan (released Sept. 30, 2022) is simply incomparable. Every note counts, as does the silence between the notes to create the ethereal phrasing. It is simply a must-have. **AR**

Legacy

Christian-Pierre La Marca, cello; Adrien La Marca, viola; Julien Chauvin, violin; Philippe Jaroussky, countertenor; Le Concert de La Loge

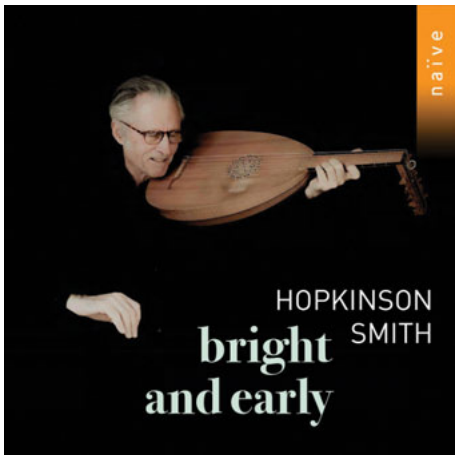
Naïve Classiques, 2023

★★★★½

The musicians' bold and confident performances on this album exude an unforgettable *joie de vivre*.

Legacy features incredible cellist Christian-Pierre La Marca alongside Le Concert de La Loge. The compositions are centred around the cello and the evolution of string performances from the 18th century onward, and La Marca's careful ordering of works tells this story well. It starts and ends on Haydn, with Mozart in between, in a recognition of their incredible contributions to the genre. There are also works by Gluck and Nicola Porpora that inject some tonal and conceptual variety into the album.

Legacy often incorporates period instruments that provide temporal context to each of the works, such as the harpsichord, which punctuates the cello with its forceful sound. It's a shame how quiet this percussion instrument is, as it lends a lot of dimension to the album while it's present. The operatic performance *Gli orti esperidi* is also a welcome surprise, offering a light and passionate lyrical counterpart to the heavy cello. In contrast to the harpsichord, the singer overpowers the strings, which is perhaps a nod to the growth of the grand opera in 19th-century Italy. **ZW**



bright and early

Hopkinson Smith, lute

Naïve Classiques, 2023

★★★★½

Hour-long solo lute album *bright & early* is a grounding experience. As the title suggests, its positive and peaceful tone is perfect for starting the day on a motivating note.

The album interweaves works by 16th-century composers Joan Ambrosio Dalza and Francesco Spinacino, which require a good deal of interpretation on lutenist Hopkinson Smith's part, given the incomplete or disfigured conditions of their original manuscripts. They're pieces that share a gentle throughline, but their free-form nature gives the lutenist plenty of opportunities to portray that tone in his own image.

The musician flows effortlessly through these melodies. He creates a level of intimacy by using the proximity of the microphone to pick up quiet string noises. Combined with the history of the chosen instrument, as well as the optimistic direction of the album, it feels like Smith is a tavern-bound storyteller. The performance feels like it draws the attention of the room while never overwhelming listeners. There is a touch too much reverb that makes some notes drown each other out, but this detracts minimally from the otherwise beautiful music on the album. **ZW**

Durme, Durme: Four Ladino Folk Songs

Maureen Batt, soprano; Tara Scott, piano

Leaf Music, 2023

★★★★½

With only four short compositions inspired by prayers, poems, and lullabies, composer Elisha Denburg doesn't have much room to establish the themes of the Judeo-Spanish folk songs. Luckily, he uses time to its fullest, enlisting soprano Maureen Batt and pianist Tara Scott to convey a wide range of raw emotions by reducing vocals and piano to their bare essentials.

Batt demonstrates extreme flexibility through her limited performances, switching from solemn to jolly to confident without a second thought. She accommodates this wide range of feelings by paying great attention to even the smallest of changes in volume or intensity. The same can be said of Scott's piano, which, while less prominent than the vocals, makes just as strong an impression. It weaves through the lyrics with a gentle touch, with Scott often opening the floor to Batt to perform undisturbed.

They form a delightful duo, which makes it such a shame this album isn't any longer. If Denburg were to expand upon this concept and renew more traditional poems for a modern audience, as per his stated inspiration, there is no doubt it would be just as engaging. **ZW** **LSM**

KERSON LEONG

INSPIRATION, BALANCE, AND CONNECTION

by **KIERSTEN BESZTERDA VAN VLIET**

If you go to Canadian violinist Kerson Leong's Facebook page, you will see a short video of Niccolò Paganini's Violin Concerto No. 1. The video is clearly of Leong in practice; he is using two mutes on his bridge to dampen the sound. Despite a dense passage of trills, double-stops, and arpeggios—pyrotechnics up and down the finger board—Leong coolly pulls it off, his fingers solid and sure.

In his words, Leong has been getting into his "*Prima donna* self," with works by the Italian virtuoso. Recently, he performed *I palpiti*, Paganini's variations on Rossini's "Di tanti palpiti" from *Tancredi* with Italy's Camerata Ducale in February, and Concerto No. 1 with the Tucson Symphony Orchestra in March. Although orchestral performances of Paganini are new additions to Leong's repertoire, he hints at more to come in future seasons.

"For me, it feels like a break. It's so different from everything else; it's a different mentality," Leong said. "When you do Paganini—I don't want to say that there's less seriousness there, or less focus on the musical architecture you focus on in Brahms—it's more you embrace a very particular esthetic and spirit."

KERSON LEONG WITH THE OM

In other words: it's fun. "You let yourself go," said Leong with a smile. "It's very refreshing."

SEEKING BALANCE, SEEKING INSPIRATION

Even though he is currently "immersed in a million notes," Leong didn't need to make a deal with the devil like Paganini to pull off his Concerto No. 1—even with this season's busy tour schedule and whirlwind of different repertoire.

"It's always a balance you have to find. For me, I try to get used to practising in short bursts," said Leong, who describes condensing his practice time to focus on the most rigorous passages. For the rest? "If you can do it in the head, if you can do it in front of the score—that's great."

Beyond woodshedding, Leong's artistic practice includes cultivating moments of inspiration he can use to sustain his performances of demanding works. Sometimes this includes sitting by himself and daydreaming.

"Inspiration is where it all comes from: the vision, the imagination," Leong explained. "It has become more and more important to me to go on low-power mode when not practising, or just to clear my head out."

In addition to meditation, Leong has found reading to be a wonderful respite. "It changed my life. I got a Kindle, and it's changed the way I function," Leong said with a laugh. "I've discovered I really love reading." The genre does not matter so much as the effect. "Whether it's fiction, whether it's stories you can relate with—anything that generates an emotional response."

Recently introduced to the writing of Japanese author Haruki Murakami, Leong was particularly struck by *Kafka on the Shore* (2002). "It was a very strange, but very powerful read. I still find myself thinking about it, even after having finished the book a month ago. It was definitely an atmosphere.

"You also find very specific classical music references—the only kind of references you could have if you were a diehard classical music fan. I found out that he is actually very good friends with Seiji Ozawa."

A MUSICAL HOMECOMING

Although Leong is an Ottawa native, he feels he has a musical home in Montreal. "A lot of the most memorable experiences I've had in my life have taken place in Montreal or the surrounding vicinity," Leong said. "I have a big soft spot for Montreal."

Chosen by Yannick Nézet-Séguin as artist-in-residence of the Orchestre Métropolitain in 2018-19, he returns to Montreal and *environs* this April for a run of five performances of the Tchaikovsky Concerto, four with the OM and one with OS Sherbrooke.

"It's fun to be in that situation because you can embrace this spontaneous element every night because you know we have been working on this vision together," said Leong. "It's fun also that all the concerts will be in different venues."

His relationship with the OM spanning at least a decade, Leong is glad to be returning this spring. "Every time I see these musicians, it feels like I'm meeting with old family. It really does feel like coming home with the Métropolitain.

"When you come back to a group of musicians that you know well, you can really feel at ease," he said. "That's a great feeling to have."

Considered a workhorse of the violin repertoire, the Tchaikovsky Violin Concerto nonetheless has, in Leong's words, "so much lightness, and dance, and light to convey."

"This particular concerto is funny because obviously, in the minds of violinists, it is known for being difficult—for being demanding, endurance-wise," said Leong. "But at the same time, there is a certain dichotomy there.

"It's interesting to think that (Tchaikovsky) wrote it in a very difficult time of his life, and yet the music comes across as incredibly opposite. There are so many elements there to bring out beauty, or just to please.

"He was very likely inspired by Lalo's *Symphonie espagnole*, as well. Again, that's the kind of piece that doesn't concentrate on building a musical structure so much as bringing out esthetic beauty, character, and colours." LSM

Kerson Leong performs the Tchaikovsky Violin Concerto with Orchestre symphonique de Sherbrooke, April 15, and with Orchestre Métropolitain, April 26, 27, 28 & 29. **www.ossherbrooke.com**

www.orchestremetropolitain.com

He returns to Montreal for the Montreal Chamber Music Festival June 6 and 8 in trio with Bryan Cheng (cello) and Stewart Goodyear (piano). **www.festivalmontreal.org**

An album of the Bruch and Britten Violin Concertos with the London Philharmonia Orchestra under Patrick Hahn will be released on Alpha in May.

National calendar

FROM APRIL 6 TO JUNE 7, 2023

VISITEZ NOTRE SITE WEB POUR LE CALENDRIER DES ÉVÉNEMENTS MYSCENA.ORG

MUSICA CAMERATA

SHARON AZRIELI – OCM

MARC BOURCHER – FESTIVAL CLASSICA

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.

MONTREAL

Bon-Pasteur Chapelle historique du Bon-Pasteur, 100, rue Sherbrooke Est, Montréal.
Bourgie Salle Bourgie Fond Arte Musica, 1339 Sherbrooke Street West, Montréal.
C. Francine-Gadbois Centre multifonctionnel Francine-Gadbois, 1075 Rue Lionel-Daunais, Boucherville.
Conservatoire Montréal Conservatoire de musique de Montréal, 4750, avenue Henri-Julien, Montréal.
Ch. Bon-Pasteur Chapelle Historique de Bon-Pasteur, 100 R. Sherbrooke E, Montréal.
Ch. Notre-Dame-de-Bon-Secours Chapelle Notre-Dame-de-Bon-Secours, 400 rue Saint-Paul Est, Montréal.
Cedar Park Ch. Cedar Park United Church, 204 Lakeview, Pointe Claire.
École Sacré-Cœur École Sacré-Cœur de Montréal, 3635 Av. Atwater, Montréal.
École Mont-De-La Salle École secondaire Mont-De-La Salle, 125 Boul des Prairies, Laval.
Claude-Champagne Salle Claude-Champagne, 220, avenue Vincent-d'Indy, Montréal.
É. St-Esp-de-Rosemt Église Saint-Esprit-de-Rosemont, 2851 rue Masson, Montréal.
É. St-Jn-Baptiste Église Saint-Jean-Baptiste, 309, Rachel Est, Montréal.
É. St-Joachim Église Saint-Joachim de Pointe-Claire, 2, rue Sainte-Anne, Pointe-Claire.
É. St-Pierre-Apôtre Église Saint-Pierre-Apôtre, 1201 rue de la Visitation, Montréal.
É. St-Viat d'Outremt Eglise Saint-Viateur d'Outremont, 1175 Laurier O, Outremont.
É. des 7 Douleurs Église Notre-Dame-des-Sept-Douleurs, 1v8, 4155 Rue Wellington, Montréal.
É. St-Jean-Baptiste Eglise Saint-Jean-Baptiste, 4237, Henri-Julien, Montreal.
É. St-Léonard Église catholique Saint-Léonard, 5525 Rue Jarry Est, Montréal.
É. Saints-Anges Gardiens Église des Saints-Anges Gardiens, 1400 boul. St-Joseph, Montréal/Lachine.
É. St-Famille Église Sainte-Famille, 560, boul. Marie-Victorin, Boucherville.
Hector-Charland Théâtre Hector-Charlant, 225 boulevard de l'Ange-Gardien, L'Assomption.
La Chapelle La Chapelle, 3700 Rue Saint-Dominique, Montreal.
L'École Sacré-Cœur L'École Sacré-Cœur de Montréal, 3635 Av. Atwater, Montréal.
Le Balcon Le Balcon, 463, Sainte-Catherine O, Montreal.
Le Gesù Amphithéâtre du Gesù, 1200, rue de Bleury, Montréal.
Lion d'Or Cabaret Lion d'Or, 1676 Rue Ontario E, Montréal.
M. symph. Maison symphonique (Place des Arts), 1600 St-Urbain, Montréal.
M. culture Verdun Maison de la culture de Verdun - Quai 5160, 5160 boul. Lasalle, Montréal.
Maisonneuve Théâtre Maisonneuve, 175, rue Sainte-Catherine O, Montréal.
O. Peterson Hall Salle Oscar-Peterson, 7141 rue Sherbrooke ouest, Montréal.
Planétarium Planétarium Rio Tinto Alcan, 4801 Av. Pierre-De Coubertin, Montreal.
Paroisse St-Lambert Paroisse catholique de Saint-Lambert, 41 avenue Lorne, Saint-Lambert.
Pierre-Mercure Salle Pierre-Mercure, 300, boulevard Maisonneuve Est, Montreal.
Pollack Pollack Hall, 555 Sherbrooke St W, Montreal.
Quai 5160 Quai 5160, 5160, boulevard Lasalle, Montréal.
Redpath Hall Redpath Hall, 3461 McTavish Street, Montreal.
S. Pauline-Julien Salle Pauline-Julien, 15615 Gouin Ouest, Sainte-Geneviève.
S. W.-Pelletier Salle Wilfrid-Pelletier, 1600 Saint-Urbain, Montréal.
Salle Désilets Salle Désilets, 7000 rue Marie Victorin, Montreal.
Studio TD Studio TD, 305 Sainte-Catherine West, Montreal.
Salle C-Léveillée Salle Claude-Léveillée, 175 Sainte-Catherine Quest, Montréal.
St-Andrew & St-Paul Église St-Andrew & St-Paul, 4315 Redpath St., Montreal.
Th. La Comédie Théâtre La Comédie de Montréal, 1113 Boul. de Maisonneuve E, Montreal.
Th. Alph. Desj. Théâtre Alphonse-Desjardins, 25 Allée de la Création, Repentigny.
Th. Centaur centaur theatre, 453 St Francois Xavier St, Montreal.
Th. G-Vigneault Théâtre Gilles-Vigneault, 118, RUE DE LA GARE, Saint-Jérôme.
Très-St-Nom-de-Jésus Église du Très-Saint-Nom-de-Jésus, 4215, rue Adam, Montréal.
Vincent d'Indy École Vincent d'Indy, 628 Chemin de la Côte-Sainte-Catherine, Outremont.

Pointe Claire

Grand Concert

LES RUGISSANTS

ÉGÉRIES: PAROLES ET VIE DES FEMMES

MUSES: WOMEN'S WORDS AND LIFE

XAVIER BROSSARD-MÉNARD, CHEF / CONDUCTOR; 12 CHANTEURS / SINGERS; 1 QUATUOR À CORDES / STRING QUARTET

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

Vendredi 28 avril / Friday, April 28 - 20:00

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

APRIL

07 Friday

►15h. *Bourgie*. $28-54. **Works by Christoph Graupner**. 514-285-2000
►19h30. *St-Andrew & St-Paul*. $. **Ensemble Caprice: Good Friday Concert**. 514-523-3611
►19h30. *É. Saints-Anges Gardiens*. By donation (~$20). **Opus 16: Lanctôt; Crozier, Morosin, Lecler, Duguay**. 514-264-8747
►20h. *É. St-Jean-Baptiste*. $40. **Société Philharmonique de Montreal: Mozart**. 450-677-1697
►20h30. *Le Balcon*. $45-100. **Carlos Placeres**. 514-528-9766
►20h30. *Th. Centaur*. $20-35. **Silk Road Theatre: The Rishta**. 514-288-3161

08 Saturday

►12h30. *Le Balcon*. $65. Michelle **Sweeney- Les Brunchs Gospel**. 514-528-9766
►15h. *Th. Centaur*. $20-35. **Silk Road Theatre: The Rishta**. 514-288-3161
►20h. *Th. Alph. Desj*. $26-29. **Elliot Maginot**. 450-589-9198
►20h30. *Le Balcon*. $50-115. **Freddie James Project**. 514-528-9766

11 Tuesday

►19h30. *Pierre-Mercure*. $25-69. **OCM: Assiginaak, Rival, Michel Legrand; Djokic, Azrieli, Assiginaak**. 514-487-5190

12 Wednesday

►12h10. *Salle C-Léveillée*. $25. **Pro Musica: Philippe Gagné, piano, Laurianne Houde, violin**. 514-845-0532

13 Thursday

►14h. *Pierre-Mercure*. $30-62. **I Musici: Works by Telemann, Bach, Vivaldi et Debussy**. 514-815-2128
►19h30. *Th. Alph. Desj*. $26. **Aramusique: Martineau, Lagacé, Nelson**. 450-589-9198
►19h30. *Bon-Pasteur*. $10-20. **André LaPlante, le Quatuor Arthur LeBlanc II.** 514-872-5338
►19h30. *Pierre-Mercure*. $30-62. **I Musici: Works by Telemann, Bach, Vivaldi et Debussy**. 514-815-2128
►20h. *Studio TD*. $13-38. **ONJ: Séguin.** 514-492-1775

14 Friday

►19h30. *Th. G-Vigneault*. $20-75. **Éclosion musicale: Saranhes, Masse**. 450-432-0660
►20h. *Th. Alph. Desj*. $28-31. **Côté, Filion, Groulx, Légaré**. 450-589-9198
►20h30. *Le Balcon*. $50-140. **Kim Richardson**. 514-528-9766

15 Saturday

►15h. *St. James Ch*. $25-30. **Festival de la Voix: Ranee Lee**. 514-758-3641
►19h30. *O. Peterson Hall*. $40. **Craig Morrison: Rock & Roll.** 514-934-0410
►20h. *Th. Alph. Desj*. $36. **Ghost Town Blues Band.** 450-589-9198
►20h. *Hector-Charland*. $55. **Michel Louvain Hommage: Piché**. 450-589-9198
►20h30. *Le Balcon*. $45-100. **Off the Wall**. 514-528-9766

16 Sunday

►15h. *Bon-Pasteur*. TBD. **Schulich @ Bonpasteur VI**. 514-872-5338
►15h. *Serge Nolet*. $45. **Festival de la Voix: Daniel Lavoie**. 514-758-3641
►15h. *Th. Alph. Desj*. $55-61. **Blumenthal, Lemieux, Cloutier**. 450-589-9198
►15h. *Maisonneuve*. $21.50-150. **OSDL: Mad Hatter/ Le Chapelier Fou**. 450-466-6661, x224
►15h30. *Pollack*. $20-50. **LMMC: James Ehnes**. 514-932-6796
►16h. *S. Pauline-Julien*. $18. **Les Parfaits Inconnus**. 514-626-1616
►20h. *Th. Vx-Terrebonne*. $15-52. **Albertine en cinq temps - The Opera**. 819-828-3742

18 Tuesday

►19h. *Vincent d'Indy*. $0-50. **Le Cas Debussy: Le Quatuor Voxpopuli, Mathieu**. 418-524-8264
►19h30. *LCh. Notre-Dame-de-Bon-Secours*. $8-40. **OSVHSL: Orchestre Galileo; Taffot, Kakudji, Pergolèse**. 438-395-5752

19 Wednesday

►19h30. *La Chapelle*. $15-20. **Le Vivier at La Chapelle: An-Laurence Higgins**. 514-843-7738

Centre-culturel Pointe-Claire:
LES RUGISSANTS
Friday, April 28 at Saint-Joachim Church, 2 av. Sainte-Anne

20 Thursday

- 19h30. *Bon-Pasteur.* TBD. **Fauré: Les Cycles: Lebel, St-Cyr**. 514-872-5338
- 19h30. *La Chapelle.* $15-20. **Le Vivier at La Chapelle: An-Laurence Higgins**. 514-843-7738
- 20h. *Th. Alph. Desj.* $29. **Ariane Roy**. 450-589-9198
- 20h. *S. Pauline-Julien.* $35-160. **QW4RTZ**. 514-626-1616

21 Friday

- 19h30. *Ch. Notre-Dame-de-Bon-Secours.* $18-35. **Clavecin en concert: Christophe Gauthier, harpsichord**. 514-385-6320
- 20h. *Th. Alph. Desj.* $32-41. **Aramusique: Dubé, Duval-Laplante**. 450-589-9198
- 20h. *Hector-Charland.* $54. **Brel! Le Spectacle; Marsalla, Laurent**. 450-589-9198
- 20h30. *Le Balcon.* $45-100. **Blanco & Land.** 514-528-9766
- 20h30. *Le Balcon.* $115. **Yordan Martinez & TCMS**. 514-528-9766

22 Saturday

- 19h. *É. St-Joachim.* $25-30. **Festival de la Voix: Leblanc, Ensemble Mirabilia**. 514-758-3641
- 19h30. *La Chapelle.* $15-20. **Le Vivier at La Chapelle: Bekah Simms**. 514-843-7738
- 19h30. *É. St-Pierre-Apôtre.* $35. **Musica Orbium: Beyond Borders**. 514-243-1303
- 19h30. *Ch. Notre-Dame-de-Bon-Secours.* $23-35. **Voces Boreales: Terra**. 514-717-2993
- 20h. *S. Pauline-Julien.* $15-52. **Albertine en cinq temps - the Opera**. 514-626-1616
- 20h. *Hector-Charland.* $41. **Ingrid St. Pierre.** 450-589-9198
- 20h30. *Le Balcon.* $50-115. **BellA Forté**. 514-528-9766

23 Sunday

- 11h. *Th. Alph. Desj.* $10-15. **Aramusique: Maderspach, Roy**. 450-589-9198
- 12h. *École Mont-De-La Salle.* **Alliance Chorale du Quebec: Chorissimo 2023**. 514-252-3020
- 14h. *M. culture Verdun.* $13. **From Sea to Clouds: Pothier, Asselin**. 514-872-4995
- 14h. *Hector-Charland.* $70. **Sinfonia and the Boogie Wonder Band**. 450-591-1919
- 15h. *Bon-Pasteur.* TBD. **Trésors de L'Europe Centrale: Thouin, Fournelle-Blain, Murray, Zeirouni**. 514-872-5338
- 15h. *Beaconsfield HS.* $25-30. **Festival de la Voix: Nikamu Mamuitun**. 514-758-3641
- 16h. *S. Pauline-Julien.* $15-30. **Le cœur en quatre: Fauteux, Valois, Valois, Grégoire**. 514-626-1616

26 Wednesday

- 19h30. *Hector-Charland.* $51. **Ballets Jazz Montréal: Jean**. 450-589-9198
- 19h30. *É. des 7 Douleurs.* $7-23.50. **Orchestre Métropolitain: Shelley, Leong**. 514-872-4995
- 19h30. *Bon-Pasteur.* $20-29. **SMAM: Deschambault, Malette-Chénier, Brûlé.** 514-861-2626

27 Thursday

- 19h30. *Bon-Pasteur.* TBD. **Drouet, Asperghis: Marcoux, Xenakis, Globokar, Berio, Kagel**. 514-872-5338
- 19h30. *Salle Désilets.* $15-17. **OM: Shelley; Leong**. 514-842-2112
- 20h. *S. Pauline-Julien.* $15-48. **Guy Nantel (humour)**. 514-626-1616
- 20h. *Hector-Charland.* $98. **Salvatore Adamo**. 450-589-9198

28 Friday

- 18h30. *Chap. Saint-Louis.* $0-36.60. **Quatrouvailles, Gagnon: Brahms concert**. 514-875-0661
- 19h30. *Serge Nolet.* Free. **Festival de la Voix: Mont-Royal Concert Band**. 514-758-3641
- 20h. *S. Pauline-Julien.* $15-25. **La Bronze (cabaret)**. 514-626-1616
- 20h. *Hector-Charland.* $41. **Le Vent du Nord**. 450-589-9198
- 20h. *É. St-Joachim.* $10-18. **Les Rugissants: Brosse-Ménard**. 514-630-1220
- 20h. *Th. Alph. Desj.* $43. **Luc de Larochellière**. 450-589-9198
- 20h30. *Le Balcon.* $45-100. **NEON**. 514-528-9766
- 20h30. *Le Balcon.* $50-115. **MICHELLE SWEENEY & invités**. 514-528-9766

29 Saturday

- 19h30. *Très-St-Nom-de-Jésus.* $14.50-17.50. **OM: Shelley; Leong**. 514-842-2112
- 20h. *Th. Gilles Vigneault.* $15-52. **Albertine en cinq temps - The Opera**. 819-828-3742
- 20h. *S. Pauline-Julien.* $15-42. **Chloé Sainte-Marie**. 514-626-1616

30 Sunday

- 15h. *Bon-Pasteur.* TBD. **Mozart: Brisson, Triquet, Chen, Trudeau**. 514-872-5338
- 15h. *Pierre-Mercure.* $25–62. **Pro Musica Carte Blanche: Duo Bax & Chung, piano**. 514-845-0532

MAY

04 Thursday

- 19h30. *Bon-Pasteur.* TBD. **Quatuor Cobalt V: Villeneuve, Bayard, Bufferne, Leclerc**. 514-872-5338
- 20h. *Hector-Charland.* $54-59. **Isabelle Boulay**. 450-589-9198

05 Friday

- 19h30. *Ch. Notre-Dame-de-Bon-Secours.* $35-45. **Clavecin en concert: les Stabat Mater de Sances et Scarlatti**. 514-385-6320
- 19h30. *Claude-Champagne.* $18-45. **NEM : Concert du printemps**. 514-285-2000
- 19h30. *Conservatoire Montréal.* $8-20. **Le Trio Hochelaga: Robert, Beauséjour, Pisano**. 514-873-4031 x313
- 20h. *Th. Alph. Desj.* $41-51. **Aramusique: Dagher, Kehler**. 450-589-9198
- 20h. *Le Gesù.* $100. **Captures d'audace en scène: Dawn Tyler Watson & Matt Herskowitz**. 450-432-0660 x1
- 20h. *Hector-Charland.* $45-50. **Daniel Lavoie**. 450-589-9198

Upcoming CONCERTS

MONTREAL

by **EVA STONE-BARNEY**

OSM

PHOTO: KRISTIAN SCHULLER

There's something for everyone this spring at the Orchestre symphonique de Montréal. Conducted by Rafael Payare, the orchestra will be joined by soprano **Sonya Yoncheva** in a performance featuring Mahler's *Rückert-Lieder*, as well as works by Strauss, and Johanna Müller-Hermann (March 28, 30). Just a few days later, audiences are invited to join the OSM in a special children's performance of Prokofiev's *Peter and the Wolf*, with dancers, narration and staging (April 1). Conducted by Bernard Labadie, and joined by the OSM Chorus, soprano Miah Persson, tenor Andrew Haji, and bass James Atkinson, the orchestra will then perform Haydn's beloved *The Creation* (April 7, 8). Audiences will be transported to the cinema by performances of some of John Williams's most popular melodies in mid-April, conducted by Ben Palmer (April 11, 12). Not to be missed is *A Journey to the Middle East*. Conducted by Tianyi Lu, and featuring Sufi singer Anouar Barrada, Ziad Chbat on ney, and the Persian music ensemble DIBA, the concert will include traditional persian music, as well as works by Behzad Ranjbaran, Katia Makdissi-Warren, and Rimsky-Korsakov (April 16). Pianists Bruce Liu will be featured on a program of Gubaidulina, Sibelius, and Chopin, conducted by Dalia Stasevska (April 19, 20), and Charles Richard-Hamelin, playing Prokofiev, on a program of Rachmaninoff, Sibelius, and Lotta Wennäkoski (May 10, 11). Singer Dominique Fils-Amié will be joined by guest artist Elisapie, singers from Y'a du monde à messe, and conductor Dina Gilbert in the performance of an orchestration by Blair Thomson (May 16, 17). The orchestra will close their season with performances of Mahler's Symphony No. 3, conducted by Rafael Payare, featuring Michelle DeYoung (May 31-June 2). **www.osm.ca**

ORCHESTRE GALILEO

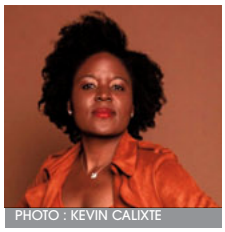


PHOTO : KEVIN CALIXTE

Galileo, formerly known as the Orchestre Symphonique de la Vallée-du-haut-Saint-Laurent, will welcome soloists **Suzanne Taffot** and Serge Kakudji in performances in L'Île-Perrot on April 16 and in Montreal April 18. On the program are both Pergolesi and Vivaldi's *Stabat Mater*, as well as the former's *Salve Regina*, and Symphony No. 1, Op. 11, by the Chevalier de Saint George. Not long after, on June 3, the orchestra will present *Mozart Voyage!*, featuring the composers' Symphonies 31, 35, 36, and 38, as well as J.C. Bach's Symphony in E-flat major. The performance will be conducted by Daniel Constantineau, and will take place at the Opti-Centre de Vaudreuil-Dorion. **www.orchestregalileo.com**

VOCES BOREALES

Conducted by Andrew Gray, Voces Boreales will present *Terra* in the beautiful Chapelle Notre-Dame-de-Bon-Secours on April 22. A one-hour concert in homage to the beauty and fragility of the natural world, the performance will feature both new works and old favourites. On the program are Andrew Balfour's *Qilak,* Clément Janequin's *Herbes et fleurs*, Edward Enman's *Between the alleys of the stars*, and Jean Sibelius's *Vakna!*, to name a few. www.vocesboreales.org

LES VOIX DE LA MONTAGNE

In celebration of their 20th anniversary season, Les Voix de la montagne will join their voices in a performance of Carl Orff's *Carmina Burana*. Conducted by Bruno Dufresne, it will feature baritone Marc-Antoine d'Aragon and soprano Odéi Bilodeau. The performance will take place at the Église du Très-saint-nom-de-Jésus, on May 6. www.voixdelamontagne.com

MUSICA CAMERATA

Musica Camerata will put the spotlight on English composers of the late 19th century in their upcoming performance, *The English,* at the Chapelle historique du Bon Pasteur. Featuring Elgar's Quintet for piano and strings, and Frank Bridge's Phantasie for piano and string trio, the concert will take place on May 6. www.cameratamontreal.com

OPÉRA DE MONTRÉAL

The Opéra de Montréal will end its 2022-23 season with performances of Puccini's *Madama Butterfly*. Staring Joyce El-Khoury in the title role, and featuring Matthew White (Pinkerton), Hugo Laporte (Sharpless), Lauren Segal (Suzuki), Éric Thériault (Goro), and Matthew Treviño (The Bonze), the Orchestre Métropolitain will be conducted by Pedro Halffter, with stage direction by Stephanie Havey. The production will run May 6, 9, 11, 14 and 16.
www.operademontreal.com

OPCM

On May 20 at the Maison symphonique, the Orchestre Philharmonique et Choeur des Mélomanes (OPCM) conducted by Francis Choinière, will present *La symphonie de la mer*. Featuring a choir of 100, an 80-piece orchestra, and soloists Karina Gauvin and Christian Wagner, the concert will begin with Debussy's *La mer*, and end with Vaughan Williams's *A Sea Symphony*. www.opcmelomanes.ca

QUEBEC

OPÉRA DE QUÉBEC

MYUNGJOO LEE

Much like the Opéra de Montréal, the Opéra de Québec will close out its year with a run of *Madama Butterfly*, by Puccini. Conducted by Clelia Cafiero, and directed by François Racine, the production will star **MyungJoo Lee** as Cio-Cio San, Lysianne Tremblay as Suzuki, Eric Laporte as Pinkerton, Phillip Addis as Sharpless, Antoine Normand as Goro, and Marcel Beaulieu as The Bonze. The production will also feature Geoffroy Salvas, Geneviève Dompierre-Smith, Robert Huard, Michel Desbiens, Agathe Herrmann, Andréanne Laprise, and Émilie Baillargeon (May 13,16,18 and 20). www.operadequebec.com

► 20h. *S. Pauline-Julien*. $15-46. **Luc De Larochellière: De Larochellière, Pérusse, de Bellefeuille, Picard**. 514-626-1616
► 20h30. *Le Balcon*. $45-100. **Carlos Placeres**. 514-528-9766

06 Saturday

► 12h. *L'École Sacré-Cœur*. **The String Ensemble; Egan**.
► 14h30. *L'École Sacré-Cœur*. $. **Mount Royal Youth Orchestra; Danielidis**.
► 18h. *Bon-Pasteur*. $40. **Musica Camerata: Elgar, Frank Bridge**. 514-489-8713
► 19h30. *Très-St-Nom-de-Jésus*. $20-40. **Les Voix de la montagne: Carmina Burana; Dufrense**. 514-358-0182
► 20h. *S. Pauline-Julien*. $60. **Gaz Bar Blues**. 514-626-1616
► 20h. *Cedar Park Ch*. $20. **The Stewart Hall Singers: Haydn's Nelson Mass.** 514-697-2952
► 20h30. *Le Balcon*. $50-115. **Freddie James Project**. 514-528-9766

07 Sunday

► 15h. *Bon-Pasteur*. TBD. **Chloé Dumoulin, piano**. 514-872-5338
► 15h. *C. Francine-Gadbois*. $17-48. **OSDL: Fiesta Mexicaine; Figueroa**. 450-466-6661, 224
► 15h30. *É. St-Léonard*. $35. **Raoul Sosa Concert Piano**. 514-321-7050
► 15h30. *Pollack*. $20-50. **LMMC; Pacifica Quartet, Anthony McGill**. 514-932-6796
► 16h. *S. Pauline-Julien*. $15-34. **Marianne Lambert and Valérie Milot - Canzone di Notte**. 514-626-1616

08 Monday

► 20h. *Lion d'Or*. $25. **Captures d'audace en scène: Mathieu Désy**. 450-432-0660 x1

09 Tuesday

► 19h. *Vincent d'Indy*. $0-50. **Voxpopuli Quartet, Patrick Mathieu and pianist Reed Tetzloff**. 418-524-8264
► 19h30. *Pierre-Mercure*. $69-99. **OCM; Marc Hervieux**. 514-487-5190

10 Wednesday

► 19h30. *Bon-Pasteur*. TBD. **Ici Musique: Lauzer, Gélinas, Crozman, Perron, Milatz, Angers**. 514-872-5338
► 20h. *Th. Alph. Desj*. $39-43. **Louis-Jean Cormier**. 450-589-9198

11 Thursday

► 14h. *Pierre-Mercure*. $30-62. **Works by Boccherini and Beethoven**. 514-815-2128
► 19h30. *Bon-Pasteur*. TBD. **Musique d'ici et d'ailleurs: Melançon, Milatz**. 514-872-5338
► 19h30. *Pierre-Mercure*. $30-62. **Works by Boccherini and Beethoven**. 514-815-2128
► 20h. *Th. Alph. Desj*. $39-43. **Louis-Jean Cormier**. 450-589-9198

12 Friday

► 20h. *S. Pauline-Julien*. $15-32. **Neev (humour)**. 514-626-1616
► 20h30. *Le Balcon*. $65-130. **Jonas Tomalty**. 514-528-9766

13 Saturday

► 14h30. *École Sacré-Cœur*. $. **Mount-Royal Youth Orchestra; MacRae**.
► 20h. *É. Saint-Lambert*. $25. **Choral Society Saint-Lambert: Spring Concert**. 450-878-0200
► 20h30. *Le Balcon*. $50-115. **Dawn Tyler Watson & The Jamm**. 514-528-9766

14 Sunday

► 14h. *Quai 5160*. $13. **L'amant jaloux: Lambert, Lussier, Milot**. 514-872-4995
► 15h. *Bon-Pasteur*. TBD. **Schumann: Choi, Amièle**. 514-872-5338
► 15h. *M. symph*. $53.99. **Du Classique au Jazz: Rozankovic; Moisan-Perrier, Ouimet, Rousseau**. 450-466-3889

17 Wednesday

► 12h10. *Salle C-Léveillée*. $25. **Pro Musica Mélodines: Nicolas Ellis & Philippe Prud'Homme, piano**. 514-845-0532
► 19h30. *É. des 7 Douleurs*. $7-23.50. **Orchestre Métropolitain: Carter, Gomyo.** 514-872-4995
► 19h30. *Planétarium*. $25-40. **SMAM: Des Astres et Des Cieux; McAnerney**. 514-861-2626

18 Thursday

► 19h30. *É. St-Esp-de-Rosemt*. TBD. **OM: Glazunov et Stravinsky: Carter; Gomyo**. 514-842-2112
► 19h30. *Th. La Comédie*. $20. **Light Opera of Montreal: The Fantasticks**. 514-303-2535

19 Friday

► 19h30. *S. W.-Pelletier*. $76.20-149.85. **L'Orchestre FILMharmonique: Star Wars; Ochsner**. 514-842-2112
► 19h30. *Th. La Comédie*. $20. **Light Opera of Montreal: The Fantasticks**. 514-303-2535
► 20h30. *Le Balcon*. $115. **Yordan Martinez & TCMS**. 514-528-9766

20 Saturday

► 14h. *S. W.-Pelletier*. $76.20-149.85. **L'Orchestre FILMharmonique: Star Wars; Ochsner**. 514-842-2112
► 19h30. *Th. La Comédie*. $20. **Light Opera of Montreal: The Fantasticks**. 514-303-2535
► 20h. *É. St-Jn-Baptiste*. $40 +. **SPNM: Mozart; Brousseau**. 514-233-6873
► 20h30. *Le Balcon*. $45-100. **Off the Wall**. 514-528-9766

21 Sunday

► 14h30. *Th. La Comédie*. $20. **Light Opera of Montreal: The Fantasticks**. 514-303-2535

24 Wednesday

► 19h. *S. W.-Pelletier*. $87-231. **Dragon Ball Symphonic Adventure**. 514-842-2112

25 Thursday

► 19h. *S. W.-Pelletier*. $87-231. **Dragon Ball Symphonic Adventure**. 514-842-2112
► 19h30. *Redpath Hall*. $. **Allegra: works by Bartok, Finzi, Dvo ák, Brahms, Elgar**. 514-935-3933
► 21h. *Claude-Champagne*. $35. **Festival Classica: Lux Aeterna**. 1-450-912-0868

26 Friday

► 19h. *É. St-Famille*. $35. **Festival Classica: Claude Bolling Suite 1**. 1-450-912-0868
► 20h. *Th. Alph. Desj*. $22-28. **Emie R Roussel Trio**. 450-589-9198
► 20h30. *Le Balcon*. $75-140. **Noelle et Hanna Sr**. 514-528-9766

27 Saturday

► 12h. *Ch. Bon-Pasteur*. **Concours OMNI 2023 Final Round**. 514-842-2112
► 19h. *Paroisse St-Lambert*. $35. **Festival Classica: Emmenez-moi**. 1-450-912-0868
► 20h. *Th. Alph. Desj*. $37-40. **Ludovick Bourgeois**. 450-589-9198

8th Festival Stella Musica Gala
Friday, June 2 at Le Gesu,
1200 Rue de Bleury, Montréal

►20h. *S. Pauline-Julien*. $54. **Patrick Norman (chanson)**. 514-626-1616
►20h30. *Le Balcon*. $50-115. **GRÜV**. 514-528-9766

28 Sunday

►19h. *É. St-Famille*. $35. **Festival Classica: Claude Bolling Suite 2**. 1-450-912-0868

31 Wednesday

►19h30. *Bourgie*. $23-44. **Clavecin en concert: Francesco Corti, harpsichord**. 514-385-6320
►19h30. *Claude-Champagne*. $35. **Festival Classica: L'Homme qui rit.** 1-450-912-0868

JUNE

01 Thursday

►19h. *C. Alph. Lepage*. $35. **Festival Classica: Paris sous les étoiles**. 1-450-912-0868

02 Friday

►19h. *Paroisse St-Lambert*. $35. **Festival Classica: A l'ombre de la révolution, trio**. 1-450-912-0868
►19h30. *Le Gesu*. $35. **Festival Stella Musica**. stellamusica.org
►21h. *Paroisse St-Lambert*. $35. **Festival Classica: Tétreault/Hébert-Bouchard**. 1-450-912-0868

03 Saturday

►14h30. *Paroisse St-Lambert*. $35. **Festival Classica: Ombre et lumière**. 1-450-912-0868
►19h. *Paroisse St-Lambert*. $35. **Festival Classica; Le violon des femmes en France**. 1-450-912-0868
►20h. *Th. Alph. Desj*. $28-32. **Twanguero**. 450-589-9198
►20h30. *Le Balcon*. $45-100. **ELIE & The Velvets and guests**. 514-528-9766
►21h. *Paroisse St-Lambert*. $35. **Festival Classica; Femmes de légende**. 1-450-912-0868

04 Sunday

►14h. *Café-Th. Chambly*. $35. **Atelier lyrique de Chambly: « Silence ! Je chante ! »**. 450-572-0793
►15h. *Paroisse St-Lambert*. $35. **Festival Classica; Les femmes de Versailles**. 1-450-912-0868
►15h. *Claude-Champagne*. $5-20. **OPMM and Mahler's Titan Symphony**. 514-343-6427
►16h. *É. St-Viat d'Outremt*. $20-25. **VOX Ensemble: Quae est ista?**. 819-242-3000
►19h. *Paroisse St-Lambert*. $35. **Festival Classica; Paris: à la jonction de deux siècles.** 1-450-912-0868

QUEBEC CITY

Cath. Holy Trinity Cathédrale Holy Trinity, 31, Rue des Jardins, Québec.
Cath. Trinity Qc Cathédrale Holy Trinity du Vieux-Québec, 31 rue des Jardins, Québec.
Centre des arts Centre des arts populaires de Nicolet, 725 Bd Louis Fréchette, Nicolet.
L'Anglicane L'Anglicane, 31, rue Wolfe, Lévis.
Palais Montcalm- Y Palais Montcalm-Salle d'Youville, 995 Rue D'Youville, Québec.
Palais Montcalm- RJ Palais Montcalm-Salle Raoul-Jobin, 995 Rue D'Youville, Québec.
Salle Louis-Fréchette Salle Louis-Fréchette (Grand Théâtre de Québec), 269 Bd René-Lévesque E, Québec.
Salle Saint-Bonaventure Salle multifonctionnelle de la municipalité de Saint-Bonaventure, 1066, rue Principale, St-Bonaventure.

APRIL

11 19h30. *Palais Montcalm-Raoul-Jobin*. $25. **Faculté de musique de l'Université Laval**. 418-641-6040
11 20h. *Palais Montcalm-Y*. $15-18.50. **LIQ 2022-2023 Match 29**. 418-641-6040
13 19h30. *Palais Montcalm- RJ*. $20-86. **Bach, Schnittke, Chostakovitch; Tamestit**. 418-641-6040
14 19h30. *Palais Montcalm-Y*. $36-43. **Vieaux: guitare**. 418-641-6040
15 21h. *Palais Montcalm-Y*. $35. **La Swing Ambassade: Blossom**. 418-641-6040
16 14h30. *Cath. Trinity Qc*. $5-28. **Concerts Couperin: Frey, Reich**. 418-564-3007
18 20h. *Palais Montcalm-Y*. $15-18.50. **LIQ 2022-2023 Match 30**. 418-641-6040
20 19h30. *Palais Montcalm-Raoul-Jobin*. $20-86. **Les Violons du Roy: Quatre Saisons**. 418-641-6040
21 20h. Salle Louis-Fréchette. $15-52. **Albertine en cinq temps-The Opera**. 819-828-3742
22 19h30. *Palais Montcalm-Raoul-Jobin*. $37-59. **LIMQ: Brathwaite, Blouin-Brathwaite**. 418-641-6040
23 14h. *Salle Saint-Bonaventure*. $25. **Marcoux (marimba), Delgado (cello)**. 514-995-9926
23 15h. L'Anglicane. $61. **Lemieux sings Charles Baudelaire poems**. 418-838-6000
25 20h. *Palais Montcalm-Y*. $15-18.50. **LIQ 2022-2023 Match 31**. 418-641-6040
26 20h. *Palais Montcalm-Y*. $27-41. **Gavino Murgia Trio**. 418-641-6040
27 19h30. *Palais Montcalm-RJ*. $36-57. **Charlie Winston**. 418-641-6040
27 20h. *Palais Montcalm-Y*. $30-44. **Jontavious Willis**. 418-641-6040
28 19h30. *Palais Montcalm- RJ*. $37-59. **Sofiane Pamart**. 418-641-6040
28 20h. *Palais Montcalm-Y*. $29-43. **Térez Montcalm**. 418-641-6040
29 20h. *Palais Montcalm- RJ*. $41. **Saveurs francophones**. 418-641-6040
29 20h. *Palais Montcalm-Y*. $29-43. **Térez Montcalm**. 418-641-6040

MAY

02 20h. *Palais Montcalm-Y* $15-18.50. **LIQ 2022-2023 Match 32**. 418-641-6040
03 20h. *Palais Montcalm-Y*. $29-43. **David Myles**. 418-641-6040
04 19h30. *Palais Montcalm-RJ*. $77. **Lord, Le Chœur du cégep de Lévis**. 418-641-6040
05 19h30. *Palais Montcalm-RJ*. $45-69. **Caron, Lettieri: guitare**. 418-641-6040
06 10h30. *Palais Montcalm-Y*. $15-18.50. **Kattam et ses Tam-Tams**. 418-641-6040
09 20h. *Palais Montcalm-Y*. $15-18.50. **LIQ 2022-2023 Match 33**. 418-641-6040
10 19h30. *Palais Montcalm-RJ*. $20-104. **Les Violons du Roy: Handel; Labadie.** 418-641-6040

OTTAWA

NAC ORCHESTRA

The National Arts Centre Orchestra has a thrilling spring ahead of them. First off, they will welcome pianist Angela Hewitt, an Ottawa native, to the stage as she interprets Mozart's Piano Concerto No. 25. Also on the program, conducted by Jessica Cottis, are works by Richard Strauss, and Mendelssohn's Symphony No. 1 (April 5, 6). Shortly after, the orchestra will bring John Williams's *Harry Potter and the Chamber of Secrets* score to life, in partnership with CineConcerts (April 13-15). Conducted by Yan Pascal Tortelier, cellist Bryan Cheng will join the orchestra for a performance of works by Farrenc, Franck, and Saint-Saëns's Cello Concerto No. 1 (April 19, 20). Composer Keiko Devaux will première a new work with the orchestra in a concert featuring R. Strauss's *Alpine Symphony*, and Nobu's performance of Rachmaninoff's Piano Concerto No. 2, Op. 18 (May 10, 11). Alexander Shelley conducts the orchestra in a program of Holst's *The Planets*, paired with Anna Thorvalsdóttir's *Catamorphosis* (May 18, 19). Pianist Jan Lisiecki will collaborate with the orchestra, conducted by Lina González-Granados, in their interpretation of Jessica Hunt's *Climb*, Beethoven's Piano Concerto No. 3, and Dvořák's Symphony No. 9, "From the New World" (June 7-8). **www.nac-cna.ca**

TORONTO

TSO

The Toronto Symphony Orchestra is offering up a wide variety of musical samplings this spring—starting with *Visions of Spain*, on which Gustavo Gimeno will conduct works by Rodrigo, Falla, Dutilleux, and Coll, paired with Ravel's beloved *Boléro* (March 29-April 2). Canadian violinist **Leila Josefowicz** will perform Helen Grime's Violin Concerto, on a program that features the Canadian première of Joonas Kokkonen's "Adagio religioso," and Mahler's Symphony No. 5 (April 6, 8). As part of their relaxed performance series, conductor Daniel Bartholomew-Poyser will lead the TSO in a concert featuring Jamaican-born, Halifax-based vocalist Jah'Mila (April 16). As part of TSO's POPS series, vocalists Capathia Jenkins and Tony DeSare will delight audiences in an evening of works by Ella Fitzgerald and Frank Sinatra (April 18, 19). Highlighting the mandolin stylings of Grammy-nominated Avi Avital, Mandolin Magic will feature works by Vivaldi, Bach, and Bartók, in addition to lesser known works by Tsintsadze and Avner Dorman (April 22, 23). Marc-André Hamelin and Nathalie Forget will join Gustavo Gimeno in a live-performance recording of Messaien's Turangalîla, for orchestra, piano and ondes Martenot (May 4, 5). The orchestra will then shift gears, with performances of *Star Wars: The Last Jedi – In Concert*, conducted by Steven Reineke (May 11-13). *Dancing in the Street: The Music of Motown* (May 16, 17) will see conductor Jeff Tyzik, and vocalists Shayna Steele, Chester Gregory, and Michael Lynche in a performance of American popular classics. And Alison Yun-Fei Jiang, the TSO's RBC Affiliate Composer, will see her work—*Hwa (Flowering)*—premièred on a program featuring Tchaikovsky's Violin Concerto, and Mussorgsky's *Pictures at an Exhibition*. Conducted by Jader Bignamini, James Ehnes will join the orchestra on the violin (May 24-27). Violinist Nicola Benedetti and conductor Elim Chan will join forces in bringing to life the Canadian première of Wynton Marsalis's Violin Concerto. The concert will feature Brahm's Symphony No.2 in the second half (May 31, June 1, 3). **www.tso.ca**

PHOTO : TOM ZIMBEROFF

11 19h30. *Palais Montcalm-RJ*. $20-104. **Les Violons du Roy: Handel; Labadie.** 418-641-6040
12 20h. L'Anglicane. $39. **The diva of the Desert: Oudjida (soprano)**. 418-838-6000
13 20h. L'Anglicane. $42. **Walls Made of Glass: MG, Dover, Hamel**. 418-838-6000
16 20h. *Palais Montcalm-Y*. $15-18.50. **LIQ 2022-2023 Match 34**. 418-641-6040
17 17h30. *Palais Montcalm-Y*. $20-55. **Les Violons du Roy: McNabney**. 418-641-6040
17 19h30. *Centre des arts*. $29. **OS Drummondville: Music, wars and propaganda**. 819-293-4646
18 17h30. *Palais Montcalm-Y*. $20-55. **Les Violons du Roy: McNabney**. 418-641-6040
18 19h30. *Palais Montcalm- RJ*. $53-133. **Réseau Vox Populi: Deva and Miten.** 418-641-6040
20 19h30. *Palais Montcalm- RJ*. $55-65. **Yamandu Costa: guitar**. 418-641-6040
20 20h. L'Anglicane. $33. **Résonances: Les Malchaussées, Clepper**. 418-838-6000
21 19h30. *Palais Montcalm-RJ*. $98-138. **Aleph, Pardo, Serrano, Heredia, Bandolero**. 418-641-6040
23 20h. *Palais Montcalm-Y*. $15-18.50. **LIQ 2022-2023 Match 35**. 418-641-6040
26 19h30. *Palais Montcalm-RJ*. $39-62. **Emilie-Claire Barlow.** 418-641-6040
27 19h30. *Palais Montcalm-RJ*. $27.50-35. **Le Chœur Les Rhapsodes: Dvorak.** 418-641-6040
28 14h. *Palais Montcalm-RJ*. $40-70. **Ensemble Caprice: Bach**. 418-641-6040
30 20h. *Palais Montcalm-Y*. $15-18.50. **LIQ 2022-2023 Match 35**. 418-641-6040

JUNE

01 14h. *Palais Montcalm-Y*. $20-71. **Les Violons du Roy: Hamelin**. 418-641-6040
01 19h30. *Palais Montcalm- RJ*. $20-71. **Les Violons du Roy: Hamelin**. 418-641-6040
01 20h. *Palais Montcalm-Y*. $29-43. **Twanguero: Garcia**. 418-641-6040
02 20h. *Palais Montcalm- RJ*. $55. **Lelièvre; Bocan, Archambault, Boucher, K, Medile, Oddera, Théberge, Verville, Girard**. 418-641-6040
03 14h. *Palais Montcalm-Y*. $23. **Donald Careau**. 418-641-6040
03 20h. *Palais Montcalm-Y*. $34. **Chœur de la Colline: Arneson, Loiselle, Coulombe**. 418-641-6040
04 14h. *Cath. Holy Trinity*. $23-39. **Tempêtes & Passions**. 418-476-8199

QUEBEC (ELSEWHERE)

Beaconsfield HS Beaconsfield High School Auditorium, 250 Beaurepaire Drive, Beaconsfield.
B. Saint-Frédéric Basilique Saint-Frédéric, 219 rue Brock, Drummondville.
CARRÉ 150 CGA CARRÉ 150 (Cabaret G. Aubert), 150 Notre-Dame St E, Victoriaville.
CARRÉ 150 FL CARRÉ 150 (Salle F. Lemaire), 150 Notre-Dame St E, Victoriaville.
C.C. Desj. Centre culturel Desjardins, 20 Rue Saint-Charles-Borromée S, Joliette.
C.C. St-John Centre culturel St-John de Bromont, 593 Rue Shefford, Bromont.
C. des Congrès CENTRE DES CONGRÈS, 19 Boulevard Arthabaska Est, Victoriaville.
C. Alph. Lepage Centre socioculturel Alphonse Lepage, 7905 av. San Francisco, Brossard.
Chap. Saint-Louis Chapelle Saint-Louis, 4230 rue Drolet, Montréal.
Café-Th. Chambly Café-Théâtre de Chambly, 2447 Av. Bourgogne, Chambly.
Coll. St-Maurice Collège Saint-Maurice, 630 rue Girouard Ouest, Saint-Hyacinthe.
É. Saint-Lambert Église Catholique de Saint Lambert, 41, av. Lorne, Saint-Lambert.
É. St-Joachim Église St-Joachim, 2 Ste-Anne Avenue, Pointe-Claire.
Ch. Notre-Dame-de-Bon-Secours la Chapelle Notre-Dame-de-Bon-Secours, 400, rue Saint-Paul Est, Montréal.
É. St-Mich.-Archange l'Église Saint-Michel-Archange, 1780-1818, rue Principale, Saint-Michel.
Le Camillois Le Camillois, 157, rue Miquelon, Saint-Camille.
M. de la Cult. Warwick Salle musicale Warwick, 11 rue Boulanger, Warwick.
M. des Arts Drum. Maison des arts Desjardins Drummondville, 175, rue Ringuet, Drummondville.
St. James Ch. St. James Anglican Church, 642 Main Road, Hudson.
Serge Nolet Serge Nolet Auditorium, Jean XXIII High School, 1301 Dawson Avenue, Dorval.
S. Pauline-Julien (web) Salle Pauline-Julien (Virtuel), 15615 Boul Gouin O, Sainte-Geneviève.
Th. Centennial Théâtre Centennial, 2600 Rue College, Sherbrooke.
Th. Gilles Vigneault Théâtre Gilles Vigneault, 118 Rue de la Gare, Saint-Jérôme.
Th. Patriote Théâtre le Patriote, 258, rue Saint-Venant, Sainte-Agathe-des-Monts.
Th. Vx-Terrebonne Théâtre du Vieux-Terrebonne, 866, rue Saint-Pierre, Terrebonne.
Th. de Lac-Brome Théâtre de Lac-Brome, 9, ch. Du Mont—Écho, Knowlton.

APRIL

07 19h30. *B. Saint-Frédéric*. $38. **OS Drummondville: Handel; Proulx, Croome, Bourget, Ensemble Vocalys**. 819-477-1056
15 19h30. *É. St-Mich.-Archange*. $8-40. **OSVHSL: Orchestre Galileo; Taffot, Kakudji, Pergolèse**. 450-454-7995
15 20h. *Th. de Lac-Brome*. $35-39. **Trio Fibonacci: Les géants du minimalismes**. 450-242-2270
16 15h. *Le Camillois*. $25-31. **The La Rêveuse ensemble.** 819-877-5995
20 19h30. *M. des Arts Drum*. $43-63. **OS Drummondville: Rimsky-Korsakov, Conneson; Proulx, Brisson**. 819-477-1056
23 14h. *C.C. Desj*. $35-50. **Bruce Liu, piano**. 450-759-6202
28 20h. *Th. Patriote*. $15-52. **Albertine en cinq temps - The Opera**. 819-828-3742
30 14h30. *M. de la Cult. Warwick*. $48.09. **Claudel-Canimex in concert**. 819-358-2201

MAY

07 15h. *C.C. St-John*. $44. **Pro Musica Sur La Route presents Kleztory**. 514-845-0532
08 19h. *Coll. St-Maurice*. $0-50. **Voxpopuli Quartet and Patrick Mathieu**. 418-524-8264
11 20h. *Th. Centennial*. $25. **Captures d'audace en scène: Mathieu Désy**. 450-432-0660 #1
14 11h. *Th. Gilles Vigneault*. $17-22. **Early Jazz Band**. 450-432-0660 poste 1
14 15h. *Le Camillois*. $25-31. **Hemiolia ensemble: La Musa di novara**. 819-877-5995
18 00h. *CARRÉ 150 CGA*. $30. **FIMAV 2023: BHAKTI**. 1-819-752-7912
18 20h. *CARRÉ 150 CGA*. $38. **FIMAV 2023: Poil Ueda**. 1-819-752-7912
19 17h. *C. des Congrès*. $26. **FIMAV 2023: Brisson, Clermont**. 1-819-752-7912
19 20h. *CARRÉ 150 CGA*. $38. **FIMAV 2023: Aurealities.** 1-819-752-7912
20 15h. *CARRÉ 150 FL*. $36. **FILMAV 2023: Thouin, L'ensemble Infini**. 1-819-752-7912
20 17h. *C. des Congrès*. $28. **FILMAV 2023: Dorji, Rempis**. 1-819-752-7912
20 20h. *CARRÉ 150 FL*. $38. **FILMAV 2023: Freedman**. 1-819-752-7912
21 15h. *CARRÉ 150 FL*. $34. **FILMAV 2023: Houle, Gentile, Hawkins**. 1-819-752-7912
21 15h. *Th. Patriote*. $25-42. **OSDL: Stradivarius au Cinéma: Da Costa**. 450-466-6661, 224
21 20h. *CARRÉ 150 FL*. $46. **FILMAV 2023: Suite for Piano, Simulacrum**. 1-819-752-7912

JUNE

04 15h. *Th. Gilles Vigneault*. $25-30. **Bon Débarras**. 450-432-0660 poste 1
04 15h. *C.C. St-John*. $44. **Pro Musica: Trio con moto; Milot, Roy, Misbakhova**. 450-534-4414

OTTAWA-GATINEAU

Club Saw Club Saw, 67 rue Nicholas, Ottawa.
Centre national des arts Centre national des arts Southam Hall, 1 Elgin Street, Ottawa.
Dominion-Chalmers Carleton Dominion-Chalmers Centre, 355 Cooper Street, Ottawa.
Knox Presb. Ch. Knox Presbyterian Church, 120 Lisgar Street, Ottawa.
Studio Azrieli Studio Azrieli, 1 rue Elgin, Ottawa.
S. Southam Salle Southam, 1 rue Elgin, Ottawa.
St. Matthew's Ch. St. Matthew's Anglican Church, 217 1st Ave., Ottawa.
UofO Pérez UNIVERSITÉ D'OTTAWA: PAVILLON PÉREZ, SALLE FREIMAN, 50 University Private, Ottawa.

APRIL

07 19h30. *Dominion-Chalmers*. $10-40. **Thirteen Strings: Mallon, Maute**. 613-725-3063
13 19h30. S. Southam. $77- 190. **NAC Orchestra: Harry Potter**. 1-844-985-2787
14 20h. S. Southam. $72-208. **NAC Orchestra: Harry Potter**. 1-844-985-2787
15 14h. S. Southam. $72-178. **NAC Orchestra: Harry Potter**. 1-844-985-2787
19 20h. *Centre national des arts*. $31-109.50. **NAC: NACO, Bryan Cheng plays Saint-Saëns, Franck, Farrenc**. 613-947-7000
20 20h. *Centre national des arts*. $31-109.50. **NAC: NACO, Bryan Cheng plays Saint-Saëns, Franck, Farrenc**. 613-947-7000
23 14h. *UofO Pérez*. Free. **2023 NAC Orchestra Bursary Finals**. 1-844-985-2787
25 19h. *Dominion-Chalmers*. $29.75-55. **Chamberfest: Sybarite5 plays dance-inspired repertoire**. 613-234-6306
26 20h. *Centre national des arts*. $31-109.50. **NAC: NACO, Anna Peterson play Rachmaninov, Dukas, Tchaïkovsky**. 613-947-7000
29 15h30. S. Southam. $17. **NAC Orchestra: Let's Dance**. 1-844-985-2787

MAY

04 20h. *Centre national des arts*. $31-109.50. **NAC: NACO, Angela Hewitt play Mozart**. 613-947-7000
06 20h. *Knox Presb. Ch.* **Ottawa Bach Choir: Spring Serenade**. 613-270-1015
07 15h. *St. Matthew's Ch.* $20-30. **Seventeen Voyces; Reeves.** 613-986-4577
10 20h. S. Southam. $15-99. **NAC Orchestra: An Alpine Symphony**. 1-844-985-2787
11 20h. S. Southam. $15-99. **NAC Orchestra: An Alpine Symphony**. 1-844-985-2787
14 19h30. *Dominion-Chalmers*. $10-40. **Thirteen Strings: Hamin Go**. 613-738-7888
18 20h. S. Southam. $17-79. **NAC Orchestra: Shelley, Thorvaldsdóttir**. 1-844-985-2787
20 21h. *Club Saw*. $17-31. **NAC Orchestra: WolfGANG**. 1-844-985-2787
28 11h. *Studio Azrieli*. $17. **NAC Orchestra: Colores Andinos**. 1-844-985-2787

JUNE

04 20h. *Centre national des arts*. $31-109.50. **NAC: NACO, Angela Hewitt play Mozart**. 613-947-7000

TORONTO

Aperture Rm. Aperture Room- The Thornton-Smith Building, 340 Yonge Street, Toronto.
Can. OC Th. Canadian Opera Company Theatre, 227 Front St. E, Toronto.
Eastminister Ch. Eastminister United Church, 310 Danforth Ave, Toronto.
Fleck Dance Th. Fleck Dance Theatre in Queen's Quay Terminal, 207 Queens Quay West, Toronto.
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.
Grace Ch. Hill Grace Church on-the-Hill, 300 Lonsdale Road, Toronto.
Harbourfront Th. Harbourfront Centre Theatre, 231 Queens Quay West, Toronto.
Hammerson Hall Hammerson Hall, Living Arts Centre, 4141 Living Arts Drive, Mississauga.
Holy Trinity Ch. Church of the Holy Trinity, 19 Trinity Square, Toronto.
Jeanne Lamon Hall Jeanne Lamon Hall, 427 Bloor Street West, Toronto.
Koerner Koerner Hall, TELUS Centre for Performance and Learning, 273 Bloor Street West, Toronto.
Longboat Longboat Hall, 103 Dovercourt Rd, Toronto.
Meridian C. Meridian Arts Centre, George Weston Recital Hall, 5040 Yonge St, Toronto.
Massey Hall Massey Hall, 178 Victoria St., Toronto.
Richmond Hill C. Richmond Hill Centre, 10268 Yonge St, Richmond Hill.
Roy Thomp. H. Roy Thompson Hall, 60 Simcoe St, Toronto.
Rose Brampton The Rose Brampton, 1 Theatre Ln, Brampton.
Salv. Army Cit. Salvation Army Citadel, 2021 Lawrence Avenue East, Scarborough.
Soulpepper Th. Soulpepper's Baillie Theatre, 50 TANK HOUSE LANE, Toronto.
Small World C. Small World Centre, 180 Shaw St, Toronto.
TO. Botanical G. Toronto Botanical Gardens, 777 Lawrence Ave E, Toronto.
Concert Hall The Concert Hall, 888 Yonge St, Toronto.
TD Music Hall TD Music Hall, 178 Victoria St, Toronto.
Trinity St. Paul Trinity St-Paul's Centre, 427 Bloor Street West, Toronto.
Event Space Universal Event Space, 6250 Hwy 7, Vaugn.
Women's Art Assn. Can. Women's Art Association of Canada, 23 Prince Arthur Avenue, Toronto.
Walter Hall Walter Hall, 80 Queen's Park, Toronto.
Yorkminster Yorkminster Park Baptist Church, 1585 Yonge St, Toronto.

APRIL

06 Thursday

►19h30. *Soulpepper Th.* $0-65. **SOULPEPPER Presents Anton Chekhov's 'THE SEAGULL'**. 416-866-8666

08 Saturday

- 19h30. *Koerner.* $49-199. **Opera Atelier: Handel; Tafelmusik, Ainsworth, Huhtanen, Lindsay, McHardy**. 416-703-3767
- 20h. *Roy Thomp. H.* $66-175. **TSO: Storgårds; Josefowicz.** 416-872-4255
- 20h. *Massey Hall.* $45+. **Small World Music; Hussian**. 416-536-5439

09 Sunday

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

12 Wednesday

- 19h. *TD Music Hall.* $20. **Esprit Orchestra: New Wave 1.** 416-872-4255

13 Thursday

- 12h30. *Harbourfront Th.* $20-59. **Kaha:wi Dance Theatre: Homelands**. 416-973-4000

14 Friday

- 19h30. *Harbourfront Th.* $20-59. **Kaha:wi Dance Theatre: Homelands**. 416-973-4000
- 20h. *Trinity St. Paul.* $17-44. **Sinfonia Toronto: Sunabacka, Mendelssohn, Tchaikovsky; Mirzoev**. 416-499-0403

15 Saturday

- 14h. *Rose Brampton.* $15-20. **TSO: Bartholomew-Poyser, Jah'Mila**. 905-874-2800
- 19h30. *Harbourfront Th.* $20-59. **Kaha:wi Dance Theatre: Homelands**. 416-973-4000

16 Sunday

- 11h. *Roy Thomp. H.* $23. **TSO: Bartholomew-Poyser, Jah'Mila**. 416-872-4255
- 19h. *TD Music Hall.* $20. **Esprit Orchestra: New Wave 2**. 416-872-4255

18 Tuesday

- 20h. *Roy Thomp. H.* $81-157. **TSO: Reineke; Jenkins, DeSare**. 416-872-4255

22 Saturday

- 19h. *Salv. Army Cit.* $15-35. **Scarborough Philharmonic Orchestra: Spring Renewal**. 647-482-7761
- 20h. *Roy Thomp. H.* $66-163. **TSO: Avital**. 416-872-4255
- 20h. *Small World C.* $25. **Small World Music; O'Bonsawain**. 416-536-5439

23 Sunday

- 20h. *Koerner.* $25-65. **Esprit Orchestra: Season Finale.** 416-408-0208

26 Wednesday

- 20h. *Roy Thomp. H.* $35-168. **TSO: Gabel, Queyras**. 416-872-4255

27 Thursday

- 19h. *Longboat.* $30-150. **New Music Concerts: Duo Airs (Brongo, Bonin), Thibeault**. 416-961-9594
- 20h. *Rose Brampton.* $15-29. **Small World Music; Red Baraat**. 416-536-5439

28 Friday

- 19h30. *Four Seasons.* $35-365. **COC: Sir David McVicar; Scappucci; Kelsey, Radvanovsky +**. 416-363-8231
- 19h30. *Roy Thomp. H.* $35-168. **TSO: Gabel, Queyras**. 416-872-4255
- 20h. *Jeanne Lamon Hall.* $25 +. **Tafelmusik: Virtuoso Arias; Mariño**. 416-964-6337

29 Saturday

- 14h. *Jeanne Lamon Hall.* $25 +. **Tafelmusik: Virtuoso Arias; Mariño**. 416-964-6337
- 15h. *Roy Thomp. H.* $22+. **TSO: Simon Rivard; Jung, Ye, TYSO**. 416-872-4255
- 20h. *Hammerson Hall.* $25-65. **MSO; Mississauga Symphony**. 905-615-4405
- 20h. *Roy Thomp. H.* $35-168. **TSO: Gabel, Queyras**. 416-872-4255

30 Sunday

- 14h. *Four Seasons.* $35-365. **COC: Sir David McVicar; Scappucci; Kelsey, Radvanovsky +**. 416-363-8231

MAY

02 Tuesday

- 17h. *Aperture Rm.* $40. **Music Toronto: Celebration of Small Ensembles**. 416-214-1660

03 Wednesday

- 20h. *Meridian C.* $60-110. **Dream House Quartet**. 416-366-7723

04 Thursday

- 13h30. *Walter Hall.* $45. **WMCT: Fewer, Chung, Thalea Quartet**. 416-923-7052 x1
- 20h. *Roy Thomp. H.* $35-145. **TSO: Gimeno; Hamelin, Forget, Martenot**. 416-872-4255

05 Friday

- 19h30. *Roy Thomp. H.* $35-145. **TSO: Gimeno; Hamelin, Forget, Martenot**. 416-872-4255
- 19h30. *Yorkminster.* Free. **Toronto Mendelssohn Choir; Vallée**. 416-598-0422
- 19h30. *Four Seasons.* $35-365. **COC: Curran; Carella; Busuioc, La Colla.** 416-363-8231

06 Saturday

- 19h30. *Four Seasons.* $35-365. **COC: Sir David McVicar; Scappucci; Kelsey, Radvanovsky +**. 416-363-8231
- 20h. *G. Weston Hall.* $17-44. **Sinfonia Toronto: Franck, Toews, Verdi; Sylvestre**. 416-499-0403

07 Sunday

- 19h30. *Four Seasons.* $35-365. **COC: Curran; Carella; Busuioc, La Colla.** 416-363-8231

11 Thursday

- 19h30. *Roy Thomp. H.* $90-141. **TSO: Reineke**. 416-872-4255
- 19h30. *Four Seasons.* $35-365. **COC: Curran; Carella; Busuioc, La Colla.** 416-363-8231

12 Friday

- 19h30. *Four Seasons.* $35-365. **COC: Sir David McVicar; Scappucci; Kelsey, Radvanovsky +**. 416-363-8231
- 19h30. *Grace Ch. Hill.* $0-25. **Upper Canada Choristers; Cantemos Latin ensemble; Lee, Evan Fraser**. 416-256-0510
- 19h30. *Roy Thomp. H.* $90-141. **TSO: Reineke**. 416-872-4255

13 Saturday

- 12h30. *Roy Thomp. H.* $90-141. **TSO: Reineke**. 416-872-4255
- 19h. *Salv. Army Cit.* $15-$35. **Two Romantic Standards**. 647-482-7761
- 19h30. *Four Seasons.* $35-365. **COC: Curran; Carella; Busuioc, La Colla.** 416-363-8231

AMADEUS CHOIR

Toronto's Amadeus Choir is sure to transport audiences with the performance of Rachmaninoff's beloved *All-Nights Vigil*. In partnership with the Guelph Chamber Choir, the concert, *Vespers,* will also feature works by Larysa Kuzmenko, Iryna Aleksiychuk, Shavon Lloyd, Uģis Prauliņš, Francesca Hauser and Jon Washburn, as well as the première of "will I, night," by Ian Cusson. The event will take place at St. Anne's Anglican Church, on April 2, the eve of Rachmaninoff's 150th birthday. **www.amadeuschoir.com**

ROYAL CONSERVATORY OF MUSIC: KOERNER HALL

Coming up this spring, Toronto's Opera Atelier will present Handel's *The Resurrection*. Featuring Colin Ainsworth, Carla Huhtanen, Meghan Lindsay, Allyson McHardy and Douglas Williams, the production will be conducted by David Fallis, with direction by Marshall Pynkoski (April 6-9). *Gramophone* magazine's 2017 Young Artist of the Year, pianist **Beatrice Rana**, will perform works by Bach, Debussy and Beethoven (April 18); while Chopin Competition winner Bruce Liu will interpret an evening of works by Chopin (May 7). Celebrated singers Kellylee Evans and Jackie Richardson will interpret the songs of Nina Simone, Abbey Lincoln, Salome Bey, and Diane Brooks (May 13). Finally, directed by Richard Ouzounian and conducted by David Briskin, Stephen Sondheim's *A Little Night Music* will be presented in concert, featuring singers Cynthia Dale, Eric McCormack, Fiona Reid, and Dan Chameroy, to name a few (May 26). **www.rcmusic.com**

PHOTO : SIMON FOWLER

CANADIAN OPERA COMPANY

The Canadian Opera Company has a busy few months ahead of them. First up is Verdi's *Macbeth*. Conducted by Speranza Scappucci, and directed by Sir David McVicar, the production—produced in partnership with the Lyric Opera of Chicago—will star Quinn Kelsey in the title role, **Sondra Radvanovsky** as Lady Macbeth, Önay Köse as Banquo, Matthew Cairns in the role of Macduff, and Tracy Cantin singing the Lady-in-waiting (April 28-30, May 6-20). *Tosca*, by Giacomo Puccini, will grace the stage in a production directed by Paul Curran and conducted by Giuliano Carella. Starring Olga Busuioc as Tosca, it will also feature Stefano La Colla (Cavaradossi), Roland Wood (Scarpia), Michael Colvin (Spoletta), and Donato Di Stefano (Sacristan) (May 5-27). The season will conclude with *Pomegranate*, by Kye Marshall and Amanda Hale. Conducted by Rosemary Thomson and directed by Jennifer Tarver, the piece tells the lesbian love story of Suli and Cassia, who fight to express their love freely in the face of homophobia. The role of Suli/Suzie will be sung by Adanya Dunn, with Catherine Daniel singing Livia/Mother Maria, Peter Barrett as Marcus/Uncle Salvatore, and Teiya Kasahara as Priestess/Jules (June 2-4). **www.coc.ca**

►21h. *Event Space.* $100-150. **Small World Music; Mariza**. 416-536-5439

14 Sunday

►14h. *Four Seasons.* $35-365. **COC: Sir David McVicar; Scappucci; Kelsey, Radvanovsky +**. 416-363-8231

16 Tuesday

►19h30. *Fleck Dance Th.* $39-79. **Sacrifice: Stravinsky, Masilo**. 416-973-4000
►20h. *Roy Thomp. H.* $97-159. **TSO: Tyzik; Steele, Gregory, Lynche**. 416-872-4255

17 Wednesday

►14h. *Roy Thomp. H.* $97-159. **TSO: Tyzik; Steele, Gregory, Lynche**. 416-872-4255
►18h. *Women's Art Assn. Can.* $100. **Opera Canada: TAKE NOTE**. 416-922-2060
►19h30. *Four Seasons.* $35-365. **COC: Sir David McVicar; Scappucci; Kelsey, Radvanovsky +**. 416-363-8231
►19h30. *Fleck Dance Th.* $39-79. **Sacrifice: Stravinsky, Masilo**. 416-973-4000

18 Thursday

►20h. *Roy Thomp. H.* $51-122. **TSO: Hynes**. 416-872-4255

19 Friday

►19h30. *Four Seasons.* $35-365. **COC: Curran; Carella; Busuioc, La Colla.** 416-363-8231

20 Saturday

►16h. *Four Seasons.* $35-365. **COC: Sir David McVicar; Scappucci; Kelsey, Radvanovsky +**. 416-363-8231
►17h. *Aperture Rm.* $40. **Music Toronto: Celebration of Small Ensembles**. 416-214-1660
►20h. *Richmond Hill C.* $15-40. **KSO: Rimsky-Korsakov, Tchaikovsky, Bruckner; Michael Berkovsky**. 905-604-8339

21 Sunday

►14h. *Four Seasons.* $35-365. **COC: Curran; Carella; Busuioc, La Colla.** 416-363-8231

23 Tuesday

►19h30. *Four Seasons.* $35-365. **COC: Curran; Carella; Busuioc, La Colla.** 416-363-8231

24 Wednesday

►20h. *Roy Thomp. H.* $35-155. **TSO: Bignamini; Ehnes.** 416-872-4255

25 Thursday

►20h. *Roy Thomp. H.* $35-155. **TSO: Bignamini; Ehnes.** 416-872-4255

26 Friday

►20h. *Holy Trinity Ch.* $169. **Toronto Bach Festival: Virtuoso Concerto.**

27 Saturday

►12h. *Eastminister Ch.* $169. **Toronto Bach Festival: The Well-Tempered Clavier; Devine**.
►14h. *TO. Botanical G.* TBA. **Amadeus Choir of Toronto: Nîpîy's Songwalks.** 416-446-0188
►14h. *Eastminister Ch.* $169. **Toronto Bach Festival: The Well-Tempered Clavier; Devine**.
►16h. *Four Seasons.* $35-365. **COC: Curran; Carella; Busuioc, La Colla.** 416-363-8231
►19h. *TO. Botanical G.* TBA. **Amadeus Choir of Toronto: Nîpîy's Songwalks.** 416-446-0188
►20h. *Hammerson Hall.* $25-65. **MSO; Mississauga Symphony**. 905-615-4405
►20h. *Roy Thomp. H.* $35-155. **TSO: Bignamini; Ehnes.** 416-872-4255
►20h. *Concert Hall.* $169. **Toronto Bach Festival: Kaffeehaus**.

28 Sunday

►16h. *Eastminister Ch.* $169. **Toronto Bach Festival: Leipzig Cantatas.**

31 Wednesday

►20h. *Roy Thomp. H.* $35-165. **TSO: Chan; Benedetti**. 416-872-4255

JUNE

01 Thursday

►20h. *Roy Thomp. H.* $35-165. **TSO: Chan; Benedetti**. 416-872-4255

02 Friday

►19h30. *Can. OC Th.* $24-84. **COC: Marshall, Hale, Thomson: Dunn, Daniel**. 416-363-8231
►20h. *Roy Thomp. H.* $35-165. **TSO: Chan; Benedetti**. 416-872-4255

03 Saturday

►17h. *Aperture Rm.* $40. **Music Toronto: Celebration of Small Ensembles**. 416-214-1660
►19h30. *Can. OC Th.* $24-84. **COC: Marshall, Hale, Thomson: Dunn, Daniel**. 416-363-8231

04 Sunday

►14h. *Can. OC Th.* $24-84. **COC: Marshall, Hale, Thomson: Dunn, Daniel**. 416-363-8231

ONTARIO (ELSEWHERE)

St. Andrew's St. Andrew's Church, 58 Seguin St., Parry Sound.
Isabel C. The Isabel Centre for the Performing Arts, 390 King St W, Kingston, Ontario.

APRIL

03 19h30. *Isabel C.* $10-32. **The Isabel: Kim, Semchuk**. 613-533-2424
21 19h30. *Isabel C.* $10-40. **The Isabel: Autorickshaw**. 613-533-2424
22 11h. *Isabel C.* $8-12. **The Isabel: Autorickshaw**. 613-533-2424
23 19h30. *Isabel C.* $10-32. **The Isabel: Poplyansky, Isabel Quartet**. 613-533-2424
28 19h30. *Isabel C.* $10-43. **The Isabel: The Abrams**. 613-533-2424
30 14h30. $10-50. **KSO: Lizee; Percussion Quartet Concerto**. 613-533-2424

MAY

04 16h30. *Isabel C.* $. **The Isabel: Sistema Kingston**. 613-533-2424
10 12h30. *Isabel C.* Free. **The Isabel: Young Canadian Pianists**. 613-533-2424
11 12h30. *Isabel C.* Free. **The Isabel: Young Canadian Pianists**. 613-533-2424
13 12h30. *Isabel C.* Free. **The Isabel: Young Canadian Pianists**. 613-533-2424
14 19h30. *Isabel C.* $37. **The Isabel: Jill Barber**. 613-533-2424
16 19h30. *Isabel C.* $10-64. The Isabel: Bruce Xiaoyu Liu. 613-533-2424
20 19h. *St. Andrew's.* $40. **Small World Music; Ayaz, Qawwali**. 416-536-5439

WEB

MAY

27 Saturday

►20h. $82-160. **2023 Governor General's Performing Arts Awards Gala**. ggpaa.ca

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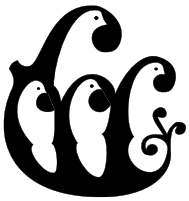

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SINGING VALENTINES

PERSONALIZED SERENADES EXTENDS TO MOTHERS

by **VANJA LUGONJIC**

La Scena Musicale

VALENTINS CHANTANTS SINGING VALENTINES

This Valentine's Day, *La Scena Musicale* delivered more than 100 free serenades to seniors for the 13th edition of Singing Valentines.

The mission to provide 100 free Valentine's Day serenades to seniors was devised by our founder, Wah Keung Chan (Mr. Singing Valentines). He lost both his father and father-in-law recently, and wanted to start this year with a special offering of love to seniors all around Canada.

The project was not only successful, but exceeded our initial goal. Over 340 seniors across Canada remotely received these 100 singing serenades, including day centre groups at the L'Chaim Adult Day Centre in Vancouver, a centre in Etobicoke, the Ottawa West Community Support Adult Day Program and the Glebe Centre in Ottawa.

A diverse selection of classic songs such as Frank Sinatra's *Fly Me To The Moon,* Edith Piaf's *La Vie en Rose,* Disney tunes as well as opera favourites such as "Che gelid manina" made it so seniors of various musical tastes could enjoy the music being performed especially for them. These serenades were delivered either via a phone call on Valentine's Day, or pre-recorded video and uploaded for any-time viewing of the valentine. To add to the goal of spreading the love, 100 per cent of the funds from the paid serenades went to the singer.

"The free serenade for seniors was amazing. The artists were fantastic and everyone had a beautiful voice. We at the L'Chaim Adult Day Centre in Vancouver, B.C., were so blessed to have the opportunity to receive this amazing gift to our 28 clients."

-Leah, Co-ordinator at the L'Chaim Centre

"This was a wonderful experience for the seniors in our community. They were overjoyed with the serenades. One woman had just lost her husband a few months ago so she was very appreciative of this song and experience. Thank you so much from the seniors in Ottawa."

-Susie, Co-ordinator OWCS

We thank our artists Genevieve P.M. Roy, Marianne Ruel, Emili Losier, Steven Morton, Valérie Poisson, Julia Eliashov, Alan Briones, Mike Fan, Geneviève Neuville, Don Adriano, Laurie Tremblay, Wah Keung Chan, Jérémie Brocard, Nils Brown and Noémie Brisson for their commitment, time and generosity.

"Sharing joy through song is at the core of my hopes for my artistic practice and hearing the smiles of excitement and happiness in people's voices after listening to my serenades made it a great experience," said Ottawa soprano Emili Losier. We at *La Scena Musicale* are thrilled to have brought these extraordinary talents of these singers to the ears and hearts of people who deserve it.

Our recipients were also very happy. Maisie, who received the serenade as a birthday/Valentine's Day gift, stated: "I think this Singing Valentine is an excellent idea and would do it for other loved ones in the future. There is no doubt this is someone you care for, if you have taken the time to arrange this experience."

La Scena Musicale hopes this is just the beginning for more initiatives like this. We have compiled some serenades for your viewing pleasure.

If you are inspired by our commitment to this project, please consider a donation; email **donations@lascena.org** or if you would like to partner with us in the future, email **fundraising@lascena.org.**

MOTHER'S DAY SERENADES

In the past three years of COVID, *La Scena* has celebrated Mother's Day through concerts and personal serenades, which allows us to showcase new and emerging musical talent while doing something special for the amazing women in our lives.

For this year's Mother's Day on May 14, our team is extending the magic of free serenades. Like Singing Valentines, we will offer serenades to mothers who are above 65, at no cost if you order the serenade **before May 7**. This initiative is a great way to show a mother that you care with a personal gift of song without breaking the bank! To order, visit the website, fill out our form and we'll choose the singer and the song for you.

For serenades ordered after May 7, 100 per cent of the proceeds will go to the artist again.

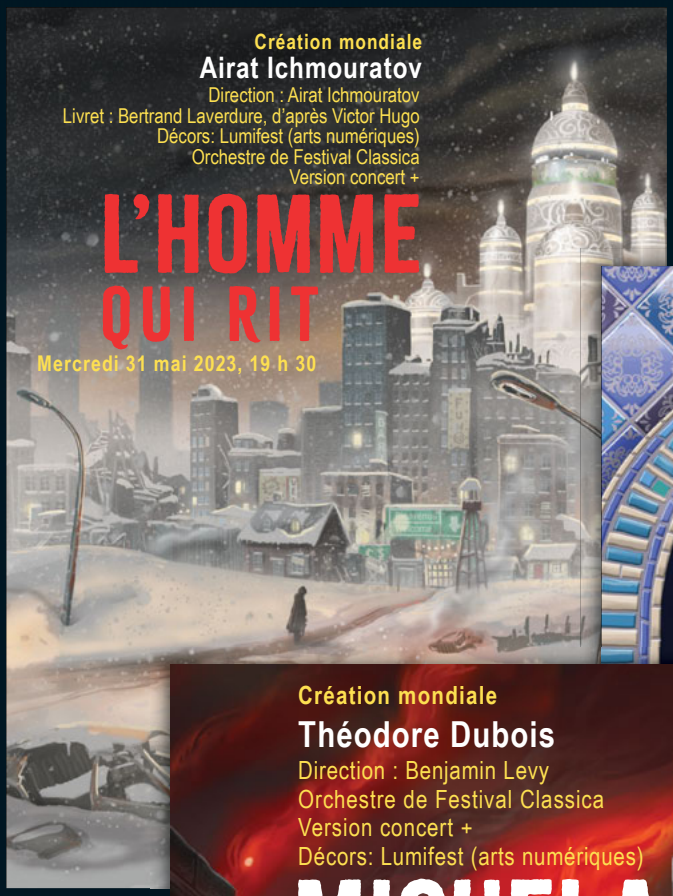
For a $30-$130 donation, you can choose the singer and the song, and thereby provide your loved one with a thoughtful gift. Personalized serenades are offered via phone, FaceTime, recorded audio, video and Zoom to ensure good audio quality.

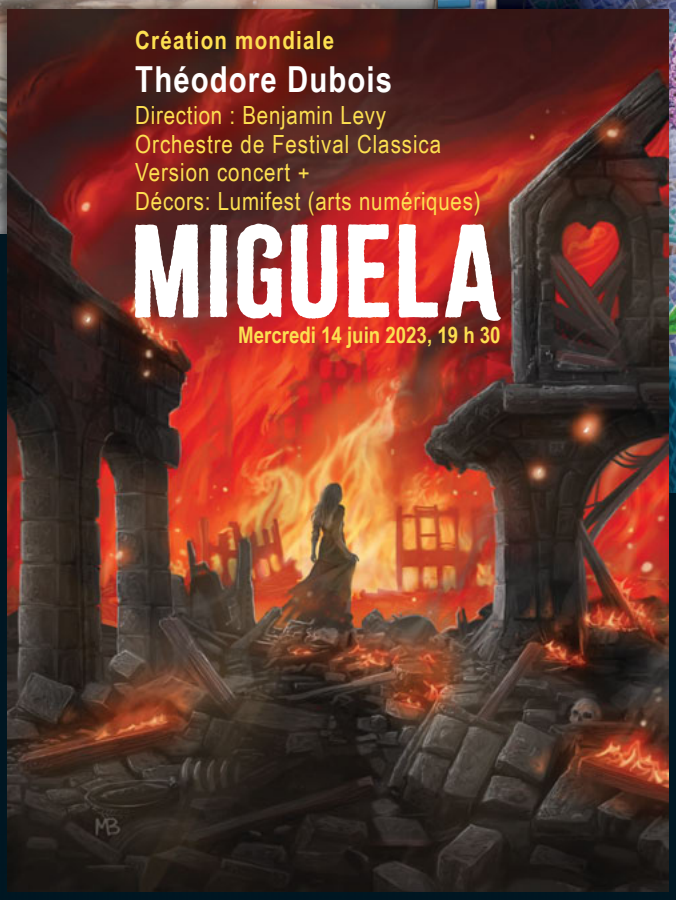
Everyone is welcome to order a serenade for a deserving figure in their lives. We hope to bring artists from all over the world, with different genres and repertoire, and amplify young talent in Canada. This initiative lets us not only showcase Canadian talent, but also provides your loved ones with a personal concert just for them, to show them just how special they are to you. LSM

Keep updated with the exact details on our website **www.myscena.org** and social media.

Whether you're a singer who wants to join in on the good deed, or a community partner interested in supporting the love, email **fundraising@lascena.org**. We look forward to hearing back from you.

NOM
NOUVEL OPÉRA
MÉTROPOLITAIN





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