La Scena Musicale®

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ENGLISH EDITION

SEPTEMBER 2023 VOL. 29, NO 1 $8,55



FALL ARTS PREVIEW
(MONTREAL, TORONTO)

ORCHESTRA
CHAMBER MUSIC
SOLO
CHORAL
OPERA
CONTEMPORARY
JAZZ
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DANCE
VISUAL ARTS

SORTILEGIO
MASSEY HALL
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SALLE BOURGIE
LES IDÉES HEUREUSES
LA NEF
PENTAÈDRE

Jacques LACOMBE

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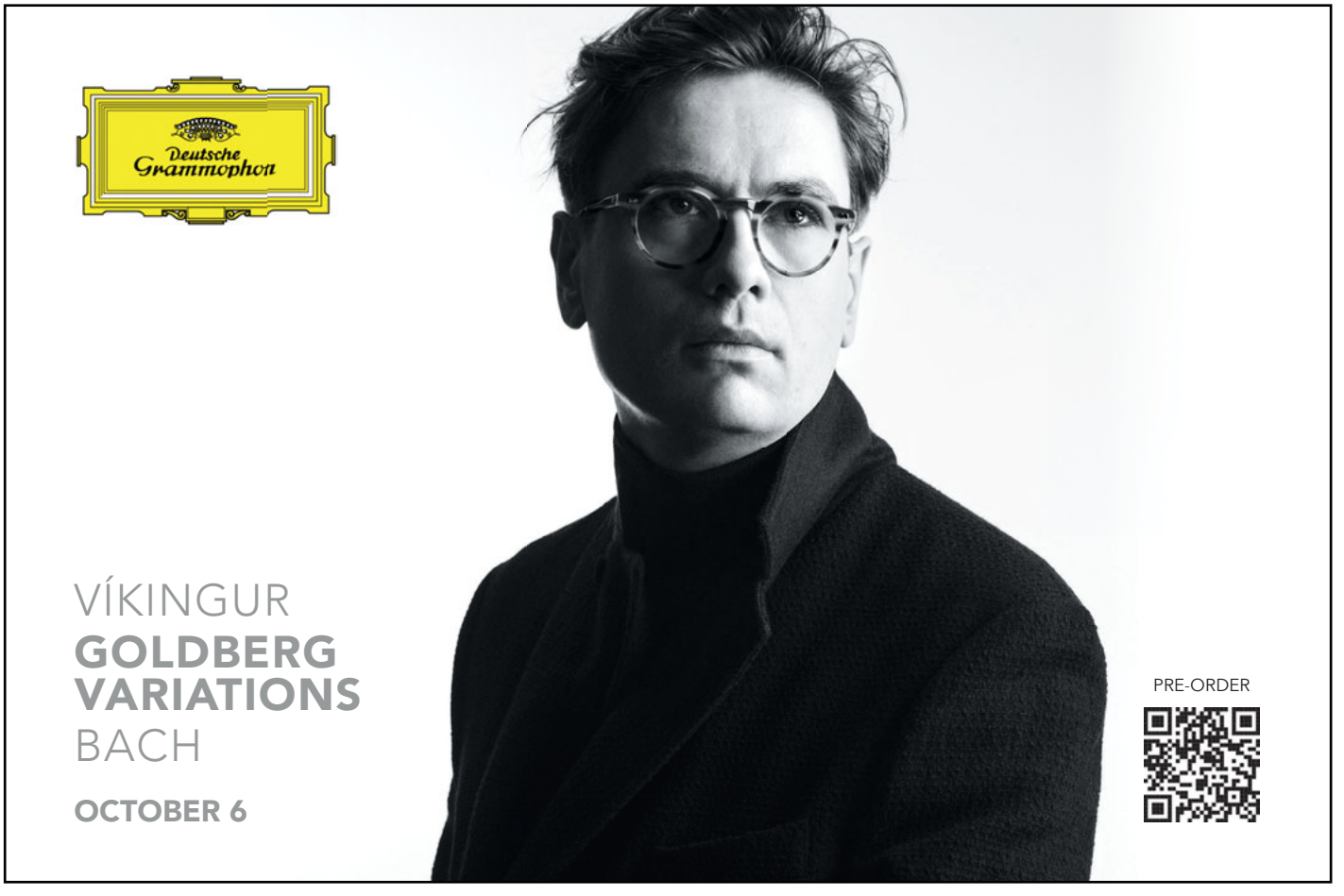
FALL FESTIVALS

CHOIR GUIDE
TORONTO CHORAL SCENE
MENDELSSOHN CHOIR
MARY JANE PUIU

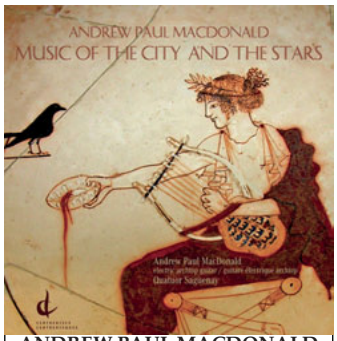
REVIEWS

CONCERTS: MONTREAL, QUEBEC CITY, OTTAWA, TORONTO


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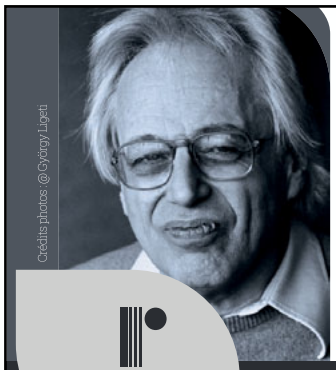

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SEPTEMBER 2023

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COVER
Tom Inoue,
photo: Brent Calis Photography
GRAPHICS
Hefka, graf@lascena.org
ADMINISTRATIVE ASSISTANTS
Andréanne Venne, Veja Lianga
ADVERTISING
Adrian Sterling, Dino Spaziani

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VOLUNTEERS
Wah Wing Chan, Lilian I. Liganor, Robin Mader

LA SCENA MUSICALE
5409, rue Waverly, Montréal
(Québec) Canada H2T 2X8
Tél. : (514) 948-2520
info@lascena.org,
www.mySCENA.org
Production : lsm.graf@gmail.com
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Editorial
FROM THE EDITOR



Welcome to the September 2023 bilingual issue of *La Scena Musicale,* our annual Fall Arts Preview special that kicks off our 28th season (2023-24) of publishing, which will include six full-colour issues (three in the fall and three in the winter and summer) of *La Scena Musicale*.

The 28th season continues the all-colour/all-glossy format the magazine adopted in November 2017. All six issues will be national issues, with separate English and French editions, which asserts our position as the largest bilingual arts media in Canada. We may also publish special issues during the year for our paying subscribers. Additionally, we will continue to offer personalized serenades and online virtual concerts for both Valentine's Day and Mother's Day.

SEPTEMBER ISSUE

Our annual Fall Arts Preview covers music (choral/opera, orchestra/chamber/solo, contemporary and world music); dance; English and French theatre; and visual arts, including details on the LMMC, Orchestre classique de Montréal, SMCQ, OSM, OM and Bourgie Hall in Montreal, and the TSO, Tafelmusik, Toronto Mendelssohn Choir, and Massey Hall in Toronto.

Our cover story features an interview with Jacques Lacombe, the newly named conductor of the OCM. We visit with Salle Bourgie's new artistic director, pianist Olivier Godin. This issue also features a look inside the recently completed renovations of Toronto's Massey Hall.

Our events calendar and Fall Festival Guide list a wide variety of performances. As always, we offer reviews of interesting recordings and concerts.

This issue includes the first section of our annual Arts Resource Guide and a Choir Guide which covers choral activity in Toronto and Montreal. An interview with Jean-Sébastien Vallée, who is entering his third season as conductor of the Toronto Mendelssohn Choir a preview of upcoming choral seasons in Ontario; and a profile of the late Mary Jane Puiu round out our choir section.

Our October issue will include a Venue Guide.

SUBSCRIPTION AND DONATION DRIVE

La Scena has evolved with changing consumer habits in media consumption, 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.

As we look ahead to the 2023-24 season, we aim to increase both digital and print content. As this issue demonstrates, we have many talented writers and we wish to give space for their voices. Frequent increases in the price of magazine paper, however, are 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**, where greeting cards and tickets to our partners' events are available for purchase.

As a result of the pandemic, we have changed from street distribution to home delivery. We invite our readers to purchase subscriptions so as to ensure they continue to receive all of our annual issues. Subscriptions can also be purchased for others, and make 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 live performing arts are back, and *La Scena Musicale* is here to support them. LSM

We wish you a happy and artistic fall!



WAH KEUNG CHAN,
Founding Editor



LaNEF

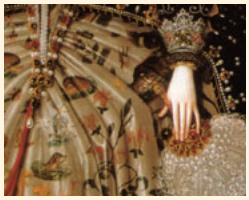
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songs and instrumental music from Sicily

Dorothéa Ventura, Janelle Lucyk, Kerry Bursey, Nils Brown, Marie-Laurence Primeau, Steve Normandin, William Kraushaar

NOVEMBER 22, 7:30 P.M. Maison de la culture Maisonneuve
Tickets available October 1st, inclusive pricing



ARS AMORIS
courtly love songs

Jean-François Daignault, Kerry Bursey, Pierre-Alexandre Saint-Yves

MARCH 20, 7:30 P.M. Chapelle Notre-Dame-de-Bon-Secours
Tickets available December 1st, inclusive pricing



MEMENTO SILVA
remember the forest...

Marie Nadeau-Tremblay, Stéphane Tétreault, Chloé Dumoulin, with original music and video by William Kraushaar

APRIL 22, 7:30 P.M. Maison de la culture Maisonneuve
Passes available April 8

LES VIOLONS DU ROY

40th SEASON **23/24**

DE VENISE À PARIS : LA SEINE EN FÊTE DE VIVALDI

Palais Montcalm - Maison de la musique
September 21, 2 p.m.
September 22, 7:30 p.m.

Maison symphonique de Montréal
September 24, 2 p.m.

JONATHAN COHEN, conductor
ROBIN JOHANNSEN, soprano
ANNA REINHOLD, mezzo-soprano
ALEX ROSEN, bass



Robin Johannsen, soprano

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Industry NEWS

by EVA STONE-BARNEY

OBITUARIES



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KAIJA SAARIAHO
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RENATA SCOTTO

Pianist and founding member of the Beaux Arts Trio, **Menahem Pressler**, died on May 6, at the age of 99. Alongside his performing career, he maintained a career as a professor of music at the Indiana University's Jacobs School of Music.

Austrian pianist **Ingrid Haebler** died on May 14, 2023, at the age of 96. She was especially known for her interpretation of works by Mozart and Schubert.

Montreal-based choral conductor **Mary Jane Puiu** died on May 16, at the age of 73. In honour of her life, a reprint of her 2010 interview is included in this issue.

Illustrious Finnish composer **Kaija Saariaho** died at the age of 70, on June 2. Among the prolific composer's most widely known works are her operas *L'Amour de Loin* and *Innocence*.

American jazz and popular singer **Tony Bennett** died on July 21, at the age of 96. Born in New York City, the prolific crooner was the recipient of numerous awards, including the Grammy Lifetime Achievement Award.

Internationally renowned folk/popular singer and activist, **Sinéad O'Connor**, died at the age of 56, on July 26. Among her most famous songs was the hit "Nothing Compares 2 U."

American-born film composer and conductor **Carl Davis** has died of a brain hemorrhage, on Aug. 3. The BAFTA and Ivor Novello Award winner will be remembered for his film scores, such as that of *The French Lieutenant's Woman* (1981). He was 86.

Italian soprano **Renata Scotto** died on Aug. 16 at the age of 89. Her repertoire included countless roles, among them Mimì (La Bohème), Lucia (Lucia di Lammermoor), and Adina (L'Elisir d'Amore).

AWARDS/COMPETITIONS



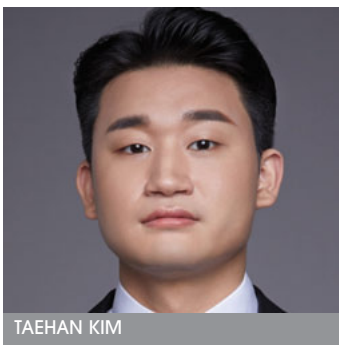
HANKYEOL YOON
PHOTO : ANNE-LAURE LECHAT



ELISABETH ST-GELAIS



MATYLDA ADAMUS
PHOTO : LAKASZ ZYSKA



TAEHAN KIM

Hankyeol Yoon (age 29) has won this year's prestigious Herbert von Karajan Young Conductors Award at the Salzburger Festspiele. He is the first Korean to win this award.

Fifteen-year-old **Seokyoung Hong**, from South Korea, won the 2023 Cliburn International Junior Piano Competition, following his performance of Rachmaninoff's Rhapsody on a Theme of Paganini with the Dallas Symphony Orchestra.

Innu soprano **Elisabeth St-Gelais**, recently named Radio-Canada's classical Révélation, has won the 2023 Prix d'Europe, valued at $50,000.

Daniel Taylor, conductor, countertenor, and professor of music, has been awarded the inaugural National Medal for Music, Canada's highest musical honour. This comes shortly after Taylor received the Order of Canada, one of the country's highest civilian honours.

Early Music Vancouver has announced the winners of its Emerging Artist Competition. Selected based on video submissions around the theme of "the next generation of early music," British historical trombone player **Emily Saville** won the first prize. Second prize was awarded to historical cellist **Matylda Adamus**, of Poland, and third to Canadian countertenor **Ian Sabourin**.

OCAD University has awarded honorary doctorates to **Kat Holmes**, **Robert Houle**, **Philip B. Lind**, **Nancy McCain**, and **Rosemary Sadlier**, in recognition of their impact on arts and culture in Canada, and around the world.

The 2023 Edition of the Queen Elisabeth Competition celebrated vocalists, naming six winners and six laureates. Korean baritone **Taehan Kim** took home first prize, contralto **Jasmin White** second, and soprano **Julia Muzychenko-Greenhalgh** third. In fourth, fifth and sixth place were mezzo-soprano **Floriane Hasler**, bass **Inho Jeong**, and mezzo-soprano **Juliette Mey**, respectively.

Association of Opera in Canada has announced **Francis Price**, of the Edmonton Opera board of directors, as the recipient of the 2023-24 National Opera Directors Recognition Award.

The 2023 Musical Instrument Bank Cohort has been selected, following auditions in late July and early August. Cellists **Bryan Cheng**, **Cameron Crozman**, **Daniel Hass**, **Christopher Hwang**, **Leland Ko**, and **Andrea Stewart**, as well as violinists **Eva Aronian**, **David Baik**, **Daniel Dastoor**, **Vivian Kukiel**, **Alice Lee**, **Shannon Lee**, **Gregory Lewis**, **Emma Meinrenken**, **Julia Mirzoev**, **Astrid Nakamura**, **Kumiko Sakamoto**, **Yu Kai Sun**, **Lucy Wang**, **Christopher Whitley**, and **Tiffany Yeung**, have each been chosen to borrow one of the Canada Council for the Arts's Musical Instrument Bank's instruments—which date back to the late-17th/early-20th centuries—for three years.

APPOINTMENTS/RETIREMENTS/EVENTS

Joel Ivany, founder and artistic director of Canada's Against the Grain Theatre, has announced that he will be stepping down from the role after 13 years. Robin Whiffen, general director, will continue to lead the organization, and AtG's board of directors will soon announce plans about the search for a new artistic director.

Unsettled Scores, in collaboration with Native Earth Performing Arts, The Toronto Consort, and Theatre Passe Muraille, have announced that they will present ***Canoe***, an opera in two acts, this fall. The work will première at Trinity St-Paul's Centre in Toronto on Sept. 12.


LYDIA ADAMS

Lydia Adams, conductor of Elora Singers,has been awarded the Order of Canada for her contributions to the growth of Canadian choral music. Among this year's inductees are also Anishinaabe contemporary classical musician **Barbara Assiginaak**, and popular musician **Thom Wilson**.

The Calgary Philharmonic has announced that Canadian conductor **Juliane Gallant** has been appointed as the orchestra's next resident conductor. She will assume this new role starting in the 2023-24 season.

Scott Thomson has been appointed the new artistic director of the Festival de musique actuelle de Victoriaville (FIMAV), succeeding **Michel Levasseur**, who announced his retirement last spring, 40 years after having founded this new music event. Thomson, a trombonist well-versed in the field of creative musics, occupied similar duties at the Guelph Jazz Festival from 2017 till this year.

ORGANIZATIONS

Brott Music Festival has received $1.2 million from the Government of Canada, in support of its artistic training programs. This grant comes from Canadian Heritage's Canadian Arts Training Fund.

Montreal's **Segal Centre for the Performing Arts** has received both federal and provincial support for their upcoming renovation projects. A total of nearly $6.1 million has been confirmed to undertake these important renovations, which include work on the Sylvan Adams Theatre.

The **Vanier College Music School** enters its second year of operation, after opening in 2022, following the closure of the McGill Conservatory. The school will run sessions in the fall, winter, and spring of the 2023-24 academic year.

The **Metropolitan Opera Guild** has announced that it plans to scale back this fall, moving from an independent not-for-profit organization, to a supporting organization of the Met. As part of these changes, the guild's monthly publication, *Opera News*, will be amalgamated into the U.K.'s *Opera* magazine. Events such as the guild's annual fall luncheon, and its spring awards, will be discontinued.

ICI MUSIQUE CELEBRATES THE CHAPELLE HISTORIQUE

Tributes rained down on the Chapelle historique du Bon-Pasteur as much as the fire department's cistern after the fire that ravaged the building on May 25. Many feared not only the loss of a cultural and musical heritage gem, but of the two musical instruments that were the pride of former director Guy Soucie: the Fazioli grand piano acquired in the late 1980s, which was in fact one of the first to be exported to North America, and the Kirckman harpsichord dating back to 1777. Caught between the flames and the ropes of water flowing into the main hall, they miraculously survived. The accident's causes have yet to be determined, but the investigation appears to be at a standstill. On Sept. 20, Marie-Christine Trottier will celebrate the 1000th broadcast of *Toute une musique* on ICI Musique with special programming recorded at La Chapelle, shortly before the fire. On Sept. 16, *Tout un magazine* will be devoted to the history of this legendary venue, featuring a number of guests. Our thoughts are with Simon Blanchet, the current director, and his entire team during this trying time for the entire music community. LSM


CHAPELLE HISTORIQUE DU BON-PASTEUR

FALL FESTIVALS D'AUTOMNE

ALL

CULTURE DAYS
Across Canada / Partout le Canada,
September 22 to October 15
www.culturedays.ca

LES JOURNÉES DE LA CULTURE
Across Quebec / Partout le Québec,
September 29 to October 1
www.journeesdelaculture.qc.ca

NEWFOUNDLAND

FESTIVAL 500 GROWING THE VOICES
St. John's, October 1 to 6
www.growingthevoicesfestival500.com

FESTIVAL OF NEW DANCE
St. John's, October 2 to 7
www.festivalofnewdance.ca

NOVA SCOTIA

CELTIC COLOURS INTERNATIONAL FESTIVAL
Cape Breton, October 6 to 14
www.celtic-colours.com

NEW BRUNSWICK

HARVEST JAZZ & BLUES FESTIVAL
Fredericton, September 12 to 17
www.harvestmusicfest.ca

SILVER WAVE FILM FESTIVAL
Fredericton, November 2 to 9
www.swfilmfest.com

MONTRÉAL

FESTIVAL QUARTIERS DANSES
Montréal, September 6 to 17
www.quartiersdanses.com

MOMENTA, BIENNALE DE LA PHOTO
Montréal, September 7 to October 22
www.momentabiennale.com

ARTCH, ART CONTEMPORAIN ÉMERGENT
Montréal, September 7 to 10
www.artch.org

ART TATTOO MONTREAL
Montréal, September 8 to 10
www.news.arttattoomontreal.com

MONTREAL UKRAINIAN FESTIVAL
Montréal, September 9 to 9
www.ukefestmontreal.org

GRANDES OREILLES
Montréal, September 9 to 10
www.grandesoreilles.ca

FESTIVAL INTERNATIONAL DE LA LITTÉRATURE (FIL)
Montréal, September 20 to 30
www.festival-fil.qc.ca

MONTREAL BLACK FILM FESTIVAL
Montréal, September 27 to October 1
www.montrealblackfilm.com

INTERNATIONAL BLACK FILM FESTIVAL
St-Lambert, September 27 to October 1
www.montrealblackfilm.com

POP MONTREAL
Montréal, September 27 to October 1
www.popmontreal.com

GRAND ORGAN FESTIVAL
Montréal, September 30 to October 29
www.ciocm.org

CANADIAN INTERNATIONAL ORGAN COMPETITION (CIOC)
Montréal, September 30 to October 29
www.ciocm.org

FESTIVAL PHÉNOMENA
Montréal, October 3 to 21
www.electriques.ca

MONTREAL FESTIVAL DU NOUVEAU CINÉMA (FNC)
Montréal, October 4 to 15
www.nouveaucinema.ca



L'OFF JAZZ
Montréal, October 5 to 14
www.lofffestivaldejazz.com

This fall, the OFF Jazz festival welcomes you from October 5 to 14 for its 24th edition! Discover some of the best jazz artists during this Montreal staple, which will be held in different venues across the city. On the menu, more than thirty concerts bringing together musicians from all generations. Discover emerging artists in our 5-7 "ApérOFFs", attend our "Grand Concerts" with artists of various inspirations and provenances such as François Bourassa, Orchestre national de jazz de Montréal + Bendik Hofseth, Chet Doxas, Erika Angell, Blanche Baillargeon, Chuck Copenace, Carl Mayotte or Jacques Schwarz-Bart and enjoy the "Jazz Nocturne" series to experience an unforgettable evening. For all the details on our programming, visit loffjazz.com

ALTO/FEST
Montréal, October 8 to November 5
www.alto-fest.com

AKOUSMA 19
Montréal, October 18 to 20
www.akousma.ca

FESTIVAL SPASM
Montréal, October 18 to 31
www.spasm.ca

FESTIVAL DE CHANT CHORAL DE MONTREAL
Montréal, October 20 to 22
www.festivalchoralmontreal.ca

MONTREAL INTERCULTURAL STORYTELLING FESTIVAL
Montréal, October 20 to 29
www.festival-conte.qc.ca

MONTREAL BACH FESTIVAL
Montréal, October 27 to December 3
www.festivalbachmontreal.com

CINEMANIA FRENCH FILM FESTIVAL
Montréal, November 1 to 12
www.festivalcinemania.com

MONTREAL INTERNATIONAL DOCUMENTARY FESTIVAL
Montréal, November 15 to 26
www.ridm.ca

M FOR MONTREAL
Montréal, November 16 to 18
www.mformontreal.com

IMAGE+NATION
Montréal, November 16 to 26
www.image-nation.org

LE SALON DU LIVRE DE MONTRÉAL
Montréal, November 22 to 26
www.salondulivredemontreal.com

QUEBEC CITY

QUÉBEC CITY FILM FESTIVAL
Québec et environs, September 13 to 29
www.fcvq.ca

QUÉBEC EN TOUTES LETTRES
Québec, October 12 to 22
www.quebecentouteslettres.com

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FESTIVAL INTERNATIONAL DE LA POÉSIE DE TROIS-RIVIÈRES
Trois-Rivières, September 29 to October 8
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Salle Tanna Schulich

Mar 21 • May 23

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SPECIAL GUEST

Yannick Nézet-Seguin

Info:
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www.allegrachambermusic.com

LES VIOLONS D'AUTOMNE
Saint-Jean-Port-Joli, October 13 to 15
www.violons-automne.com

FESTIVAL CUISINE, CINÉMA ET CONFIDENCES
Baie-St-Paul, November 2 to 5
www.cuisine-cinema-et-confidences.com

OTTAWA-GATINEAU

CITYFOLK
Ottawa, September 13 to 17
www.cityfolkfestival.com

TORONTO

TORONTO INTERNATIONAL FILM FESTIVAL
Toronto, September 7 to 17
www.tiff.net/thefestival

TIM HORTONS SOUTHSIDE SHUFFLE BLUES & JAZZ FESTIVAL
Port Credit, September 8 to 10
www.southsideshuffle.com

KENSINGTON MARKET JAZZ FESTIVAL
Toronto, September 29 to October 1
www.kensingtonjazz.com

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www.bardonthebeach.org

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FALL FESTIVAL PICKS

by **LA SCENA TEAM**


OFF FESTIVAL DE JAZZ MONTRÉAL


CULTURE DAYS

FESTIVAL DE CHANT CHORAL DE MONTRÉAL
Oct. 20-22

Now in its second year, Montreal's Festival de chant choral brings back many of last year's participants while encouraging all interested choristers and lovers of French choral singing to partake in its activities. The invited choirmaster for this upcoming edition, held under the auspices of the Alliance chorale du Québec, will be Monique Richard, an active promoter of choral music in New Brunswick's Acadia region. While its programming is primarily geared toward music from living composers, the festival offers more than just performances; workshops and panel discussions revolving around a new yearly topic that will give participants plenty of opportunities to meet people with similar interests.
www.festivalchoralmontreal.ca

TORONTO INTERNATIONAL FILM FESTIVAL (TIFF)
Sept. 7-23

True to its mandate, Toronto's TIFF is a prestigious showcase for international and Canadian films acknowledged throughout the world at events of equal notoriety. Among the official selections on the program is one film of musical interest, the newest feature from director Chloé Robichaud entitled *Les jours heureux*. Sophie Desmarais is cast as a young orchestra conductor dealing with her emotional life in pursuit of her career. **www.tiff.net**

ALTO/FEST
Oct. 8-Nov. 5

After its debut last year, Montreal's viola festival returns to the Conservatoire de musique de Montréal to celebrate and explore the instrument's many facets. A musician-friendly event staged in a low-key manner, it is devised to showcase its players in a most congenial and festive setting with added culinary treats served. Among its main activities are thematic concerts, instrument-maker workshops (including bows), and open-mike shows. **www.alto-fest.com**

CULTURE DAYS
Sept. 22-Oct. 15

Canadian arts and culture will be highlighted throughout the land over a three-week period beginning at the autumn equinox. A myriad of free events open to all are on tap—some in person, others online. Sept. 30 marks the National Day for Truth and Reconciliation aimed at acknowledging the historical stain and crimes perpetrated on native children in residential schools, their survivors and their families. **www.culturedays.ca**

GRAND FESTIVAL D'ORGUE
Sept. 30-Oct. 29

The Canadian International Organ Competition (CIOC) Festival returns in full regalia this year. Beginning on the last Sunday of September and continuing on a weekly basis over the next month, the CIOC has selected a stellar slate of artists for its recitals. Scheduled as well are a host of associated events, free recitals at McGill's Redpath Hall, film showings organized with the city's Cinéclub Film Society, a special joint concert with the One Equall Musick voice ensemble, and an added showing of a filmed concert issued this year and entitled *Murmures: La musique en partage*. **www.ciocm.org**


BACH FESTIVAL MONTRÉAL
PHOTO : SERGEI BABAYAN

BACH FESTIVAL MONTRÉAL
Oct. 27 -Dec. 2

Montreal's Bach Montreal aims to make baroque music more accessible to all, including free access to its shows. While it hires mostly local talent, name artists are added to its roster, most notably Sir John Eliot Gardiner leading the Monteverdi Choir and the English Baroque Soloists invited to perform the opening night concert. The festival draws to a close on Dec. 2 with a recital by pianist William Youn, followed the next day by a free organ recital at the basilica of Saint Joseph's Oratory. **www.festivalbachmontreal.com**

OFF JAZZ FESTIVAL MONTRÉAL
Oct. 5 -14

Nine days of jazzing in every possible way are in store for this event's 24th edition. True to form, it will spread its wings over several venues to present the best and the brightest of the local scene, both up-and-comers and seasoned pros. All told, some 30 shows are on tap during its nine-day run, the happy hour *Apero-Jazz* shows focused on new talents, the *Grands concerts* series featuring headliners like François Bourassa, the Orchestre national de jazz de Montréal, Norwegian saxophonist Bendik Hofseth, Chet Doxas, Erika Angell, Blanche Baillargeon, Chuck Copenace, Carl Mayotte and Jacques Schwarz-Bart from France. Capping off things in the evening are the after-hours *Jazz Nocturne* series at the Dièse onze. **www.loffjazz.com**

AKOUSMA 19
Montreal, Oct. 11-14

Devoted to digital, acousmatic and immersive musics, Akousma, now in its 32nd edition, has not yet unveiled its program as of this writing, but will do so very shortly. Among its features is a competition for composers in this field of all ages and nationalities that will select three winners who will be granted the opportunity to première their works at the event.
www.akousma.ca


SPHÈRE
PHOTO : MERYL MCMASTER

SPHERE FESTIVAL
Ottawa, Sept. 22-25

Ottawa's National Arts Centre presents Sphere, a four-day event launching a year-long initiative of audio exploration that draws inspiration from the current climate crisis and loss of planetary biodiversity. Composers, performers from all fields, writers, scientists, visual artists, First Nations people, and participants from Scandinavia are all convened to offer personal insights on this global issue via a wide range of means, both scientific and artistic—be they orchestral chamber-music concerts, sonic explorations, visual works, art installations and scientific findings—all subjects to arouse debate and discussion. **www.nac-cna.ca** LSM

TRANSLATION BY MARC CHÉNARD



Jacques LACOMBE

Orchestre classique de Montréal FULL CIRCLE

by **JUSTIN BERNARD**

PHOTO : JULIE SKARRATT



PHOTO : STEVE ROSEN

Although Maestro Jacques Lacombe only became the artistic director and principal conductor of the Orchestre classique de Montréal in July 2023, his history with the OCM dates back much farther. Here, he reflects on this relationship, his recent experience at the helm of the institution, succeeding the late Boris Brott, and his longer-term goal and ambitions.

"Even before I was appointed artistic director," he recounts, "the OCM's general director, Taras Kulish—a good friend of mine whom I've known for 30 or 40 years—had asked me, after Boris's tragic death, to give him a hand in designing the season. Even before we had discussed artistic succession, I was approached as artistic advisor to develop this season. This was during the summer of 2022. Programming is something you prepare at least a year in advance, so without knowing what would happen, I had already worked on it. Last autumn, Taras approached me again. One thing led to another, and I became the OCM's artistic director."

THE ORCHESTRA'S DNA

To see Lacombe conduct "his" orchestra for the first time, listeners will have to wait until Oct. 17. This second event of the season, following the opening concert on Sept. 21, pays tribute to Ukrainian composers and, more broadly, to minorities that have remained in the shadows for too long—a repertoire that the conductor himself knew very little about until recently. "Paying tribute to specific communities is something the OCM has done before," he said. "Given current events, it made sense to highlight Ukraine. What's more, being Ukrainian himself, and a former opera singer, Taras knew this repertoire well. He was a great help, especially where vocal music was concerned. As for instrumental music, it was my own research and existing knowledge that led me to the repertoire I selected. For instance, I tracked down Nikolai Kapustin's Fourth Concerto, a work I thought would suit my friend Serhiy Salov, also of Ukrainian origin. That's how we came up with this program; it was a collaborative process."

Listeners will recall that in recent seasons, the OCM has not hesitated to produce works from underrepresented groups—for example, they premièred David Bontemps's Haitian opera *La Flambeau*. "It's always been in the orchestra's DNA," said Lacombe. "Since my appointment, I've been interested in its recent and more ancient history. As you know, the OCM used to be called the McGill Chamber Orchestra, founded by Boris's father, Alexander Brott, who was also a composer. Among other things, Brott wrote arrangements of Indigenous songs from Northern Canada, long before most people were concerned with amplifying Indigenous voices. It's always been part of the institution's philosophy to try to forge links and integrate diverse communities."

While exploring the organization's history, Lacombe has had access to the unpublished, private Brott family archives. "The orchestra's administration has always been housed in the family home, which will soon be put up for sale," he said. "At the end of the month, the administration will move to a new location for the first time in its existence. The orchestra is celebrating its 84th season this year, making it one of the oldest ensembles in Canada. Because of the move, we've had to clean the house, and have uncovered all the musical treasures that have been accumulated over the years. It was partly thanks to this coincidence, but also to my own interest and knowledge of the orchestra, that I've been able to learn so much about the orchestra. We're still discovering more every day, which is really exciting."

Reviewing these documents led Lacombe to revisit his own history with the OCM. The orchestra clearly contributed to his musical awakening. As a child, he was a member of the public. "One of the first concerts, if not the first orchestral concert I attended, was a concert by the McGill Chamber Orchestra conducted by Alexander Brott at J.-Antonio-Thompson Hall in Trois-Rivières, where I'm from. Years later, I worked in the same hall. I was the conductor and artistic director of the Orchestre symphonique de Trois-Rivières for 13 seasons. To find myself at the helm of the orchestra again, 50 years later, is a great return on investment."



PHOTO : J. F. BÉRUBÉ

Over the years, the programs have come to include more vocal music, but in the beginning, Lacombe remembers an essentially instrumental repertoire. "There were works by Bach and Vivaldi in that concert in Trois-Rivières. I also remember Alexander's incredible sense of humour, and Boris's as well. The concert ended with a rather fast movement, probably taken from a concerto grosso. He had the orchestra play it again as an encore, but even faster. The audience was on their feet by the end, and Alexander addressed the crowd, saying: 'I'm sorry, we can't play it any faster.'"

The OCM's interest in programming vocal music is not likely to challenge Jacques Lacombe, though. He was principal conductor of the Bonn Opera in Germany from 2016 to 2018, and has worked on operatic repertoire such as *Tosca* and *La Bohème* at London's Royal Opera House, the world première of *Marius et Fanny* at Opéra de Marseille, with Roberto Alagna and Angela Gheorghiu in the titular roles, and a significant number of productions at Berlin's Deutsche Oper. More recently, he conducted in France, notably at the Opéra de Nice.

His passion for opera stems from his childhood, growing up in Trois-Rivières. "I started playing music seriously quite late, at the age of 11, when my family moved into a house that had a piano in the basement.



PHOTO : JULIE SKARRATT

"I started playing, took lessons, and then met a priest who was touring schools and recruiting for what was then called the Notre-Dame-du-Cap choir school. I started singing in the choir. The human voice has stayed with me ever since. At 18, I became the choir director, and accompanied them on the organ, or piano, which I had studied at the conservatory. I've always loved being in contact with the voice. I still believe it to be the most beautiful instrument. It has stayed with me such that my career has led me in the directions of both orchestral and opera conducting. I didn't want to confine myself to opera—it was important to continue working in both professional areas. I find that they feed off each other."

Choral music is certainly an excellent context in which to learn to conduct. This is the story of Yannick Nézet-Séguin, who started out as a choral conductor. Jacques Lacombe's case is somewhat different. "I had an easy time in school, and believed myself to be destined for the sciences," Lacombe said. "When I was a kid, I wanted to work for NASA or something. It was actually my second organ teacher, Raymond Daveluy, who opened my eyes to conducting. He believed I had the right mentality and personality to be a conductor. I'd never considered it before. In my community, people didn't think that you could earn a living that way. I wanted to go into the sciences, but Mr. Daveluy said something to me that I will never forget: 'You can always start in the sciences at 25 or 30,' he said, 'but music requires physical and mental aptitudes that have to be developed at an early age.' So, as a teenager, I decided to give music a chance, and here we are 50 years later. I haven't regretted it yet!"

Lacombe's only real frustration is that he only has 24 hours in a day. "I'm interested in all kinds of repertoires, but there is so much music—I can't cover it all! I've started writing again, and I'm really enjoying it. I've written arrangements for the OCM previously, and am in the process of doing others for the coming season: two suites, based on the film scores of Nino Rota and Ennio Morricone. I believe these to be among the greatest works composed in the 20th century." LSM

TRANSLATION BY EVA STONE-BARNEY

www.orchestre.org

2023–24 PROGRAM

Through the Americas with Marc Djokic

September 21, 2023

Works by Hatzis, Corigliano, Price, Piazzolla and Glass

Artists: Marc Djokic, violin solo; Julien LeBlanc, piano; OCM string quartet: Marc Djokic, Marianne Di Tomaso, Annie Parent and Marieve Bock

Slava Ukraïni

October 17, 2023

Works by Lyatoshynsky, Storoschuk, Kapoustine, Lysenko, Bortnianski, Havryletz, Hulak-Artemovsky

Artists: Anna Pompeieva, soprano; Martina Myskohlid, mezzo-soprano; Yuriy Konevych, tenor; Ihor Mostovoi, bass; Serhiy Salov, piano; Les Rugissants choir, Xavier Brossard-Ménard, choir director; Jacques Lacombe, conductor

María de Buenos Aires

November 23, 2023

Works by Piazzolla and Ferrer

Artists: Julie Nesrallah, mezzo-soprano; Clarence Frazer, baritone; Denis Plante, bandoneon; Jacques Lacombe, conductor

Handel's Messiah

December 13 and 14, 2023

Artists: Sydney Baedke, soprano; Lauren Segal, mezzo-soprano; Antoine Bélanger, tenor; Greg Dahl, bass-baritone; Filles de l'île women's choir and Chantres musiciens men's choir; Jacques Lacombe, conductor

Phœnix

February 27, 2024

Works by Schoenberg, Pépin, Babin and Janáček

Artists: Tara-Louise Montour, violin; Jacques Lacombe, conductor

Musica Da Cinema: Morricone and Rota

March 14, 2024

Works by Rota and Morricone

Artists: Giuliano Rizzotto, trombone; Jacques Lacombe, conductor and arrangements

Between Heaven and Hell

April 11, 2024

Works by Ricketts, Boccherini, Alexander Brott, Bach and Mozart

Artists: Tim Mead, countertenor; Vincent Boilard, oboe; Jean-Claude Picard, guest conductor

Mozart's Requiem

May 5, 2024

Works by Boulogne and Mozart

Artists: Emma Fekete, soprano; Ian Sabourin, countertenor; Matthew Dalen, tenor; Matthew Li, bass; Les Petits-Chanteurs du Mont-Royal boys' choir, Andrew Gray, choir director; Jacques Lacombe, conductor

An Operatic Life: A Tribute to Joseph Rouleau

June 18, 2024

Works by Mozart, Verdi, Bizet, Delibes, Offenbach and Leclerc

Artists: Aline Kutan, soprano; Mireille Lebel, mezzo-soprano; Éric Laporte, tenor; Philippe Sly, bass-baritone; Jacques Lacombe, conductor

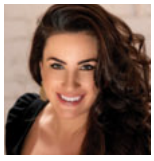
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SORTILEGIO
A DESIRE FOR CREATIVITY

by **JUSTIN BERNARD**



GIANCARLO SCALIA, RECITATIVE COMPOSER; VIVIANNE DELORME, DIRECTOR AND LIBRETTIST; SONIA BEN-SANTAMARIA, MUSICAL DIRECTOR; AND ADRIAN RODRIGUEZ (CO-PRODUCER AND BARITENOR).

In a faraway city named *Cérulée*, a 200-year-old power-hungry vampire has been unleashed and the inhabitants must quickly find a way to neutralize her powers before it's too late—welcome to the captivating world imagined by Vivianne Delorme, an up-and-coming stage director and producer who is ready to bewitch audiences with her very first opera *Sortilegio*.



ELIZABETH RAUM

ORIGINAL CONCEPT

Developing the project took more than 100 hours of research and discussions. During lockdown, inspired by some of her favourite fantasy novels such as Lord of the Rings, Delorme came up with the idea of writing the libretto. "Initially, I wanted to organize an opera recital for Halloween, drawing on excerpts from familiar operas that featured supernatural beings, such as Macbeth's witches and the Queen of the Night, for example," she said. "Then I thought it would be nice to create a story that connected each excerpt. I added layer upon layer to this idea and eventually realized that what I really wanted was to write an opera. I continued my research of existing works that are often overlooked in vocal repertoire and began writing a libretto. Later on, one sleepless night, while going down the YouTube rabbit opera hole, I was led to the enchanting music of Elizabeth Raum. Right away I knew she was the right composer for this project."

STRIKING THE RIGHT TONE

"It was really important for me to have characters with their own personality, their own language and their own way of expression. I wanted to adopt an extremely immersive approach by creating a distinct world for these characters." Delorme said.

Delorme had studied the drama of Rossini's *Barbiere di Siviglia* as well as Mozart's *Nozze di Figaro* and *Don Giovanni*, vocal masterpieces that served as the main inspiration for *Sortilegio*, a dramatic comedy. *Sortilegio* co-producer Adrian Rodriguez, agrees: "When you read a text written for the stage, it is above all the dramatic situations that matter. You have to know how to lead them well, know how far you want to go with the story. It all has to be done skillfully." Delorme adds: "I'm always putting myself in the audience's shoes. I look forward to knowing which scenes audiences will like; the characters audiences will find amusing; which moments will leave a lasting impression on them. My goal is to create a unified work where texts and music will form one whole."

DECISIONS, DECISIONS

Now that the initial components of the libretto had been set, someone had to bridge the gap between the pieces Delorme had selected for the opera. Canadian composer Elizabeth Raum was exactly the person fit for the job. "Her musical language is extremely diverse, ranging from romantic to contemporary influences," said Delorme.

Adrian Rodriguez also thinks that Raum was partly influenced by classical and baroque composers. "There are times when we hear Bach, especially with a bass continuo and many modulations that change musical colors quickly," he said. "In some instances, we can hear counterpoint, over which rings a contemporary sounding phrase, which I love."

Raum's mixing of genres is what makes it work. If she had been a strictly contemporary composer, the music could have been too modern sounding in comparison to the repertoire extracts." In *Northern Lights,* one of the many works by 78-year-old Raum, we hear a continuo motif mixed with melodic phrases played by the harp, whereas the flute plays a free ethereal melody in its upper register. "A great deal of snobbery hangs over contemporary composers who are inspired by tonal music," said Delorme. "This snobbery didn't make it easy, especially for women composers." In addition to her classical influences, we can detect a lot of fantasy and romanticism in her orchestral compositions. "This is what made her music appealing to me; she was skilful in combining all these components."



GIANCARLO SCALIA

Raum composed a variety of musical numbers for this opera, from interludes and duets to dramatic scenes and finales, including an octet in the third act. "Raum's talent and music must be praised, especially since she wrote all kinds of repertoire. We wanted to pay a tribute to her."

Owing to the sheer number of scenes in *Sortilegio*, as in a Rossini and Mozart opera, Delorme reached out to composer and pianist Giancarlo Scalia to compose the recitatives. "Quick-fire and refined retorts were needed where the action was going ahead quickly," said Delorme. "This was where Giancarlo was able to help us out, leaning on his 10+ years of experience as an opera repetiteur and composer."

A FEW EXAMPLES

Half the opera features music from historic repertoire, many of which has been reorchestrated or rearranged for *Sortilegio*. An example is the famous "Cold Song" aria from Purcell's *King Arthur*, purposely chosen to stylistically lay out the 200 years that went by since the vampire's crypt was sealed. "Raum created many wispy sounds and high scales for violins in the scene where Machiavella wakes up. Other works remained as is, such as the cavatina in the third act of Dargomyzhsky's *Rusalka*, William Phinéas's aria, and other pieces were cut shorter, such as the trio 'Grand Dieu! Que viens-je d'entendre?' by Boieldieu. However, 'Der Leiermann' from Schubert's *Winterreise* was



VIVIANNE DELORME DURING A DIRECTING WORKSHOP WITH CARLO SALETTI AT THE VERONA ACCADEMIA PER L'OPERA IN VERONA, ITALY.

completely rearranged as a variation on the theme. Brahms chorales were also added (they are not excerpts from any opera). In addition, I asked Raum to compose an interlude inspired by the *Roi Arthus* overture by Chausson. I liked the original theme. The development that followed? Not so much. The composer's end result was something completely new, inspired by the theme," said Delorme.

The young French-Dutch soprano spinto Barbara Kits—such sopranos are few and far between—will play the formidable role of Machiavella. "I had a dramatic soprano in mind—a soprano who could sing 'Pleurez mes yeux' from Massenet's *Cid*. I found a video of Kits singing this aria on YouTube. Through mutual friends, I was able to contact Kits. That's how the connection was made," said Delorme.

Delorme was looking for an aria ranging from villainess to diabolical to express Machiavella's desire for power. She ultimately stumbled upon "La canzone del fischio," an aria originally written for Mephistopheles, a bass, in Boito's namesake opera. "A lot of unknown operas are worth listening to, which is partly why I wanted to explore music I was not familiar with from the beginning. I had never heard of *The Demon* by Rubenstein or *The Haunted Manor* by Stanisław Moniuszko. I'd like to help the public discover other works like these."

GREAT AMBITION

Performances will take place on Oct. 28 at Salle Pierre-Mercure. To celebrate Halloween, the audience is invited to dress up in costumes for the event. Soloists will be joined by approximately 20 choristers as well as two pianists, directed by Sonia Ben Santamaria. Delorme has already started to think about what will happen next. Composer Elizabeth Raum is currently working on the orchestral scores. "The first performance will be like a preview, while we hope to present—in the future—a performance with full orchestra and chorus. It is extremely costly for opera companies to put together a new production, but perhaps they might show an interest in our opera because it has already been worked on and developed. A performance and positive audience feedback will help us," Delorme said.



VIVIANNE DELORME

Vivianne Delorme, emerging Canadian stage director, has accumulated more than 10 years of opera, theatre and musical experience. She was invited for observerships at the Canadian Opera Company in Toronto (Hansel and Gretel, 2020) and at the Metropolitan Opera of New York (La fille du Régiment, 2019). At Mediterranean Opera Studio Festival, she directed Il *Barbiere di Siviglia, L'elisir d'amore;* and *Don Giovanni,* collaborating with renowned chefs, including Leonardo Catalanotto and Kamal Khan, who identified her talent and recommended that she join the Verona Accademia per l'Opera.

Under the tutelage of renowned director Lorenzo Mariani, she obtained a master's degree there in 2018 in opera stage directing. Dedicated, Delorme devotes herself body and soul to the development of expressive productions that bring out the deeper meaning of stories. Admiring her passion and patience, Jack Li Vigni, director of the MOSF and professor at Curtis Institute of Music, describes her as having "an iron fist in a velvet glove."



VIVIANNE DELORME AND ADRIAN RODRIGUEZ

In 2011, The Metropolitan Opera produced a "baroque fantasy" entitled *The Enchanted Island*, drawing on a variety of baroque arias around the new libretto. *Sortilegio* has the same aspirations with an impassioned love letter to total art. "*Sortilegio* was born from a spirit hungry for creation. During the pandemic, I was home alone; and since I had little contact with my community, I used this time to ponder on what I wanted to do with my life. I started imagining the opera of my dreams. I wanted to include everything—a choir, an orchestra, a fist-and-sword battle, dances, four acts, lots of varying music styles. This is a maximalist opera that combines all art forms. It also has various locations such as a castle, a laboratory, the middle of a forest, and a large bistro, like the grand scenes in operas such as *Pelléas et Mélisande* by Debussy. The entire concept stemmed from a desire for creativity, magic, fantasy, and collaboration. The concept is also a discussion about what is unique in performing arts as opposed to other art forms—and how we can go above and beyond. Performing arts provide each audience member with a novel experience and memories to cherish long after," Delorme said. LSM

TRANSLATION BY DWAIN RICHARDSON

Sortilegio. Oct.28, Salle Pierre-Mercure

Vivianne Delorme, concept, libretto, and staging; Elizabeth Raum and Giancarlo Scalia, composition; Sonia Ben-Santamaria, direction musicale; Fernando Maya Meneses, sets; Amber Hood, lighting. Tickets on sale at **www.centrepierrepeladeau.tuxedobillet.com/main/sortilegio-lopera**



SALLE BOURGIE

NEW SEASON, GREAT AMBITIONS

by **JUSTIN BERNARD**

Now sharing duties as programmers for Salle Bourgie, Olivier Godin and Caroline Louis are going about it in something of a four-handed way, their predecessor Isolde Lagacé having assumed this task on her own until her retirement last year.

A new feature for the upcoming season is the *Outstanding Pianists* series that will spotlight both established names and rising stars. "Our program is equally divided between Canadian and Québécois artists," Godin notes. Scheduled in the months to come are: Isata Kanneh-Mason (Oct. 10); Christian Blackshaw (Nov. 2)—fresh from recording the complete cycle of Mozart sonatas; Vikingur Ólafsson (Jan. 24); Igor Levit (March 11); André Laplante (April 27); and Bruce Liu (May 14).

The season opener, on Sept. 27, showcases the Dover Quartet in a program of works by Haydn, Shostakovitch and Florence Price, the latter a forgotten African-American composer now enjoying renewed interest in this age of diversity. "It is important to do this, I think," says Godin. "It's part and parcel of all cultural organizations' mission to have works of great value from neglected figures performed. There are so many of them around in the world who merit public attention, and we gladly do our part to present their music."

Godin firmly believes in the value of concert recitals in Montreal, and Salle Bourgie could not be a more suitable venue for this purpose—a point he explains with the following example: "Starting this fall, we are undertaking the first of several seasons devoted to the complete works for voice by Franz Schubert. Of the singers we are really looking forward to welcoming are the African-American bass-baritone Davóne Tines, accompanied by John Bitoy (Oct. 15); the Canadian baritone Gordon Bintner in tandem with pianist Michael McMahon (Nov. 10); and the youthful, dynamic and captivating American tenor Jack Swanson, who will perform a broad range of works backed by pianist John Arida (Dec. 8).

"All told, Salle Bourgie is an immersive space," Godin says—"a place to meditate in if you will, for music both sacred and profane. The stained glass windows around the hall are conducive to that—the effect of daylight shining through them is simply arresting—but there are also the pristine acoustics of the room that used to be church at one time before it fell into disuse, until it was refurbished for its current purpose. The voice is particularly well served, but so are chamber ensembles ranging from contemporary to ancient music." LSM

TRANSLATION BY MARC CHÉNARD

True to years past, the program includes a sprinkling of jazz concerts and world music, some linked to exhibits at the adjacent Montreal Museum of Fine Arts. The complete 2023-24 Bourgie Hall concert program is readily accessible online at **sallebourgie.ca**



DOROTHÉA VENTURA AND GENEVIÈVE SOLY

LES IDÉES HEUREUSES

NEW ARTISTIC IDEAS

by **KRISTEN WHITTLE**

After 37 years, Geneviève Soly is retiring as artistic director of the early-music chamber ensemble Les Idées Heureuses (LIH), but concertgoers need not worry as Soly's former student-turned-colleague, Dorothéa Ventura, is excited to be stepping into the role.

The goal of LIH is to combine all aspects of early music-making and encompass the entire artistic spirit that accompanies the period. This often includes baroque dance and historically accurate and informed performance, but Ventura hopes to include acting and visual art in an effort to provide greater appeal to audiences and to capture the cultural essence of what artistic performance looked like.

Each season includes a diverse program of concerts, again seeking to encapsulate the multifaceted nature of music from this time period. The season opener on Sept. 24 will feature recorder player Vincent Lauzer in a program that consists of various concerti from 18th-century Naples. Ventura describes the program as "sunny, glorious music" and speaks highly of Lauzer's style and technique.

The second concert will be offered online, and consists of 10 different musical settings of a hymn centring on the Virgin Mary. The musical works range from the 13th- to 21st-centuries and showcase the development of the baroque style. The concert was recorded in 2020 when LIH was still under Soly's direction, but the vocalists they collaborated with are from Ensemble Alkemia, an a-cappella group under Ventura's direction. This amalgamation of two groups serves as a fitting bridge for Ventura's debut season; she says the nuances of each setting lend itself to a unique yet unified musical experience.

In February, LIH will present "Chaconne et Chocolat." The chaconne is a favourite genre of Ventura and many of the ensemble's regular performers. The concert will feature chaconnes from various composers in and around the baroque canon. The music will surely be as decadent as the treats presented with it.

The season will close with a Good Friday concert directed by Soly that centres on the cantatas of Christoph Graupner, whose music has been a longtime focus of Soly and the ensemble. She will return annually to present a concert of his music.

LIH has held a commitment to performing early music in a historically informed fashion. Ventura looks forward to maintaining the core values of LIH while expanding what she calls the "baroque spirit" to include more of "her own colour" in the concerts. Overall, Ventura was happy to call LIH a "collaborative environment where everyone hired has the opportunity to bring something personal to the shows." LIH is a healthy environment for music and creativity, and Ventura hopes to continue to foster these values. LSM

www.ideesheureuses.ca

ALLEGRA FOUNDATION

THE POWER OF CHAMBER MUSIC

by **KRISTEN WHITTLE**



"The power of chamber music really lies in its ability to connect with everyone in an intimate, warm setting, " says Dorothy Fieldman-Fraiberg, founder of the Allegra Foundation, about the reach and power of the foundation's two programs: Allegra Chamber Music and Bach Before Bedtime.

Allegra Chamber Music has planned another magnificent season of *free* concerts at various venues throughout Montreal. On Dec. 13 at Redpath Hall, for instance, renowned conductor Yannick Nézet-Séguin will join the Allegra chamber musicians in performing works by Ravel, (specifically *Ma mère l'Oye* for four-hands piano), Mozart, and Elgar. In a message about Allegra, Nézet-Séguin says that it "represents the highest



form of chamber music; discovering new repertoire and bringing back the cornerstones of chamber music." Indeed, Allegra aims to combine traditional chamber repertoire with contemporary works, and highlight Montreal's musicians as well as its diverse, intergenerational audiences. Fieldman-Fraiberg echoes Nézet-Séguin, adding that "sharing is what chamber music is all about."

Bach Before Bedtime will also return with a season of fun and educational chamber music programming geared toward children. The program began as an open dress rehearsal, and has since evolved into a multidisciplinary production that combines music, singing, dance, and storytelling into an interactive concert experience. Children are welcomed into the story and have an opportunity to meet the instrumentalists after the show, to learn more about the inner workings of music-making and connect with the performers. Children get to experience all aspects of a classical concert, and are encouraged to actively participate in what is happening onstage. This is Bach Before Bedtime's mission: to introduce young listeners to the warmth and harmonious relationships cultivated from chamber music by allowing them to fully engage in their role as an audience. The program has performed more than 300 concerts for over 10,000 children since its inception. This year's lineup features a Halloween concert, a Christmas event with emphasis on *The Nutcracker*, and three other concerts: Journey Through the Life of Musicians; Day at the Opera: *Carmen*; and *Peter & the Wolf*. Bach Before Bedtime aims to create a new generation of engaged listeners by breaking the barrier between classical music and its audiences. Children leave the concerts singing the tunes, with a newfound unbridled passion for music.

This year will mark the 43rd year of Allegra Chamber Music and the 15th anniversary of Bach Before Bedtime. Though the target audience and overall initiative of the programs differ slightly, they share a common goal: to make chamber music accessible, and connect musicians to audiences. This will be emphasized at the 43rd Anniversary Gala. The fundraiser is vital to Allegra's mission, as it allows them to present concerts at no cost to audiences, and to keep the costs of Bach Before Bedtime as low as possible. This year's gala will include chamber works by Hough, Schubert, and Strauss, and will also feature the "next generation of chamber musicians and concertgoers," as children who have previously participated in the Bach Before Bedtime program take the stage. Tickets for the Oct. 19 event can be purchased on Allegra's website. Those in attendance will surely experience the warmth, intimacy, and joy exuded by the Allegra Foundation, its musicians, and audiences. LSM

www.allegrachambermusic.com
www.bachbeforebedtime.com



LA NEF

THE 2023-24 SEASON

by **ALEXANDRE AMAT**



VINCENT LAUZER
PHOTO : JULIEN FAUGÈRE

Claire Gignac, artistic and general director of La Nef, says that its repertoire is defined by "a mosaic of musical colours," the result "of all sorts of artists, disciplines, types of music, repertoires and resonances coming together." The 2023-24 season will offer four engaging concerts reflecting this range of musical approaches.

To open the new season Oct. 18 at Centre St-Jax, the show *Tant que vivray* will feature Vincent Lauzer on recorder and Sylvain Bergeron on lute. Dedicated to baroque music, the concert will present an instrumental repertoire from France, Spain and England from the 16th and 17th centuries. Soprano Andréanne Brisson Paquin will join the two musicians to sing airs by John Downland and Henry Purcell.

Sicilia Bella, on Nov. 22 at Maison de la culture Maisonneuve, will offer an original vision of the Sicilian repertoire. The project is created by Dorothéa Ventura and will be a blend of traditional music and madrigals by Sicilian composers of the Renaissance. The versatility of the seven musicians, who are all singers as well, will reveal the uniqueness of performing traditional types of music on unusual instruments (viola da gamba, recorder, guitar, ottavino, melodica, mandolin and accordion).

The third concert, *Ars Amoris*, is scheduled for March 20, 2024, at Notre-Dame-de-Bon-Secours chapel. There will be three multi-instrumentalists: Jean-François Daignault (voice, harp, recorder), Kerry Bursey (voice, medieval lute, medieval fiddle) and Pierre-Alexandre Saint-Yves (voice, recorder and chalumeau). They will explore the theme of courtly love in the repertoire of the male voice trio of medieval France from William IX of Aquitaine to Guillaume de Machaut.

To complete the new season, La Nef will present *Memento Silva: souviens toi de la forêt* on April 22 at Maison de la culture Maisonneuve. This multidisciplinary show will feature Marie Nadeau-Tremblay (musical director and baroque violin), Stéphane Tétreault (cello) and Chloé Dumoulin (piano) playing original compositions by William Kraushaar. This composer and videographer will illustrate the music with a video on the theme of nature and endangered species in Quebec. LSM

www.la-nef.com

PENTAÈDRE BACK FOR ITS 38th SEASON

by **JUSTIN BERNARD**

No one – on the home front or Beyond – questions the excellence of Montreal's stellar wind quintet, Pentaèdre, recognized for their extensive repertoire of works specifically written for its instrumentation, and other pieces arranged by its members. Two years shy of its 40th anniversary, the group has unveiled the program of its new concert season of five events, beginning late this month and running through next spring.

The musicians include: Ariane Brisson, flute; Martin Carpentier, clarinet; Louis-Philippe Marsolais, French horn; Mathieu Lussier, bassoon and the group's newest member, oboist Élise Poulin. The season opener, *Tous à l'opéra* on Sept. 29, will consist of reworkings of operatic excerpts from *The Enchanted Flute*, *La Cenerentola* and *Le chevalier à la rose,* with one new work entitled *Briccialdi*, which the flutist describes as a "kind of mini-opera for wind quintet."

Next is a mainstay of Pentaèdre's yearly programs, its *Carte blanche* series where members take turns at putting together the repertoire, this year's selections entrusted to the oboist. Not only will she be front and centre with her bandmates, but members of the Agora Orchestra will join the fray. On Jan. 28, 2024, the group promises a musical travelogue to the Cold War era in *Aux frontières du Rideau de Fer*. Coinciding with the centenary of György Ligeti's birth this year, the quintet will interpret his wind quintet, followed by a piece penned by the Serbian-born but longtime Montreal resident Ana Sokolović, the program closing on an opus by Zoltán Kodály, arranged for the occasion by the clarinetist.



PHOTO : MARTIN GIRARD

After this first round of concerts at the Conservatoire de musique de Montréal, Pentaèdre moves over to Salle Bourgie on March 2 for a joint performance of Gustav Mahler's *Symphony No. 4* with the Penderecki Quartet. "This is a first for us, to present Mahler's music this way," says Brisson. "Added to that will be a brand-new piece by Julien Bilodeau, a highly acclaimed and wonderful composer on the Quebec scene." The season winds down April 28 with *España,* a concert with a self-explanatory title, that will take place in the atrium of Les Grands Ballets, right in the heart of the bustling Quartier des Spectacles downtown. Wine and tapas will be served for this Sunday matinee of somewhat lighter fare.

"It's quite an accomplishment for a wind ensemble like ours to have stood the test of time," says Brisson. "Consider the countless tours to places near and far—the 15 or so recordings and three generations of musicians who have kept the ship afloat. It's not just a love for wind quintet music that has carried the group, but a passion for simply wanting to make music between friends." LSM

TRANSLATION BY MARC CHÉNARD

www.pentaedre.com

OS DE TROIS-RIVIÈRES

CŒUR BY GILLES BELLEMARE

by **ALEXANDRE AMAT**


ALAIN TRUDEL

The inaugural concert of the Orchestre symphonique de Trois-Rivières's 2023-24 season, conducted by Alain Trudel, will take place Oct. 21, 2023 and will feature two works of exceptional breadth: Beethoven's Symphony No. 3, Op. 55, "Eroica" and Gilles Bellemare's *Cœur*—five symphonic poems for choir and orchestra.

The idea for *Cœur* was born out of a collaboration between the composer, chief conductor, and first artistic director of OSTR, Gilles Bellemare, and cardiologist François Reeves. The symphonic poems written for choir and orchestra were inspired by the audible and visual rhythms of heartbeats. Each of the five movements is based on an arrythmia observed in a patient of a cardiology institute; these different movements, associated with individual hospital rooms, make it possible to discern different characters, different stories, and different physical states through the heartbeats.

This unique project includes poems by François Reeves sung by the choir, and results in a deeply organic and human mixture of music and poetry which makes it possible to pay homage to the patients, nursing staff, and to life itself. LSM

TRANSLATION BY KRISTEN WHITTLE

www.ostr.ca



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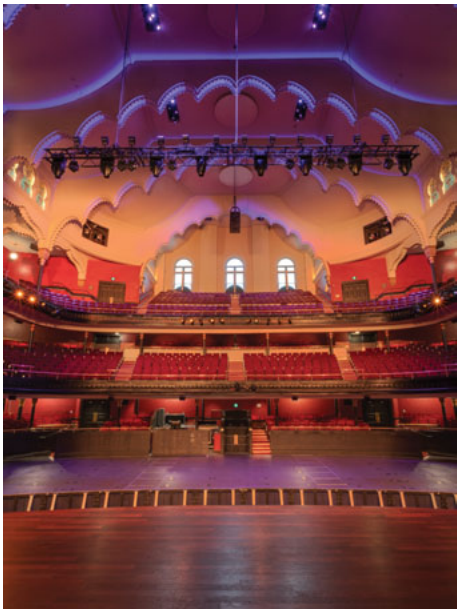


ABOVE & BELOW PHOTOS : SIMON TANENBAUM

MASSEY HALL

IMPROVE EVERYTHING, CHANGE NOTHING

by **EVA STONE-BARNEY**





ABOVE & BELOW PHOTOS : JAG GUNDU



The pressure was on for the Corporation of Massey Hall and Roy Thomson Hall when, in 2018, they announced they were closing Canada's oldest and most well-respected concert hall for a major renovation and restoration project that would span 18 to 24 months. Following almost three years of construction (the project was delayed by the COVID-19 pandemic), the hall reopened in November 2021, and has been back in action ever since.

Massey Hall was opened in 1894. For almost 100 years, it was the home of both the Toronto Symphony Orchestra and the Toronto Mendelssohn Choir. Countless musical stars have graced the hall's stage, among them classical singers Luciano Pavarotti, Maria Callas, and Maureen Forrester; composers Glenn Gould (who made his Massey Hall debut at just 13 years old) and Edward Elgar; and jazzers Charlie Parker, Oscar Peterson, Dizzy Gillespie, and Charles Mingus. An important venue for popular and folk music, it has also seen performances by the likes of Gordon Lightfoot, who performed at Massey Hall on several occasions, Neil Young, and the rock band Rush, among countless others.

In 1981, it was named a National Historic Site, at which point the building was already "not up to modern standards," as Grant Troop, the corporation's vice-president of operations, puts it. The challenges were many: the building was without a loading bay, making it difficult to get instruments and equipment into the hall; decorative elements such as its iconic moldings and balconies were aging and deteriorating; emergency systems were out of date; there was a lack of hospitality spaces (bathrooms, bars, lounges), and accessibility was a major concern, says Troop. The question senior leadership was faced with in 2018 was fairly simple: either they would be forced to close the facility entirely, or they had to do something substantial to address these issues.

It was decided that the corporation would embark on a large-scale renovation and heritage restoration project, which required a "big vision." The project's motto was to "improve everything, but change nothing," says Troop, adding: "We wanted audience members to recognize (the hall), to feel the same intimacy and Victorian grandeur that they were used to."

The project was never going to be easy. While Massey Hall had endured, the renovation process revealed "lots of mysteries" about its construction. With only "30 ink drawings on linen, from 1894" to work from, architects and engineers had to problem-solve as they went, resulting in "lots of pivoting and changing direction." In many cases, these pivots required the assistance of experts on historical buildings, local artisans, and specialty tradespeople, brought in alongside the teams from KPMB Architects and EllisDon construction. "We brought in specialists in restoration, to work with the hall's traditional and historical materials, and stabilize the balconies, for example," says Troop. "The goal was to preserve the environment, in ways that were almost imperceptible."

Maintaining the integrity of the space mattered to the Corporation of Massey Hall and Roy Thomson Hall because it mattered to audiences and musicians. "Canada's Carnegie Hall" has made a name for itself on account of its legacy, and the intimate musical setting it provides concertgoers and performers alike: keeping this intact was crucial to the project's success. The renovations thus aimed to maintain the acoustics for audiences, while improving the acoustic experience of performers.

In 2021, the hall reopened with a special concert by Gordon Lightfoot. True to their word, the renovations are significant, but do not interfere with the space's ambience. Within the main hall, changes have been made to the balconies, the stained glass windows have been restored and made visible from inside the hall, and the seating has been reconfigured such that floor seats can be removed to accommodate a standing audience for popular music concerts. Outside the hall, though, is where one finds the most substantial changes.

Arguably the most significant elements of the renovations have been the construction of the all-new Allied Music Centre. Consisting of a nine-storey tower behind the heritage building, the Allied Music Centre is attached to Massey Hall by a series of passerelles, and contains the load-in bay, bars, lounges, bathrooms, and elevators. Troop remarks that the new build was "needed to address the safety, load-in, accessibility, and economic concerns" that precipitated the project. The new space contains two of Massey Hall's now four performance spaces: the TD Music Hall, with a capacity of 500; and a smaller, unnamed theatre on the sixth floor, with a capacity of 100 to 150 people, ideal for smaller performances of acoustic or chamber music. These two spaces, the main hall, and its attached "post-concert basement venue," which accommodates 300, leave Massey Hall ready for performances of all genres and scales. This is part of the facility's mission; "We are all about flexibility (and) supporting the next generation of Canadian artists," Troop says.

While many expressed concern in 2018 at news of the renovation project, the audience response since the hall's reopening has been resoundingly positive. Following a successful 2022-23 season, Massey Hall looks forward to hosting a wide variety of events, including the Polaris Music Prize Gala (Sept. 19), De Yun She (Sept. 30), Bonnie Raitt (Oct. 6), the Women's Blues Revue (Nov. 17), Choir! Choir! Choir! (Nov. 25), and Jeremy Dutcher (Dec. 9), among many more, this fall. LSM

www.masseyhall.mhrth.com



MARY JANE PUIU (1950 - 2023)

BIG VOICE, BIG HEART

by **WAH KEUNG CHAN**

Choral conductor Mary Jane Puiu passed away on May 16, 2023, at the age of 73. According to tenor Eduardo Aparicio, "despite battling a long devastating disease, she heroically managed to keep conducting her choir till the last minute of her life." We, at La Scena Musicale, pay tribute to Puiu by republishing a profile/interview that ran in 2010 for her 60th birthday.

It takes a special person to lead 220 amateur singers, many of whom have never sung before and cannot read music, and in 10 weeks turn them into a responsive choir that presents two quality concerts each year. That one-of-a-kind motivator is Romanian-Canadian conductor Mary Jane Puiu, who has led the non-audition student club McGill Choral Society for the last 30 years.

With a commanding voice and buckets of charisma, Puiu attracts unwavering enthusiasm. Little do the 220 people at rehearsal know that Puiu's imposing speaking and singing voice is an aberration, one in a million. "Music was part of me since age five, when I began singing in the church choir with my mother," said Puiu at 60.

In Grade 9, Puiu was motivated by Rosemount High teacher Helen Hall to study music and even conducted the girls' choir under her supervision. It was then she discovered she had a voice—a rare contralto. When she was 15, respected McGill voice teacher Bernard Diamond felt she would become the next Maureen Forrester, and at age 16 she was accepted at McGill to study voice. She was also hired to conduct the Lebanese Orthodox Church choir, a position she still holds. But after one year in music at McGill, she quit. "I just didn't want to become an opera singer or a soloist."

"For the next year, I went to work and kept it a secret from my parents," Puiu said, which meant using her outgoing personality in public relations and selling advertising. At age 24, however, on a bet with one of her best friends (he wagered $100 that she would never go back to school), Puiu went back to McGill for a degree in Music Education. On her first day of classes, she met Wayne Riddell, Canada's most renowned choral conductor, the founder of the famed Tudor Singers, who would be her professor in two courses. "Riddell shouted, 'Who's that voice?'," recalled Puiu, laughing. He became her mentor and also hired her to sing in his choirs. She became a paid professional chorister at St. Andrew and St. Paul and the Montreal Symphony, and was an extra for the Tudor Singers and the CBC while still a student. Suddenly, Puiu was back in the thick of music and loved it.



After graduation, she worked five years at the Douglas Hospital, which was "very difficult." She then joined Iwan Edwards at the FACE School as choral music specialist, a position she held for 21 years.

The watershed moment for Puiu came in 1980, when Suzanne Byrnes, then president of the McGill Music Association, asked her to revive the McGill Choral Society. A vibrant student club in the 1950s and '60s, when it was directed by McGill professor Gifford Mitchell, it had folded shortly after Mitchell retired, in 1969. Puiu agreed; within a year, she became sole conductor.

The choir started with 34 members, but that soon changed, partly due to good marketing but mostly from word-of-mouth about the Puiu experience. A rehearsal with Mary Jane Puiu is part charisma, part entertainment, part learning, and most importantly great music-making. "My FACE kids used to say that I'm strict, I yell at them, but we make wonderful music," said Puiu. It's her ability to bring the best out of people who love singing that keeps members (including McGill staff and the larger community) coming back. And some of the former members of the MCS, such as tenor Michiel Schrey, have gone on to successful careers in opera or music activism.

By the time I joined in September 1985, the choir had already increased to 70, but it was still performing various choral songs at cramped venues such as the 280-seat People's Church on Sherbrooke Street. Within a year, that changed when Puiu began programming a major classical work in the first half of the concert. During my six years in the choir, we performed Handel's Messiah, Mozart's Requiem, Schubert's Mass in C, Vivaldi's Gloria, Rutter's Gloria and Haydn's Nelson Mass.

The second half would include medleys of Broadway musicals. "I felt it was important for students to learn classical music, but I also felt that pop music would connect better with the students' friends and family, many of whom don't understand classical music," said Puiu. That unorthodox formula worked, as the venues got larger, always filling the house. By the time I left, the choir had grown to 180 members.

Seven years ago, Puiu was diagnosed with lymphedema, a non-curable debilitating disease that she had been suffering with for more than 15 years. For a workaholic and a people person, stopping work and going on disability has meant being cut off; she also had to drop the Cantare youth choir (which folded without her), leaving only a few hours for conducting the McGill Choral Society and her church choir. "Music is my life," she said. "I'm in pain 24/7, but for two hours a week on Wednesday nights, I'm pain-free." She has no regrets. "I realized at a young age that I had a talent, to be another Maureen Forrester, but that was not what I wanted. I realized I had a gift to offer—that is, to make music with people and to share the love I have for music." LSM

TORONTO MENDELSSOHN CHOIR

2023-24 SEASON: HEAR THE PASSION

by **DENISE LAI**

The Toronto Mendelssohn Choir has big plans for its upcoming 2023-24 season. Artistic Director Jean-Sébastien Vallée's programming is based on the theme "Human Passion Unleashed." Vallée explains that this season's repertoire resonates deeply with the core of human emotions, embracing the full spectrum of passion, intensity, and vulnerability. His choices reflect his vision to forge a connection between the audience and the profound depth of human expression that choral music can convey.

TMC's season opener *In Time* is a unique immersive experience that combines music and dance, showcasing Toronto dance group Compagnie de la Citadelle. This is complemented by two baroque masterworks—Handel's *Dixit Dominus* and Bach's *Christ lag in Todesbanden*—and coupled with a newly composed piece by Caroline Shaw.

Two grand choral masterpieces anchor the season. According to Vallée, Carl Orff's *Carmina Burana* evokes primal energy and celebrates life's raw vitality through its thunderous percussions and soaring melodies. Giuseppe Verdi's *Requiem*, on the other hand, delves into the poignant reflections on mortality and the human experience, creating a stirring exploration of both sorrow and hope. "Through these emotionally charged compositions, my aim is to immerse our listeners in the profound and moving world of choral music."

By contrast, Franz Schubert's *Winterreise* song cycle will be sung by a smaller chamber group, with baritone Brett Polegato and Philip Chiu at the piano. "This melodic journey not only traverses physical realms but serves as a profound allegory for the intricate voyage of human existence—an unending pursuit that defines our very being," Vallée said.

The remaining program consists of TMC's own *Festival of Carols* and Handel's *Messiah* with the Toronto Symphony, both perennial holiday traditions and audience favourites.

Tracy Wong, TMC's new Composer in Residence, will present her new commission alongside *Carmina Burana*. She will lend her creative expertise to the Conductors' Symposium with another new piece. The symposium, a training ground for emerging conductors, will also spotlight Gabriel's Fauré's *Requiem* and Frank Martin's *Mass for Double Choir*, to commemorate the milestone anniversaries of both composers' passing.



JEAN-SÉBASTIEN VALLÉE
PHOTO : NAN MELVILLE

Community outreach is at the heart of TMC's mission. Singsation and other outreach activities will continue to play a vital role in promoting inclusivity, artistic enrichment, and cultural exchange within the community, while fostering a deeper appreciation for choral music and its ability to connect people.

Summing up the upcoming season in Vallée words, "I invite the Toronto audience to join in exploring the profound depths of choral music and experiencing the transformative power it holds. Through every note sung, I hope to ignite a spark of emotion, inspire contemplation, and ultimately leave an indelible imprint on the hearts of those who share in this artistic journey with us." LSM

www.tmchoir.org

WOMEN'S MUSICAL CLUB OF TORONTO

A LITTLE "AFTERNOON" MUSIC

by **KRISTEN WHITTLE**

Established in 1898, the Women's Musical Club of Toronto (WMCT) has spent the past 126 years building and maintaining an organization that supports numerous early career and professional musicians. The club has lessened its restrictions, now welcoming everyone (no longer just women) to enjoy their presentations.

The star of the show at WMCT is undoubtedly their "Music in the Afternoon" series. This seasonal collection of chamber concerts features a wide variety of world-class musicians. The 2023-24 lineup will include the Fauré Quartett, Tesla Quartet, clarinetist Dominic Desautels, pianist Francine Kay, and soprano Joyce El-Khoury.

Diane Martello (chair of the memberships, concerts & marketing committee) emphasizes that concertgoers often do much more than simply attend the show. Beyond the concert itself, audience members have the opportunity to attend pre-concert lectures, to meet and connect with old friends, enjoy lunch in the lobby, and refreshments at intermission. Martello says that "the volunteers make every effort to make the *entire day* enjoyable for those in attendance." The club aims to provide intellectual, emotional, social, and artistic stimulation for its audiences.



FAURÉ QUARTETT

The WMCT also supports multiple young musicians through its numerous scholarships and awards. Their Career Development Award, presented in collaboration with CBC, is awarded once every three years to a talented professional musician in the making. The winner is given a $25,000 scholarship, an opportunity to perform in a WMCT Music in the Afternoon concert, and is featured on CBC radio's "In Concert with Paolo Pietropaolo." The club also sponsors other annual scholarships and awards through many institutions, including the Royal Conservatory of Music and University of Toronto's Faculty of Music.



MUSIC IN THE AFTERNOON

Younger students are supported by the WMCT through outreach programs which provide high-school students with free concerts. This year, WMCT is also sending the Tesla Quartet to two schools for private performances.

All of this would not be possible without the WMCT's volunteers. The organization is almost entirely volunteer-run, and their various organizing committees are the reason their concert initiatives, scholarships, and outreach programs are both accessible and successful.

Like all music organizations, the WMCT is in the process of rebuilding its audience post-pandemic. Anticipation and enthusiasm for this season's concerts is already high, and the organization is looking forward to another year of world-class performances. The concert hall doors are wide open, ready to welcome anyone interested in a splendid afternoon of chamber music. LSM

www.wmct.on.ca

SOMETHING FOR EVERYONE

CHORAL MUSIC IN CANADA'S LARGEST CITY

by **EVA STONE-BARNEY**

Canada boasts a vast, vibrant choral community—with countless professional and amateur choral organizations of all sizes scattered across the country. Among the most exciting places to be a choral singer, conductor, or lover of the choral arts is Toronto, Ont.

It comes as no surprise that the country's largest city would be ripe with choral activity. Jamie Hillman, U of T head of choral studies, describes it as "an international hub for artistic and cultural work." Toronto is home to some of the country's oldest choral organizations, such as the Toronto Mendelssohn Choir. Founded in 1894 by Augustus Vogt, the Juno-winning and Grammy-nominated group has provided volunteer and professional choral singers with high-quality performance experience for over 125 years. At once committed to programming canonical masterworks and new music, the group, currently led by Jean-Sébastien Vallée, has recently inaugurated the TMSingers, a chamber group of 24 professional singers that splits off from the larger choir (which has roughly 100 auditioned volunteer members) for a couple of concerts every year.

The desire to combine the traditional configurations and repertoires of choral music with new, innovative presentations and commissions runs as a common thread across the city's choral organizations, such as the Exultate Chamber Singers and the Amadeus Choir of Greater Toronto.

Conducted by Kathleen Allan, alongside associate conductor Nila Rajagopal, the Amadeus Choir makes a point to present experimental concerts of new and existing repertoire. Among this year's concerts is a special performance of Andrew Downing's score of the 1922 silent film *Nosferatu*. Associate conductor Rajagopal says this is one of the concerts she is most looking forward to this year. "The project still feels like a bit of a mystery, which makes it one of the most exciting," she said. Later this year, the choir will perform their second annual *Song Walk: Braiding Voices*. The immersive, outdoor experience is a collaboration with singer, composer, and Inuk Knowledge Keeper Deantha Edmunds. Rajagopal remembers last year's *Song Walk* with fondness. "It was a big, unpredictable event, but we had a vision for it, which finally came together on the day-of, and it was fantastic," she said.

Rajagopal is one of five conductors of yet another exciting Toronto choir, the newly minted Modern Sound Collective (MSC, formerly known as the Mississauga Summer Chorale). Dedicated entirely to the promotion and performance of contemporary (usually Canadian) choral music, the group was founded in 2015 by conductor and artistic director Kai Leung. Leung, along with conductors Meredith Wanstall, Nathan Gritter, Emily Parker, Tyrese Walters, Katie Hatanaka, and Rajagopal, leads the organization's five groups, which offer music-making opportunities in various configurations, at different levels, to primarily young artists and professionals. With such an extensive artistic team, the group's very existence emphasizes what Rajagopal calls the "magic of collaboration."



TORONTO CHILDREN CHORUS



AMADEUS THRENODY
PHOTO : DAHLIA KATZ

This community of musicians, both professional and amateur, is sustained by the city's high-level choral training programs. At the youth level, groups such as the Toronto Children's Chorus and Young Voices Toronto provide children as young as six with the opportunity to explore their voices, perform at a high level, collaborate with other musical groups, and develop skills in sight singing and music theory. Hillman describes the "children's choirs in the city" as "particularly inspiring." The Toronto Children's Chorus, founded in 1978, has been doing this work for more than 40 years. Led by artistic director Zimfira Poloz, the Toronto Children's Chorus consists of three divisions: four training choirs (for children ages six to 12), three main choirs (12+), and the Toronto Youth Choir. Rajagopal has been involved with the organization for many years, and conducted two of its training choirs through the 2022-23 season. "Getting to be part of a child's first experience with a choir is very special," she says, noting the responsibility she feels toward making their experience a positive one. "At that age, their minds are so fresh, and they transform over the course of the year. My priority is that they love it—that they want to come back."

Most of them do, some moving on to study music at the secondary and post-secondary levels. Fortunately, both York University and the University of Toronto offer world-class programs in both vocal studies and choral conducting. U of T's Choral Studies department, invites students to participate in one—or more—of its four choirs: the MacMillan Singers, Chamber Choir, Soprano/Alto Chorus, and Tenor/Bass Chorus. This year, U of T looks forward to "welcoming a new conductor for our Soprano/Alto Chorus, Kathleen Allan," says Hillman.

Toronto really has something for everyone as far as choral activity is concerned. Those interested in singing in treble choir might look to the Echo Women's Choir or Oriana Women's Choir, while tenors and bass can turn to the Toronto Welsh Male Voice Choir. Vesnivka Choir, meanwhile, is the country's leading Ukrainian women's choir. For new singers, interested in trying out choir for the first time, community groups such as the Harbourfront Chorus, or the West Toronto Community Choir might be a good fit. Meanwhile, young professionals will find a community of people determined to keep high-level music-making in their lives at an Exultate Chamber Singers or Orpheus Choir of Toronto rehearsal. The list seems almost endless. The success of all of these organizations comes down to their ability to reach new audiences, and recruit new singers. "It's important that people feel included and invited (through) free concerts and community events," Rajagopal said.

These groups are united by more than a shared geography, though. Rajagopal and Hillman note that one of the joys of choral music in Toronto is how expansive it is. "At certain times of year, you can hear a compelling choral concert any night of the week. Many choirs in the city are doing innovative things. They acknowledge their histories and at the same time they are charting an exciting future," says Hillman. "The scale of the city is unique," she said , adding: "there is so much going on. There can be six amazing concerts on any given night; it's unlike most cities." And there is a kindness, she says, behind the music: "Everyone is so helpful and supportive; there's no competitiveness. It's a really positive space and community." Choir, as always, serves to remind us just how much greater the whole can be than the sum of its parts. LSM

La SCENA ARTS

RESOURCE GUIDE 2023-24

CHOIR GUIDE

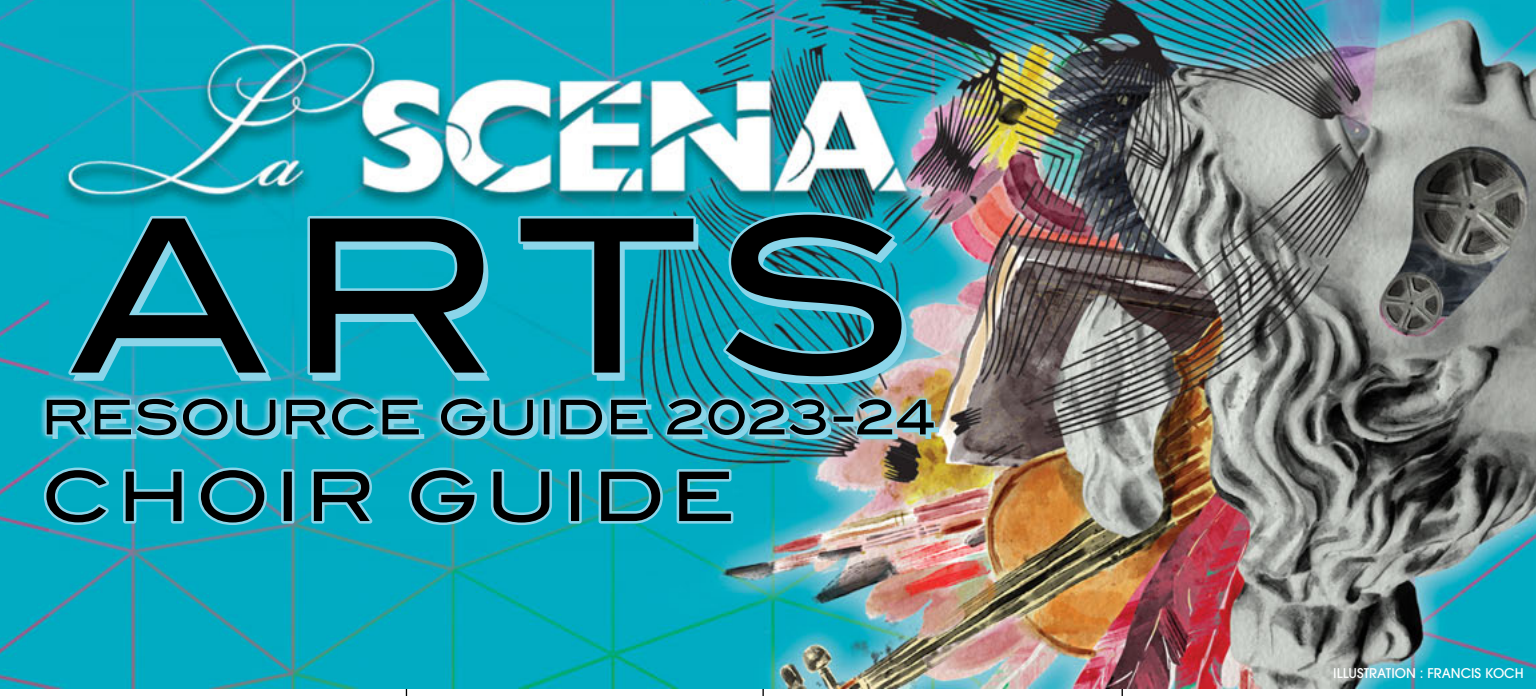


ILLUSTRATION : FRANCIS KOCH

QUEBEC

BAS-SAINT-LAURENT

Le Choeur de Rimouski
www.choeurderimouski.wordpress.com

SAGUENAY-LAC-ST-JEAN

La Bande Sonore Saguenay
www.fb.com/La-Bande-Sonore-448817948495426

NATIONAL-CAPITAL

Choeur Azurythmes
www.choeurazurythmes.com

Choeur de l'Université Laval
www.choeurul.asso.ulaval.ca

Choeur de la Cité
www.lechoeurdelacite.com

Choeur de la Colline
www.choeurdelacolline.org

Choeur de Québec

Choeur du Domaine
www.fb.com/lechoeurdudomaine

Choeur du musée de la civilisation
www.choeurmuseecivilisation.com

Choeur du Vallon
www.choeurduvallon.com

Choeur La Clé des Saisons
www.choeurlacledessaisons.org

Choeur Les Rhapsodes
www.lesrhapsodes.com

Chorale l'Odyssée vocale de Vanier
www.odysseevocale.com

Cœur de Charlesbourg
www.coeurdecharlesbourg.com

Ensemble de musique sacrée de Québec
www.emsq.org

Ensemble Polyphonia de Québec
www.polyphonia.qc.ca

Ensemble vocal Baroquo-Negro
www.baroquo-negro.com

Ensemble vocal CharleVoix
www.ensemblevocalcharlevoix.com

Groupe vocal Les Loriots de Cap-Rouge
www.lesloriots.ca

L'Odyssée Vocale
www.odysseevocale.com

Les Petits Chanteurs de Beauport
www.lespetitschanteursdebeauport.com

Maîtrise des Petits Chanteurs de Québec
www.maitrisedequebec.com

Québec City Gospel Choir
www.gospelquebec.com

ABITIBI-TÉMISCAMINGUE

Ensemble vocal Florilège de Rouyn-Noranda
www.ensembleflorilege.ca

CENTRE-DU-QUÉBEC

Ensemble folklorique Mackinaw
www.mackinaw.qc.ca

ESTRIE

Choeur symphonique de Sherbrooke
www.choeursymphoniquedesherbrooke.org

Chorale La Farandole
www.choralelafarandole.org

ÎLE-DE-MONTRÉAL

Alliance chorale du Québec
www.chorale.qc.ca

Alliance régionale des chorales de l'île de Montréal
www.chorales.ca

Anima Musica Choir
www.animamusica.org

Cantabile Chorale
www.cantabilechorale.com

Centre culturel Espace 7000 (Chorales du Cégep Marie-Victorin)
www.salledesilets.com/ecole-de-musique

Choeur À Contre Voix
www.acontrevoix.wordpress.com

Choeur Alarica
www.alarica.ca

Choeur Ambiance de Lachine
www.choeurambiance.com

Choeur Baobab
www.choeurbaobab.com

Choeur de chambre Tactus
www.tactus.ca

SOCIÉTÉ PHILHARMONIQUE DE MONTRÉAL

CHŒUR DE L'UQAM 45

Choeur de l'UQAM
www.philharmontreal.com
choeur.uqam12@gmail.com
Chef de choeur : Pascal Côté
Style musical : Classique
Catégorie vocale : Adultes SATB
Nombre de membres : 160+
Coût annuel : 170 $
Niveau : Avancé
Dates des auditions : Une demi-heure avant les répétitions à compter du 12 septembre 2023
Nombre de répétitions par semaine : tous les mardis, de 19 h à 21 h
Lieu des répétitions : Centre-ville (salles de répétition de la Place des Arts)
Dates des concerts : 29 mars 2024 (Grand concert du Vendredi saint : Requiem de Fauré et oeuvres de Lili Boulanger).

Choeur de la Petite-Patrie
www.choeurdelapetitepatrie.org

Choeur de Maisonneuve
www.fb.com/choeurmaisonneuve

Chœur des jeunes de l'Université de Montréal
ecoledesjeunes.musique.umontreal.ca/choral-enchante

Choeur du Brouhaha
www.fb.com/ChoeurDuBrouhaha

Choeur du Collège Stanislas
www.stanislas.qc.ca

Choeur du Plateau
www.choeurduplateau.ca

Choeur en Jazz
www.choeurenjazz.com

Choeur enharmonique de Montréal
www.choeurenharmonique.com

Choeur Les Voix de la montagne
www.voixdelamontagne.com

Choeur Maha
www.choeurmaha.org

Choeur Massenet
www.choeurmassenet.com

Choeur Opus Novum
www.choeuropusnovum.com

Choeur philharmonique du Nouveau Monde
www.cpnm.ca

Choeur Radio VM
www.crvm.org

Choeur Solis
www.choeursolis.com

Choeur St-Léon de Westmount
www.choeurstleondewestmount.blogspot.ca

Choeur Walter
www.choeurwalter.org

Chorale Chantefleurs
www.choralechantefleurs.wordpress.com

Chorale Chantevoix du CHUM
www.fb.com/Chorale-Chantevoix-du-CHUM-344775562275273

Chorale du Gesù
www.choraledugesu.org

Chorale Parent-enfant de la Petite Patrie
www.sophiedecruz.com

Chorale parents-enfants École préparatoire de musique de l'UQAM
www.epm.uqam.ca/cours-offerts/enfants

Chorale Philomela Singers
www.fb.com/choralephilomela

Commission scolaire English-Montréal
English Montreal School Board

English Montreal School Board Chorale
www.emsb.qc.ca/emsb/schools/secondary/programs/emsb-chorale
Chef de choeur : Patricia Abbott; Marie-Ève Arseneau, adjointe
Style musical : éclectique
Catégorie vocale : enfants & ados
Nombre de membres : 80
Coût annuel : 170$
Niveau : débutant (enfants); intermédiaire - avancé (ados)
Dates des auditions : Fin août/début septembre sur rendez-vous
Nombre de répétitions/semaine : samedi matin (enfants); samedi matin/mardi soir (ados)
Nombre de concerts/année : 5-6
Répertoire 2023-2024 : varié + collaborations avec McGill et Arion

Ensemble ArtChoral
www.artchoral.com

Ensemble Da Capo
www.ensembledacapo.com

Ensemble vocal «Les voix si, les voix la»
www.ccgv.ca

Ensemble Vocal Anémone
www.fb.com/Anemone.chef

Ensemble vocal Au Choeur des Refrains
www.auchoeurdesrefrains.com

Ensemble vocal Bach et Baroque
www.bachetbaroque.ca

Ensemble Vocal Carpe Diem
www.fb.com/EnsemblevocalCarpeDiem

Ensemble vocal ContinuO
mjouimet@gmail.com

Ensemble Vocal de St-Laurent
www.choeurevsl.com

Ensemble Vocal Épiphanie
www.fb.com/evevocal

Ensemble vocal Extravaganza
www.extravaganzavocal.org

Ensemble vocal Ganymède
www.evganymede.com

Ensemble vocal Katimavik
www.evkatimavik.com

Ensemble vocal Les Jongleurs
www.lesjongleurs.ca

Ensemble vocal Les Nanas
www.lesnanas.org

Ensemble vocal Les Voix Ferrées
www.voixferrees.qc.ca

Ensemble vocal Musica Viva
www.musicaviva.qc.ca

Ensemble vocal Redemptor
www.fb.com/ensemble.vocal.deo

Ensemble vocal Stakato
www.evstakato.com

VOX
MUSIQUE SACRÉE

Ensemble Vox
www.ensemblevox.ca
Chef de choeur : Alain Vadeboncoeur
Styles musicaux : musique sacrée, a cappella
Catégorie vocale : adultes SATB
Nombre de membres : 35
Coût annuel : 350$ (comprend l'adhésion, les partitions, etc.)
Niveau : intermédiaire, avancé
Dates des auditions : 10 et 12 septembre (portes ouvertes le 10 sept.)
Nombre de répétitions/semaine : tous les mardis soir et 4 jours de fin de semaine par année
Lieu des répétitions : église Très-Saint-Nom-de-Jésus, 4215 rue Adam
Concerts : 16 et 17 décembre 2023 et 1er juin 2024
Répertoire : musique sacrée de toutes époques et styles: polyphonie et plain chant

Equi Vox Montréal
www.equivoxinc.com/montreal

Groupe vocal Diverson
www.diverson.ca

Jukebox Productions inc.
www.productionsjukebox.com

La Clique Vocale
www.cliquevocale.com

Le Choeur de l'Art Neuf
www.artneuf.com

Le Grand Choeur de Montréal
www.grandchoeurmontreal.com

Les Chantres Musiciens
www.chantresmusiciens.ca

Les Chorales de l'École FACE
face.cssdm.gouv.qc.ca/activites/galeries/notre-chorale-virtuelle-avec-nos-eleves-en-secondaire-5/

Les Muses Chorale
lesmuseschorale.wordpress.com

Light Opera of Montreal
www.fb.com/Lightoperaofmontreal

McGill Choral Society
www.mcgillchoral.ca

Modulation
www.modulation.ca

Montreal Children's Choir
www.choeurdesenfantsdemontreal.com
choeurdesenfantsdemontreal@gmail.com
Artistic Director (interim): Eun Jung Park
Pianist-Collaborateur.trice: Benjamin Kwong, Stephanie Urquhart
Cheffe-assistante: Alice Boissinot
Musical Style: classical and an extensive range of musical genres
Vocal Category: Children/Youth: Beginner 5-6; Preparatory 7-8; Junior 9-12; Senior 12-18; Concert 14-21
Number of members: 150+
Annual Cost: $475 - $660
Level: beginner, intermediate, advanced - must learn songs by heart
Registration periods: December/January and June/July.
Number of rehearsals/week: one
Beginner - Monday 17h30-18h15
Preparatory - Monday 18h30 - 19h20
Junior - Wednesday 16h30 - 17h30
Senior - Wednesday 17h45 - 19h15 + one Sunday 13h30 - 15h45 every 3 weeks
Concert - Wednesday 19h30 - 21h15 + one Sunday 14h30 - 17h every 3 weeks
Preparatory at Share the Warmth - Thursday 16h00 - 16h50
Junior at Share the Warmth - Friday 17h00 - 18h00
Venue: NDG Community Centre, 3757 Prud'homme & Share the Warmth, 625 rue Fortune
The mission of Chœur des enfants de Montréal (CEM) is to provide an outstanding musical education to young people who love to sing. This bilingual ensemble provides a friendly and stimulating environment where choristers work together to attain a choral level of the highest calibre.

Montreal Gay Men Chorus
www.fb.com/choeurgaidemontreal

Montreal Intercultural Choir
micc.ca/fr/histoire_du_choeur.php

Montréal Jubilation Gospel Choir
www.jubilationchoir.com

Montreal Polyphonic Choir
www.choeurpolyphoniquedemontreal.org

Montreal Welsh Male Choir
www.fb.com/groups/154525239911

Nouvel ensemble vocal de la Renaissance
www.nevrenaissance.net

Nuance de Montréal
www.fb.com/nuance.demontreal

Opus 16 Vocal Ensemble
www.ensemblevocalopus16.ca

Orchestre Philharmonique et Choeur des Mélomanes
www.opcmelomanes.ca

Panday Tinig Choral Ensemble
panday@pandaytinig.com

Sainte-Anne Singers
www.sainteannesingers.org

Schola Saint Grégoire de Montréal
www.scholagreg.org

Seraphim
www.seraphimmontreal.com

St. George's Choir
www.stgeorgesanglicanchurch.org

St. Lawrence Choir
www.choeur.qc.ca

St. Matthias' Church Choir
www.st-matthias.ca

Stewart Hall Singers
www.stewarthallsingers.ca

Studio de musique ancienne de Montréal
info@smamontreal.ca

Sympholies Vocales
www.sympholiesvocales.com

The Lyric Theatre Singers
www.lyrictheatrecompany.com

The Orpheus Singers
www.orpheusmontreal.org

Yellow Door Choir
www.yellowdoorchoir.com

LAVAL

Choeur Chanterelle du Collège Laval
www.choeurchanterelle.ca

Choeur de Laval
www.choeurdelaval.ca

Ensemble vocal Universalis
www.fb.com/profile.php?id=100064043795079

Groupe Arcantia
www.arcantia.ca

Le Choeur des Jeunes de Laval
www.petitschanteursdelaval.ca

Le Musi-Choeur de Rawdon
www.repertoirelanaudiere.qc.ca/organisme/musi-choeur-de-rawdon

Les Petits Chanteurs de Laval
www.petitschanteursdelaval.ca

Les Voix Boréales
www.fb.com/voixboreales

Les Voix d'Elles
www.lesvoixdelles.qc.ca

Opéra bouffe du Québec
www.operabouffe.org

LANAUDIÈRE

Choeur du Musée d'art de Joliette
www.choeurdumusee.org

Les Chanteurs de la Place Bourget
www.leschanteursdelaplacebourget.org

Série Vox Luminosa
www.fb.com/VoxLuminosa

LAURENTIDES

Choeur Allegro
www.choeurallegro.com

Choeur classique des Basses-Laurentides
www.fb.com/ChoeurclassiquedesBassesLaurentides

Choeur Philharmonique du Nouveau Monde-Basses-Laurentides
www.spnm.ca/basses-laurentides

Ensemble Choral Saint-Eustache
www.ecse.ca

Ensemble vocal Cantivo
www.fb.com/ensemblevocalcantivo

Groupe choral Musikus Vivace
www.musikusvivace.com

MAURICIE

Choeur des Pèlerins
www.fb.com/choeurdespelerins

Ensemble vocal de l'UQTR
www.uqtr.ca/ensemblevocal

Ensemble Vocalys
www.vocalys.ca

MONTÉRÉGIE

Choeur Arc-en-Ciel de Mercier
www.choeurarcenciel.org

Choeur Cantata (Hemmingford)
www.choeurcantate.fr

Choeur classique Vaudreuil-Soulanges
www.fb.com/choeurcvs

Choeur de l'Orchestre Renaissance de Longueuil
www.fb.com/orchestrerenaissancedelongueuil

Choeur de l'Orchestre Symphonique Pop de Montréal (COSPM)
www.ospm.ca

Choeur de la Montagne
www.choeurdelamontagne.com

Choeur des jeunes du Québec
www.choeurdesjeunes.ca

Choeur Do-Ré-Mi
www.fb.com/choeurdoremi

Choeur Vives Voix de Longueuil
www.vivesvoix.ca

Chorale Arc-en-Ciel de Longueuil
www.chorale-arc-en-ciel-longueuil.com
Chef de choeur : Jean-François Julien
Styles musicaux : éclectique, tous genres, toutes époques
Catégorie vocale : adultes SATB, 16 ans+
Nombre de membres : 40 à 70
Coût annuel : 200$ / 120$ demi-année
Niveau : intermédiaire
Dates des auditions : 6 et 13 sept 2023
Nombre de répétitions/semaine : 1, le mercredi soir + 1 ou 2 samedis (intensives) par session
Lieu des répétitions : 1276 rue Papineau, Longueuil
Concerts/année : 2 concerts publics (Noël - printemps), 2 récitals en plein air au Marché Noël et Tradition de Longueuil, 2-3 récitals en résidence d'aînés par session.
Répertoire : 50% francophone, 25% anglophone, 25% autres

Église Sacré-Coeur
www.paroissebeloeil.qc.ca

Ensemble Romulo Larrea
www.ensembleromulolarrea.com

Ensemble vocal Choeur à Coeur
www.fb.com/ChoeuraCoeur

Ensemble vocal du mont St-Hilaire
www.evmsh.webs.com

Ensemble Vocal Le Coeur Enchanté
www.fb.com/lecoeurenchantelongueuil

Ensemble vocal Polymnie
www.polymnie.qc.ca

Harmonicoeur
www.harmonicoeur.com

Harmonie vocale de St-Hyacinthe
www.harmonievocalesaint-hyacinthe.com

Jeunes voix du coeur
www.jeunesvoixducoeur.com

Le Choeur Amabilis
www.choeuramabilis.com

Le Choeur Chante-Joie
www.chantejoie.org

Le Choeur de La Prairie
www.choeurdelaprairie.com

Le Choeur du Richelieu
www.choeurdurichelieu.qc.ca

Les Mélodistes
www.melodistesbrossard.ca

Les Petits Chanteurs de Granby
www.petits-chanteurs-granby.qc.ca

Richelieu Valley United Church Choir
www.musiqueorguequebec.ca/orgues/quebec/beloeilrvuc.html

South Shore Children's Chorus
www.southshorechildrenschorus.ca

St. Lambert Choral Society
www.choralesaintlambert.com

Théâtre Lyrique de la Montérégie
www.theatrelyriquedelamonteregie.com

OTTAWA GATINEAU

Cantata Singers of Ottawa
www.cantatasingersottawa.ca

Choeur classique de l'Outaouais
www.choeurclassiqueoutaouais.ca

Coro Vivo Ottawa
www.corovivoottawa.ca

Ensemble Cantabile
www.cantabilechorale.com

Les Notes du Choeur
www.fb.com/Les-notes-du-choeur-100070169735923

Ottawa Bach Choir
www.ottawabachchoir.ca

Ottawa Choral Society
www.ottawachoralsociety.com
Director: Gabrielle Gaudrault
Musical Styles: sacred and secular choral works from a wide variety of musical periods, and places around the world
Vocal Category: adult SATB
Number of members: ~120
Cost: Regular membership: $420/season / Singers age 30 and under: $275/season (Financial assistance may be available) / Full-time students: $100/season
Level: A certain level of music and vocal ability are required including reading music, previous choral experience, a basic knowledge of music theory, and the ability to sight read. Auditions are required.
Audition dates: Auditions are held on a rolling basis throughout the year.
Number of rehearsals/week: weekly from 7 PM to 9:30 PM
Location of rehearsals: Saint François d'Assise church in Ottawa, Ontario
Number of concerts/year: 3: December 17, March 05, May 26; plus 2 performances with the National Arts Centre Orchestra on December 12 and June 19-20.
Repertoire: Classic Christmas; Leonard Bernstein; choral pieces from a variety of historical periods.

Ottawa Classical Choir
www.fb.com/ottawaclassicalchoircom

Tone Cluster—quite a queer choir
www.tonecluster.ca

Voices in Harmony
www.voicesinharmony.ca

CHAUDIÈRE-APPALACHES

Choeur polyphonique de Lévis
www.cpl.bss.design

GREATER TORONTO AREA

TORONTO

Amadeus Choir of Greater Toronto
www.amadeuschoir.com

Canadian Children's Opera Company
www.canadianchildrensopera.com

City Choir
www.citychoir.ca

Common Thread Chorus
www.commonthreadchorus.ca

Echo Women's Choir
www.echowomenschoir.ca

Elmer Iseler Singers
www.elmeriselersingers.com

Exultate Chamber Singers
www.exultate.on.ca

Healey Willan Singers
www.healeywillansingers.com

Incontra Vocal Ensemble
incontravocalensemble.com

Modern Sound Collective
www.modernsoundcollective.ca

Nathaniel Dett Chorale
www.nathanieldettchorale.org

Newchoir
www.newchoir.ca

ORIANA Women's Choir
www.orianachoir.com

Orpheus Choir of Toronto
www.orpheuschoirtoronto.com
Director: Thomas Burton
Musical Style: Classical
Vocal Category: Adult SATB
Number of members: 60
Annual Cost: $295
Level: Intermediate-advanced
Audition dates: as needed throughout the year
Rehearsals/week: 1, Tuesday evenings
Location of rehearsals: Yorkminster Park Baptist Church, 1585 Yonge St
Concerts: 4, Oct 28, Dec 19, Mar 9, May 11
Repertoire: From Palestrina to newly commissioned pieces; mostly classical, may include other genres

Pax Christie Chorale
www.paxchristichorale.org

St James Town Children's Choir
www.reachingoutthroughmusic.org

St. Andrews Church
www.standrewstoronto.org

Tafelmusik Chamber Choir
www.tafelmusik.org

THAT Choir
www.thatchoir.com

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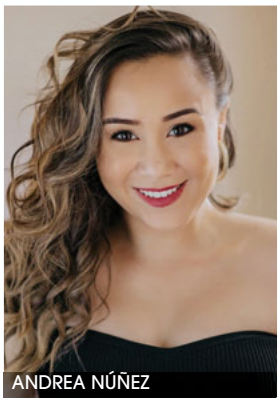

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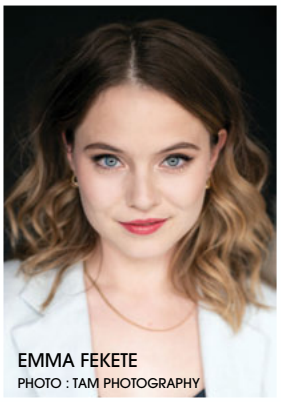

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FALL HIGHLIGHTS: OPERA & VOCAL

by **JUSTIN BERNARD**


ANDREA NÚÑEZ


CLAY HILLEY
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EMMA FEKETE
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HUGO LAPORTE


ROBIN JOHANSSEN

OPÉRA DE MONTRÉAL PRESENTS MOZART'S *LA NOZZE DE FIGARO*

Opera de Montréal begins its new season at Salle Wilfrid-Pelletier on Sept. 23 with an eight-day run of Mozart's masterpiece *La nozze de Figaro*. Drawing on the writings of Pierre Beaumarchais and composed a decade before the French Revolution, the opera was censored at first due to the scandalous depictions of the aristocracy. A cornerstone of the Mozartian canon, it exhibits both dramatic intensity and comical relief in certain scenes. *Figaro*, incidentally, marked the first collaboration between the composer and the talented librettist Lorenzo Da Ponte who, soon after this joint venture of 1786, spawned *Don Giovanni* the following year and *Così fan tutte* in 1789. Stephen Lawless and Nicolas Ellis are at the helm of this production, the former as stage director, the latter as orchestra conductor. The cast is comprised of several promising new talents, starting with the 32-year-old Croatian baritone Leon Košavić in the famous lead role of the one-time barber turned valet whose fiancée Susanna is played by the Canadian soprano Andrea Núñez. Singing the parts of Count Almaviva, the Countess and Cherubino are three Canadians, Hugo Laporte, Kirsten MacKinnon and Katie Fernandez. Montreal's Orchestre Métropolitain provides the accompaniment along with the Opéra de Montréal's choir.Salle Wilfrid-Pelletier, Sept. 23, 26, 28, Oct. 1. **www.operademontreal.com**

A MONTEVERDI RARITY

The Agora Orchestra joins forces with Opéra de Montréal in the staging of a rarely performed work from the early operatic repertoire: Claudio Monteverdi's *Coronation of Poppaea,* one of the few late masterpieces of the composer to have survived. Like its predecessors *L'Orfeo* and *The Return of Ulysses to his Homeland*, this final opera served as the model for all subsequent works created until the early 19th century, what with its structure that alternates constantly between arias and recitatives.

The subject matter draws on classic Latin-language literature that recounts the tales of Roman emperors throughout the ages, where antiheroes, infidels, plotters, scoundrels and murderers are at the heart of the stories. When, for example, Nero wants to achieve his own ends, there are no limits to his ambitions and cruelty—to the point of casting his own spouse Octavia to the side to take on Poppaea as his mistress, she no less ruthless in her pursuit of the crown. Nothing or no one stands in the way, not even Octavia who is banished into exile so that Poppaea can ascend to the throne.

As Agora's chief conductor, Nicolas Ellis will be at the rostrum, while Aria Umezawa is the stage director. The all-Canadian cast is led by soprano Emma Fekete in the title role with mezzos Ilanna Starr as Nero and Rachèle Tremblay as Octavia. Salle Pierre-Mercure, Nov. 18 and 19.

ELSEWHERE IN QUEBEC AND ROC

Opéra de Québec, known for presenting major operas in the French tradition, proposes something a little different for its audience: an adaptation in French (by the composer Donizetti himself) of his masterpiece *Lucia de Lammermoor*, retitled in this version as *Lucie de Lammermoor*. The music, for its part, remains quintessentially Italian, as stated on the opera company's website. This presentation is a coproduction with the Opéra de Tours in France, the result of a partnership forged by its artistic director Jean-François Lapointe. Cast in the lead role of Lucie is Jodie Devos, supported by Julien Dran as Edgard, baritone Hugo Laporte as Henri, tenors Yoann Le Lan and Emmanuel Hasler (in the roles of Gilbert and Sir Arthur, respectively) and bass-baritone Tomislav Lavoie as Raymond. The OSQ (Quebec Symphony Orchestra) and the choir of the Opera de Québec will be directed by Jean-Marie Zeitouni, with Nicola Berloffa in charge of the stage production, Andra Belli as set designer and Valerio Tibera for lights. Grand Théâtre de Québec, Oct. 21, 24, 26, 28. **operadequebec.ca**

Les Violons du Roy, and its director Jonathan Cohen, launch their 40th season with *La Sena festeggiante*. This miniature opera of the baroque era by Antonio Vivaldi shows the composer at the height of his powers, the work bearing all the earmarks of a great allegorical feast in celebration of King Louis XV, quite in keeping with the French style prevalent in that era. Front and centre is the virtuosic lead voice part, assigned to the American bass Alex Rosen, a vocalist who recently performed the roles of Seneca in Montiverdi's *Coronation of Poppaea* with the Cincinnati Opera, and Cadmus and Somnus in a Philadelphia production of Handel's *Semele*. Rounding out the cast of solo voices are soprano Robin Johanssen and mezzo-soprano Anna Reinhold. Three performances are scheduled, the first two in Quebec City at Palais Montcalm on Sept. 21 and 22, and one in Montreal at the Maison symphonique de Montréal on Sept. 24. **www.violoinsduroy.com**

The Canadian Opera Company has two major productions in the offing for the new season. Opening on Sept. 29 and running till Oct. 20 will be *Fidelio,* Beethoven's only foray in the operatic arena. Heading the cast are Miina-Liisa Värelä as Leonore and tenor Clay Hilley as Florestan. Overlapping that production will be Puccini's masterwork *La Bohème*, its leading role of Rodolfo divided between tenors Pene Pati (Oct. 6-21) and Kang Wang (Oct. 22, 28). Soprano Amina Edris, as Mimi, is cast for all but one of the shows, her replacement Jonelle Sills appearing on Oct. 22. Also cast are Charlotte Siegel as Musetta as well as Joo Won Kang, Blaise Malaba and Justin Welsh, in the roles of Rodolfo's three buddies Marcello, Colline and Schaunard, respectively. Four Seasons Centre for the Performing Arts, Toronto.**www.coc.ca.** LSM

TRANSLATION BY MARC CHÉNARD

CHORAL PREVIEWS

by **EVA STONE-BARNEY**


TORONTO MENDELSSOHN CHOIR

QUEBEC

ENSEMBLE ARTCHORAL

Ensemble ArtChoral, formerly known as Ensemble vocal Arts-Québec, will present their first concert of the season at Montreal's Maison symphonique. Titled *A Viennese Evening: Songs, Waltzes, and Romance*, and directed by Matthias Maute, the group will perform works by Strauss and Schubert, alongside excerpts of Brahms's *Liebeslieder*, Op. 52 and 65 (Sept. 8). **www.placedesarts.com/en/producer/ensemble-vocal-arts-québec**


ENSEMBLE ARTCHORAL

OSM CHORUS

Led by conductor Andrew Megill, the OSM Chorus will join the orchestra for several exciting performances this season. The OSM's 90th season kicks off for the Chorus with Stravinsky's bombastic *The Rite of Spring*, conducted by Rafael Payare (Sept. 12-14). Under the baton of Gemma New, the choir will sing as part of September performances of Holst's *The Planets* (Sept. 27, 28, Oct. 1). Hervé Niquet will then conduct the choir, along with soloists Cyrille Dubois (tenor), Julie Boulianne (mezzo-soprano), Gordon Bintner (baritone), Robert Gleadow (bass-baritone) and Tomislav Lavoie (bass) in Berlioz's *L'enfance du Christ* (Dec. 19). In the spring, the choir will take part in performances of J.S. Bach's inimitable *St John Passion*, conducted by Bach specialist Masaaki Suzuki (March 27, 28). Finally, to close off their year, former OSM conductor Kent Nagano will lead presentations of Beethoven's "Eroica" Symphony No. 3 (April 10, 11). **www.osm.ca**

CHOEUR OPCM

The Orchestre Philharmonique & Choeur des Mélomanes has asserted itself on the Montreal choral scene over the last few years, with high-calibre performances of audience favourites. This year is no exception, as the choir prepares to present three concerts at Montreal's Maison symphonique. They will start off the year by taking on Beethoven's Symphony No. 9, paired with choral works by Brahms, and orchestral pieces by Samuel Coleridge-Taylor (Nov. 4). In the new year, the OPCM will return with a concert version of Bizet's *Carmen*, featuring Wallis Giunta in the titular role, alongside Adrian Kramer as Don José, Hugo Laporte as Escamillo, and Myriam Leblanc singing Micaëla (Feb. 24, 25). Finally, their season will conclude with two presentations of the beloved Fauré Requiem, programmed with the world première of a new Requiem composed by François Dompierre (June 8).

LA CHAPELLE DU QUÉBEC, CHOEUR DE CHAMBRE

La Chapelle du Québec, Les Violons du Roy's in-house chamber choir, will be making several appearances alongside the orchestra this season. Jonathan Cohen will lead the choir, orchestra, and soloists Iestyn Davies (countertenor), Myriam Leblanc (soprano), Sam Boden (tenor), and Michael Sumuel (bass-baritone), for holiday performances of Bach's Christmas Oratorio in Quebec City (Dec. 14, 15) and Montreal (Dec. 16). Come wintertime, conductor Bernard Labadie will take the podium in performances of the Fauré and Duruflé Requiems, first in Quebec City (Feb. 14, 15), and then in Montreal (Feb. 18). Soprano Magali Simard-Galdès, mezzo-soprano Julie Boulianne, and baritone Jean-François Lapointe will join in on the fun as soloists. **www.violonsduroy.com**

CHOEUR SAINT LAURENT

This year will mark the 52nd season for Montreal's St. Lawrence Choir, and conductor/artistic director Philippe Bourque's 10th season as part of the organization. They will open their season by marking Remembrance Day with a performance of works by Bach, Barber, Britten, and Bruckner. Titled *Chants d'honneur*, the concert will take place at Sainte-Geneviève Church in Pierrefonds, Que. (Nov. 11). In a change of pace, the choir will then invite audiences to join them for a singalong presentation of Handel's beloved *Messiah*, at Westmount Baptist Church (Dec. 13). Accompanied by pianist Louise Pelletier, the choir will interpret works by Debussy, Fauré, and Schumann on their third program of the year, *Sous la voûte étoilée*, at the Saint-Édouard church in Rosemont-Petite Patrie (Feb. 10). **www.choeur.qc.ca**

ONTARIO

TORONTO MENDELSSOHN CHOIR

The Toronto Mendelssohn Choir has an ambitious year ahead of it with the 2023-24 season, titled *Hear the Passion*. To kick things off, the Toronto Mendelssohn Singers, the choir's professional chamber ensemble, will join conductor Jean-Sébastien Vallée and the Compagnie de la Citadelle in a performance titled *In Time: At the Intersection of Music & Dance*. On the program are Handel's *Dixit Dominus* and Bach's *Christ lag in Todesbanden* (Sept. 22, 23). They will then take the stage at Toronto's Roy Thomson Hall, with baritone Geoffrey Sirett, soprano Lesley Emma Bouza, countertenor Ryan McDonald, the Toronto Children's Chorus, and members of the Toronto Symphony Orchestra, for performances of Carl Orff's thrilling masterwork, *Carmina Burana* (Oct. 26, 27). The choir will close 2023 with its annual holiday event, the *Festival of Carols*, accompanied by organist Jonathan Oldengarm (Dec. 5, 6). In spring, the Toronto Mendelssohn Singers, baritone Brett Polegato and Juno Award-winning pianist Philip Chiu will join forces to present a new choral adaptation of Franz Schubert's *Winterreise* (March 16). **www.tmchoir.org**

AMADEUS CHOIR

This is an especially exciting year for Toronto's Amadeus Choir, as they are celebrating their 50th anniversary. They will open up their 2023-24 season with a unique Halloween event, as the choir takes on Juno-nominated jazz-composer Andrew Downing's scoring of the 1922 silent film *Nosferatu*. Joined by a nine-piece jazz ensemble, the musical performance will be complete with a simultaneous screening of the film itself (Oct 20). The choir will celebrate the holiday season in collaboration with the Hannaford Street Silver Band, which will join them for a program titled *Silver and Gold* (Dec. 16). Come springtime, celebrations of their 50th anniversary season will resonate throughout the George Weston Recital Hall as they are joined by soprano Midori Marsh, tenor Andrew Haji, and baritone Tyler Duncan, along with the Toronto Symphony Orchestra for what is sure to be a memorable performance of Haydn's *Creation*, sung in English (May 15). **www.amadeuschoir.com** LSM

FALL HIGHLIGHTS

ORCHESTRAS, CHAMBER, SOLO

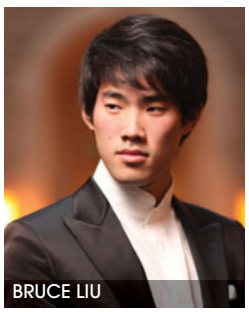
by **EVA STONE-BARNEY**

ORCHESTRE SYMPHONIQUE DE MONTRÉAL (OSM)


HERVÉ NIQUET

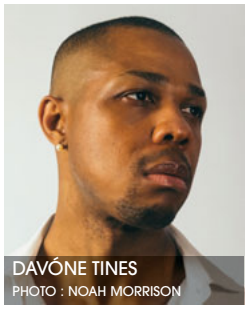
Led by conductor Rafael Payare, the OSM celebrates the orchestra's 90th anniversary this season, along with the 10th anniversary of the Grand Orgue Pierre-Béique. The orchestra will start the year with an electric performance of Stravinsky's *The Rite of Spring* (Sept. 12-14). Payare and OSM concertmaster Andrew Wan will later take the stage to interpret Beethoven's Violin Concerto. Webern's Passacaglia, and Mozart's "Haffner" Symphony (Oct. 25, 26). Come November, Christoph Eschenbach will conduct Alban Berg's Concerto "To the Memory of an Angel" and Beethoven's Symphony No.7 (Nov. 8, 9). The orchestra will get in the holiday spirit with the return of conductor Kent Nagano for "Le secret de Polichignon" (Dec. 14-16). Led by Hervé Niquet, they will also perform Berlioz's *L'enfance du Christ*, featuring tenor Cyrille Dubois, mezzo-soprano Julie Boulianne, baritone Gordon Bintner, bass-baritone Robert Gleadow, and bass Tomislav Lavoie (Dec. 19). The OSM will ring in the new year with Mahler's Symphony No.7 (Jan. 16, 17, 20), which will kick off an equally exciting second half of the season. **www.osm.ca**

ORCHESTRE MÉTROPOLITAIN (OM)


BRUCE LIU

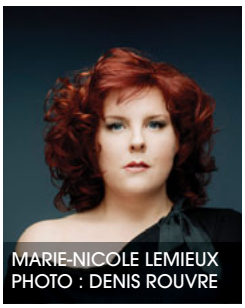
The Orchestre Métropolitain will start the 2023-24 season off accompanied by pianist Bruce Liu, who joins the orchestra to interpret Rachmaninoff's Piano Concerto No. 2, conducted by Yannick Nézet-Séguin (Sept. 16, 17). In October, Andreas Ottensamer will take the podium to conduct works by Brahms, Schumann, and Augusta Holmès (Oct. 11-14). Nézet-Séguin will then return for Shostakovich's Symphony No. 7, "Leningrad," and Halvorsen's Violin Concerto, as interpreted by Maria Dueñas (Nov. 17, 18). In December, audiences are invited to *Holiday Melodies*: an evening of jazz, popular, and orchestral holiday classics (Dec. 9). This will be followed by two performances of Handel's *Messiah* (Dec. 19, 20). The new year has a whole host of concerts on offer, including appearances by pianists Élisabeth Pion (Jan. 19-21) and Tony Siqi Yun (March 6), singers Janai Brugger, Karen Cargill (Feb. 3), Francois Le Roux (April 18) and flutist Juliette Hurel (March 13-17). **www.orchestremetropolitain.com**

SALLE BOURGIE


DAVÓNE TINES
PHOTO : NOAH MORRISON

In September, the Dover Quartet will open the Salle Bourgie season with a concert of works by Haydn, Shostakovich, and Florence Price (Sept. 27). On the National Day for Truth and Reconciliation, poet Maya Cousineau Mollen, composer Barbara Assiginaak, and soprano Elisabeth St-Gelais will collaborate on a piece commissioned by Salle Bourgie, performed in the museum at various times throughout the day (Sept. 30). Director Olivier Godin will join baritone Marc Boucher for the world première of *Chant pour un Québec lointain*, composed for them by Rachel Laurin to texts by Madeleine Gagnon (Oct. 11). Davóne Tines will bring his *Recital No. 1: MASS* to Montreal, accompanied by pianist John Bitoy, which combines the Catholic mass with works by European and African American composers (Oct. 15). Christian Blackshaw will take part in Bourgie Hall's ongoing project of presenting the complete cycle of Mozart's Piano Sonatas (Nov. 2). The Ligeti Festival will take place in November, and will honour the centenary of the composer's birth with lectures, concerts, and film screenings (Nov. 4, 5). December will include tributes to Maria Callas, performed by Godin and soprano Aline Kutan (Dec. 2), Arion Baroque Orchestra's *Christmas in Paris* (Dec. 17), and much more. **www.mbam.qc.ca**

I MUSICI DE MONTRÉAL


MARIE-NICOLE LEMIEUX
PHOTO : DENIS ROUVRE

This year, Montreal's I Musici celebrates "40 years of passion." The season will open with a performance of works by Mozart and Bach, conducted by Jean-François Rivest, featuring pianist Alain Lefèvre, and violinist Hubert Brizard (Sept. 21). Guest conductor Lina González-Granados will lead the orchestra, soprano Andréanne Brisson Paquin, and violinist Madeleine Messier on *Journey to the Heart of South America* (Oct. 12). *Tango to the Max!* will provide audience members with an evening of dance and music, as I Musici is joined by Argentine tango dancers Bryant and Faye Lopez (Dec. 7). In the new year, contralto Marie-Nicole Lemieux will present a program of works by Bach (Feb. 22); the Voces Boreales choir will join the orchestra for a performance featuring Pärt's *Te Deum* (March 21); and cellists Stéphane Tétreault and Bryan Cheng will honour the legacy of I Musici's founder, Yuli Turovsky (April 25). **www.imusici.com**

LADIES' MORNING MUSICAL CLUB (LMMC)


KERSON LEONG

The Ladies' Morning Musical Club of Montreal has got your Sunday afternoons covered. Their first event of the year will feature violinist Kerson Leong (Sept. 10). October's concerts include Jerusalem Quartet (Oct. 1) and pianist Rémi Geniet (Oct. 22). The Danish String Quartet will take the stage in November (Nov. 12) and, in December, the Hermitage Piano Trio (Dec. 3). In the new year, the organization will host Spanish pianist Javier Perianes (Feb. 4), the Escher String Quartet with pianist Roman Rabinovich (Feb. 25), the Pavel Haas Quartet (March. 17), pianist Stewart Goodyear (April 7), and will end their season with a performance by the Doric String Quartet (April 28). **www.lmmc.ca**

ORCHESTRE SYMPHONIQUE DE LAVAL


CHARLES RICHARD-HAMELIN
PHOTO : ELIZABETH DELAGE

Conducted by Thomas Le Duc-Moreau, featuring pianist Serhiy Salov, the Orchestre Symphonique de Laval's first concert of the season will include: Tchaikovsky's Piano Concerto No. 1 in B-flat minor, Op. 23; his Symphony No. 4 in F minor, Op. 36; and Mikhaïl Glinka's overture to *Rouslan and Ludmilla* (Sept. 27). Quebec's beloved Charles Richard-Hamelin will then join the orchestra for a performance of romantic favourites, by Chopin, Schumann, and Mendelssohn (Nov. 8). Seasonal favourites will be on offer at the orchestra's holiday concert, which will include Christmas carols, the prelude to Humperdinck's *Hansel and Gretel,* and Tchaikovsky's *Nutcracker Suite* (Dec. 6). In the new year, the orchestra will pay homage to Maria Callas's 100th anniversary (Feb. 28), interpret works by Jocelyn Morlock and George Gershwin (April 17), and those of Paul Dukas, Maurice Ravel, Edward Elgar, and Camille Saint-Saëns (May 15). **www.osl.ca** LSM

ONTARIO ORCHESTRAS PREVIEWS

by **EVA STONE-BARNEY**

TORONTO SYMPHONY ORCHESTRA

The Toronto Symphony Orchestra's 2023-24 season has something for everyone, with their Masterworks series, Pops concerts, special events, and youth programming. To start off the season, conductor Gustavo Gimeno will lead the orchestra in performances of Gershwin's Piano Concerto in F, with pianist Jean-Yves Thibaudet, programmed alongside Lili Boulanger's *D'un matin de printemps*, and Stravinsky's *The Rite of Spring* (Sept. 20, 21). Seong-Jin Cho will then join the orchestra at the piano in a performance of works by Ravel (Sept. 28-30). Trevor Wilson, the TSO's RBC Resident Conductor,will take the podium for a program of English favourites, in a night of Vaughan Williams, Elgar, and Copland, featuring clarinetist Eric Abramovitz (Oct. 14, 15). James Ehnes, TSO 2023-24 Spotlight Artist, will interpret Barber's Violin Concerto, conducted by Gimeno, alongside Bernstein's Symphonic Dances from *West Side Story,* and Revueltas's *Sensemayá* (Oct. 18, 19, 21). In honour of György Ligeti's 100th anniversary, concertmaster Jonathan Crow will perform the composer's complex Violin Concerto (Oct. 25, 28, 29). **www.tso.ca**

TAFELMUSIK BAROQUE ORCHESTRA

The Tafelmusik Baroque Orchestra returns to celebrate its 45th anniversary season, aptly titled *The Sound of Beauty*. Come September, Maestro Bruno Weil will join the orchestra for an evening of Beethoven, featuring his famous Fourth and Fifth Symphonies (Sept. 22-24). Emmanuel Resche-Caserta, concertmaster of Les Arts Florissants, will then take audiences on a journey through works by Lully, Corelli, Bembo, Jacquet de la Guerre, and Couperin (Oct. 13-15). Choral director and founder Ivars Taurins will then conduct Choral Kaleidoscope, a program built around Bach's infamous "Jesu, meine Freude" (Nov. 17-19). The orchestra and choir will then join forces for a sure-to-be fierce run of *Messiah* performances (Dec. 14-16), with the return of their beloved singalong event (Dec. 17). Come the new year, guest director and violinist Lina Tur Bonet will lead the orchestra for a night of pieces in the *stylus fantasticus* (fantastic style) (Feb. 2-4). Canadian violinist Aisslinn Nosky will then direct a program of works by Telemann, Vivaldi, Fasch, and Locatelli (Feb. 23-25). The highlight of the orchestra's 45th season is sure to be the première of a new work by instrumentalist, composer, and multidisciplinary artist Alison Mackay. With narration by singer and composer Jonathan Woody, and direction by Tafelmusik violinist Julia Wedman, the work will be coupled with selections by Lully, Purcell, Handel, Platti, Bach and Vivaldi (March 22-24). **www.tafelmusik.org**


SING ALONG MESSIAH


JAMES EHNES
PHOTO : BEN EALOVEGA


EMANUEL AX


THOMAS COSBEY

NATIONAL ARTS CENTRE ORCHESTRA

The National Arts Centre Orchestra will hit the ground running this September, as they open their 2023-24 season with a performance of works by Robert Schumann, Clara Schumann, and Johannes Brahms. Conducted by Alexander Shelley, pianists Liz Upchurch and Emanuel Ax, and mezzo-soprano Alex Hetherington will join the orchestra for the occasion (Sept. 13). Soprano Midori Marsh, cellist Nicolas Altstaedt, and pianist Darren Creech will take the stage later that week for more works by Brahms and the Schumanns, all part of the orchestra's festival, *Focus: Clara, Robert, Johannes* (Sept. 14). The festival will then continue with a performance by violinist/violist James Ehnes and pianist Stewart Goodyear, who will interpret Clara's Piano Trio in G minor, Robert's Piano Quartet in E-flat major, and Brahms's String Sextet No. 1, respectively (Sept. 17). Ehnes, Upchurch, and Hetherington will perform again later in the month (Sept. 20), as will Isata Kanneh-Mason and Altstaedt (Sept. 21). In October, vocalist Katie Scarlett Swaney and conductor Jack Everly will treat audiences to an evening of Broadway favourites (Oct. 5-7), and Roderick Cox will lead the orchestra, with pianist Louis Lortie, as they play works by Coleridge-Taylor, Mozart, Fauré, and Beethoven (Oct. 25, 26). Traditional Finnish Yoik singer Niilas Holmber will be conducted by John Storgårds as the orchestra takes on Roope Mäenpää's "Luovus," Rautavaara's Cantus Arcticus, and Sibelius's Symphony No. 3 (Nov. 2, 3). Los Angeles-based circus group Troupe Vertigo will then shake things up at Southam Hall with a circus/dance/theatre event to the music of Chabrier, Gershwin, and Bizet (Jan. 25-27, 2024). **www.nac-cna.ca**

THUNDER BAY SYMPHONY ORCHESTRA

The Thunder Bay Symphony Orchestra will present six concert series in their 63rd season. With their Masterworks, Pops, Hilldale, Chamber Series, Voices, Northern Lights, and Family programs, there is sure to be something for all patrons. The TBSO's opening-night concert, *Music for a Celebration*, will feature the orchestra's own Thomas Cosbey, who will play Barber's Violin Concerto, alongside works by Jessie Montgomery, Canadian Alexina Louie, Honneger, and Poulenc (Oct. 13). The debut concert of the orchestra's chamber music series will highlight the sounds of Latin American classical music, with pieces by Morlock, Santos, D'Rivera, Evangelista, and Ginastera (Nov. 3). In November, the orchestra will pay tribute to Canadian folk and popular musician Gordon Lightfoot in an orchestral rendering of his most memorable songs (Dec. 1). As part of their Pops series, the orchestra will be joined by the Quartetto Gelato to perform showpieces, romantic ballads, and classic jazz tunes (Jan. 20, 2024). The Thunder Bay chorus will then join the orchestra for a program of works by Bach, Purcell, and Vivaldi, along with contemporary works by Vivian Fung, and the violins of Christopher Stork and Kimberly Durflinger (Feb. 9). Flamenco band "Flamenco Caravan" will share the stage with the orchestra for a performance that combines flamenco, classical, jazz, Latin, and folk music styles (March 1). **www.tbso.ca** LSM

FALL HIGHLIGHTS: CONTEMPORARY MUSIC

by **ARNAUD G. VEYDARIER**



SANDEEP BHAGWATI



LIGETI QUARTET
PHOTO : ED MILES



QUATUOR BOZZINI
PHOTO : MICHAEL SLOBODIAN, CLEMENS-MERKEL

SMCQ

This fall, the Société de musique contemporaine du Québec, Canada's oldest concert society dedicated to contemporary music, presents the eighth edition of its Tribute Series. After Katia Makdissi-Warren, José Evangelista, John Rea, Denis Gougeon, Ana Sokolović, Gilles Tremblay and Claude Vivier, it's German-Indian and canadian composer Sandeep Bhagwati's turn to have his vast repertoire celebrated. From orchestral compositions to chamber music, multimedia creation, musical theatre and opera, Bhagwati stands out for his great versatility and mastery of different instrumental idioms.

The first concert is scheduled for Sept. 24 at Salle Pierre-Mercure, with *Amitiés et étrangetés* presented in partnership with the Vietnamese Cultural Centre of Canada. Seven soloists from different musical and geographical horizons will be gathered around *Exercices d'étrangeté I* (2023), a new creation by Bhagwati. Drawing on their own cultural and musical backgrounds, the musicians will rediscover their instruments in a variety of musical settings conceived by the composer.

The Tribute Series continues on Nov. 4, 5 and 6 with *À la croisée des pianos*, a marathon of eight piano performances. Five guest pianists will share a program of works by more than 20 male and female composers. Among these works, Bahagwati's triptych *Music of Crossing* (2015-18) will be performed by internationally-renowned pianist Moritz Ernst. Pianists Daniel Áñez, Brigitte Poulin, Philippe Prud'homme and Erik Bertsch will tackle works by Marco Stroppa, Serge Arcuri, Silvio Palmleri and Karlheinz Stockhausen, among others. **www.smcq.qc.ca**

SALLE BOURGIE / ARTE MUSICA

Salle Bourgie will be celebrating the 100th anniversary of the birth of György Ligeti (1923-2006) in style with the Ligeti Festival, a series of events in tribute to the great Hungarian composer taking place on Nov. 4 and 5. An excellent opportunity to (re)discover a seminal repertoire of the 20th century, from his youthful essays inspired by Hungarian folklore to the radical experimentation of his mature period.

The festival opens Nov. 4 with a lecture by Benjamin Levy, American musicologist and leading expert on Ligeti's work. The program continues in the evening with *Ramifications* (1968), *Kammerkonzert* (1970), *Six Bagatelles for wind quintet* (1953) and *Trio for violin, horn and piano* (1982), four works performed by the Ensemble of the Orchestre symphonique de Montréal, the Ligeti Quartet and the Ensemble de l'Université de Montréal et de l'Université McGill, conducted by Jean-Michaël Lavoie. The Ligeti Quartet returns the next day for the presentation of a selection of works from *Nouvelles études*, including those by Nicole Lizée and Ana Sokolović.

Also on the program are Ligeti's first and second string quartets, and the North American première of a work by his son Lukas Ligeti. The festival concludes in the evening with a recital by renowned pianist Pierre-Laurent Aimard, who will perform Ligeti's *Musica ricercata* (1953) and *Six études* (1985), Beethoven's *Bagatelles* (1824) and piano studies by Chopin and Debussy. **www.mbam.qc.ca**

LE VIVIER

Le Vivier and Quatuor Bozzini join forces for the *Quatuor Bozzini and Sattoko Inoue* concert on Sept. 21 at Espace Orange in the Wilder Building. The quartet will welcome the Japanese pianist for a presentation of works by Jimmie Leblanc, Akemi Naito, Yuji Itoh, John McLachlan and Paul Hayes. On Oct. 24, France's Ensemble Variances joins Montreal's Ensemble Paramirabo for *Pulse*, a concert in which pulsation and circularity are the watchwords. The musicians will perform a creation by French composer Thierry Pécou, as well as Steve Reich's *Pulse* (2015) and three creations by Cassandra Miller and Missy Mazzoli. **www.levivier.ca**

MOLINARI QUARTET

The award-winning Molinari Quartet kicks off its new season on Sept. 8 at the Conservatoire de musique de Montréal with *Music and Nature*. The program for this bucolic evening includes *Quartet No. 2, Waves* (1976) by Canadian composer R. Murray Schafer. Widely known for his pioneering soundscapes, Schafer also boasts an extensive instrumental repertoire that deserves to be discovered. The quartet will also perform New Yorker Quinsin Nachoff's *Quartet No. 1* (2018), as well as Shostakovich's 11th and 12th string quartets.

On Dec. 1, the quartet will present *Dances*, a concert full of vitality and movement. The evening will open with *Reqs (Danse)* (2016), a work by Azerbaijani composer Franghiz Ali-Zadeh originally composed for the renowned Kronos Quartet. Debussy's *Quartet in G* (1893) and Bartók's *Quartet No. 4* (1928) will also be performed. **www.quatuormolinari.qc.ca**

CODES D'ACCÈS

A wind of change is blowing through Montreal's only organization entirely dedicated to emerging new music creation, as Codes d'accès begins the new season with a new artistic director. Composer and performer An Laurence succeeds Simon Chioini after more than five years of loyal service. The programming reflects this change of guard, with the presentation of the new thematic concert *Melting Links* on Nov. 30 at CIRMMT's Music Multimedia Room. Dedicated to electroacoustic creation, this collaborative concert will feature creations by Alexis Blais, Roxanne Melissa Guerra-Lacasse and Jean-Philippe Jullin, as well as a co-creation by Kasey Pocius, Tommy Davis, Greg Bruce and Maryse Legault.

The first event of the season takes place on Sept. 13 at L'Orbite café, with *psyché*, a program of mixed compositions by Louis-Michel Tougas, Charlotte Layec, Tom Lachance and Emmanuel Lacopo, focusing on the processes of cognition, memory and emotion. LSM
www.codesdacces.org

FALL HIGHLIGHTS: WORLD MUSIC

by **HASSAN LAGHCHA**



MUNDIAL MONTRÉAL


SHAHRAM SHABPAREH


SACRÉ CHOEUR DE GILGAMESH


NESRAF AT THE CABARET ACOUSTIQUE-NUITS D'AFRIQUE

PLACE DES ARTS

This season's Place des Arts program includes a concert by Italian singer Gigi D'Alessio on Oct. 6 at Théâtre Maisonneuve. On Oct. 8, Iranian pop singer/songwriter Shahram Shabpareh presents *The Last Tango* at Salle Wilfrid-Pelletier. On Nov. 12, the same venue welcomes Iranian artist Alireza Ghorbani, successor to Mohammad Reza Shajarian, the great master of classical Persian singing.

Don't miss the *TEMPÉO Danse et Musique* festival, on the Esplanade, from Sept. 14-16 and 21-23. Hosted by Philippe Fehmiu, it will consist of six festive evenings of dance, offering an introduction to different dance styles. The Bollywood music and dance evening, on Sept. 14, will feature choreographer and performer Rameez Karim, his Veils of Bollywood troupe, and DJ Sunpreet Singh Uppal. Sept. 15 will provide an introduction to traditional Haitian dances, with Petwo, Ibo, Yanvaloo and the EKSPRESYON troupe. Jonas Attis and his musicians will take over with their unique blend of Haitian traditional dancing and music, vodou, RaRa and pop, followed by DJ Gab Padilla, followed by a disco night on Sept. 16, with artist Nedge "Blak Kat" Valmé, Chanda and The Passengers and DJ Le Monk.

Sept. 21 is slated to be a 1960s evening, featuring the Swing 'n' Rhythm troupe, led by dancer Myriam Tétreault, the Baby Boomer's Band and DJ Lucky Luc. On Sept. 22, the Latin evening celebrates Columbia, with Ballet Raíces, Bumaranga and DJ El Heavy. The festival concludes with Indigenous dance and music on Sept. 22, presented by dancer Barbara Kaneratonni Diabo, Atikamekw Pako, Maten, rapper Shauit and DJ Geronimo.

MUNDIAL MONTRÉAL

The 13th edition of the Mundial Montréal festival takes place from Nov. 14-17, and will feature over 300 world-music professionals from the four corners of the globe. The program for this major gathering, which features conferences, networking sessions and showcases, includes nearly 30 artists. Among the names announced are the group Mi'gmafrica, whose project links Mi'gmaq and Mandingo musical traditions, songs and sounds; and Simon Denizart and Elli Miller Maboungou, a duo distinguished for their neo-classical cinematic jazz. Also featured are electro R&B artist Sebastian Gaskin from the Tataskweyak Cree Nation and Brazilian Afrofuturist queer bossa-nova artist Bruno Capinan. The festival also features the funky hip-hop ensemble Super Duty Tough Work, Second Moon, an Irish-Korean pansori fusion show, as well as performances by avant-garde experimental electronic composer Lenka Dusilová and blues artist Talibah Safiya. **www.mundialmontreal.com**

NUITS D'AFRIQUE

The Cabaret acoustique des Nuits d'Afrique at Club Balattou on Sept. 3 will feature the Algerian group Nesraf, which combines chaâbi and Andalusian music. On Sept. 7, the Brazilian trio Forró de Là will present traditional rhythms such as baião, arrasta pé and xote, alongside compositions by great musicians such as Luiz Gonzaga, Dominguinhos and Anastácia. On Sept. 9, a concert by Zal Sissokho and his band Buntalo will launch their new album, *La Source*, featuring Mandingo music and Sissokho's favourite instrument, the kora. On Sept. 10, the CHIÍTO group performs flamenco music with Rocío Vadillo, accompanied by Jheinsen Montalvo on guitar, Hanser Santos on percussion and Mathieu Langlois on winds. On Sept. 14 there will be a concert of progressive jazz funk, by TetraTerium. On Sept. 15, Montreal tropical music group Jab Djab plays. On the menu: reggae, soca, calypso, zouk and more. On Sept. 16, Mandinka artist Michelle Kaniba Traoré performs, and on Sept. 17, Cristian Rosemary, Chilean-born Canadian composer, author, guitarist and writer, will take the stage. On Sept. 18, Jully Freitas, an artist from Bahia, Brazil, performs samba, axé, samba-reggae and other fiery rhythms. On Sept. 22, Andy Rubal and his band Son del Sun host a festive evening in the pure Cuban tradition, with music ranging from funk and cha-cha-cha to French, American, Latin and Cuban hits. On Sept. 23, Cabaret Acoustique presents the Reggae Uprising Band, featuring a variety of musical standards: reggae, soul, R&B, jazz, folk, country, rock and more. On Sept. 24, Club Balattou presents an evening of Haitian music with Richemond Messidor Olé Olé. **www.festivalnuitsdafrique.com**

And don't forget Sacré chœur de Gilgamesh at Espace Aline-Letendre (Gesù church) on Oct. 22—a polyphonic tale in three voices, directed by Nadine Walsh. Presented by the Gesù - Centre de créativitém in partnership with the Quartier des Spectacles, this show explores the Sumerian epic of Gilgamesh. Engraved on clay tablets, this epic is considered to be mankind's first written history. **www.legesu.com** LSM

TRANSLATION BY EVA STONE-BARNEY

FALL HIGHLIGHTS: YOUTH

by **KRISTEN WHITTLE**

JEUNESSES MUSICALES CANADA

Jeunesses Musicales Canada is back with another action-packed season of programming for a wide variety of ages. The holiday season kicks off the concerts this year with *Bal de L'Halloween*. Children can enjoy a costume party and magnificent ball full of witches, animals, and unique creatures, all while dancing to traditional Halloween music (Oct. 22, 29).

Soon after Halloween, young ones and their families can return for the Christmas show, *Un Monde pour Noël*. This show, a co-production with the Ensemble Alkemia, follows the journey of a mischievous little girl in search of her presents. Along her journey, she discovers and celebrates Christmas traditions from around the world (Dec. 3, 10).

In February 2024, Jeunesses Musicales returns with *Et L'Amitié Mes Amours?* This concert follows three musicians who gather to tell a story of love and friendship through music and puppetry. The musicians teach audiences about conflict resolution, finding harmony, and discovering the true meaning of friendship and love (Feb. 11).



MARTON AND BRUNO IN *RYTHMO-RIGOLO*

The season closes out with percussionists Marton and Bruno in *Rythmo-Rigolo*. The duo teaches children about percussion and rhythm. They learn about the five ways to make a sound, how to keep tempo, and how our bodies can act as instruments! (March 17) **www.jmcanada.ca**

PLACE DES ARTS

Place des Arts will host an abundance of children's programming in the 2023-24 season, kicking off with a children's opera: *Opéra-bonbon: l'aventure gourmande d'Hansel et Gretel*. This short, accessible introduction to opera tells the story of Hansel and Gretel through music. Two jovial singers tell the story, while trying to keep their friend from being distracted by candy. They give him an important role in the retelling of a well-loved tale (Oct. 15).



OPÉRA-BONBON

In the second half of the season, percussionists Marton and Bruno present *Les origines du bing bang!* They invite children to join them as they learn to play a variety of rhythms on an assortment of percussion instruments. Kids will explore instruments from all over the world, while helping Marton and Bruno achieve their rhythmic goals (March 10, 2024).

Finally the season closes out with *Biscuits, Tempêtes et Mélodies*, in which Arthur cures his boredom by bringing the sounds from his window to life. Hear and see his melodies, inspired by cookies, storms, and the sky in this breathtaking ode to imagination and the power of music (April 14).
www.placedesarts.com

THÉÂTRE OUTREMONT

This November, Théâtre Outrement presents *La balle à Laïka*. In this concert, the music of Benjamin Britten tells the story of Sasha, a young boy longing to visit his grandfather. The grandfather's dog, Laïka, takes Sasha on a journey that melds music and storytelling (Nov. 19). **www.theatreoutremont.ca**

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

The Orchestre symphonique de Montréal's children's programming will begin with



SORCIERS, SORCIÈRES

Sorciers, Sorcières, at which children can listen to a variety of magical works, narrated by a talkative sorcerer. The program includes selections from Berlioz's *Symphonie fantastique*, Wagner's *Der fliegende Holländer* (*The Ghost Ship*) and William's *Hedwig's Theme* among others (Oct. 29).

In February 2024, attend *Sportissimo!* In this concert, young people will discover connections between music and sport. Highlights include national anthems, drum rolls, and a look at how music has always encouraged athletes (Feb. 4).

The season continues with *Bal des Enfants – Les aventures de Tío tigre et Tío conejo*. Young ones are welcomed to hear the story of traditional Venezuelan character Tío the Tiger, and his tricks and surprises. The orchestra showcases rhythms and composers of Spain, and South America (March 16).

OSM closes their children's series with *Osmose*, an inclusive relaxed performance which will teach children all about the symphony orchestra: instrument families, orchestral music staples, and how music connects us all (April 7). **www.osm.ca**

TORONTO SYMPHONY ORCHESTRA

The Toronto Symphony Orchestra's Young People's Concert Series opens with *Saint-Georges' Sword & Bow*, the Canadian première of a story about the triumphs and



SAINT-GEORGES' SWORD & BOW
PHOTO : BRIAN KINYON

tragedies of the Chevalier de Saint-Georges. This tale of passion and dreams is told through the eyes of his young student, who was previously unaware of her teacher's success in 18th-century France (Nov. 19).

In the new year, children can learn about the power of songs old and new in *SingSong*. Singing and music connects us all, and this concert is no exception. Be inspired by this presentation of a plethora of songs from all over the world (Feb. 11).

Music and storytelling will combine in *Dan Brown's Wild Symphony*. The children's story is accompanied by an orchestral soundtrack. Each movement corresponds to a different animal featured in Brown's picture book. The aim is to bring the book to life for all ages and explore the different sounds of the orchestra (March 3).

The series is closed-out with *Bhangra & Beyond*, which presents a look at musical traditions from across the globe, and reveals connections between music and movement. With a focus on music from Africa, Southeast Asia, and the Indian subcontinent, children can listen to the magnificent sounds and exciting works of composers from around the world (April 14). **www.tso.ca**

KITCHENER-WATERLOO SYMPHONY

Starting this fall, storyteller Beryl Bain and the Kitchener-Waterloo Symphony Orchestra, in *Giving Thanks*, will explore thanksgiving traditions from around the world, through music, as part of the kinderconcert series (Oct. 14, 21). In the second half of the season, the KWS will present *Family Symphony*, a family-friendly kinderconcert, featuring storyteller Cecilia Vizcaino (Feb. 3, 24). *Our Musical Planet*, meanwhile, offers young people an opportunity to learn about the planet, and music from around the world, with storyteller Lindsay Wu (April 20, May 4). **www.kwsymphony.ca** LSM

CANADIANS ABROAD

LA RENTRÉE

by **EVA STONE-BARNEY**



ANGELA HEWITT, PIANO

Sought after as both a soloist and collaborator in recital and chamber performances, Canadian pianist Angela Hewitt will appear in Stresa, Italy, for a solo recital of works by Bach and Schumann (Sept. 5). Shortly after, she can be heard in Kempten, Germany, performing Bach's Goldberg Variations, with Christian Bakanic (accordion), Petrit Çeku (guitar), Christian Wendt (bass) and Benjamin Schmid (violin) (Sept. 19). The rest of her season has yet to be announced. **www.angelahewitt.com**



PHILIPPE SLY, BASS-BARITONE

Bass-baritone Philippe Sly will spend the first half of his 2023-24 season performing on home-soil in Quebec (Nov. 1), Halifax (Dec. 9), and Montreal (Dec. 19). Come wintertime, Sly will appear in the Opéra national de Paris's production of Thomas Adès's *The Exterminating Angel* (Feb. 29-March 23), as Señor Russell. He will then appear in the Wiener Staatsoper's spring production of Mozart's *Le nozze di Figaro*, performing the titular role (May 7-18). **www.philippesly.com**

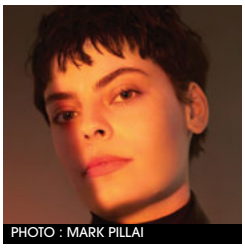
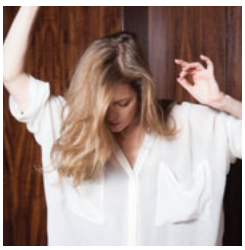


PHOTO : MARK PILLAI

EMILY D'ANGELO, MEZZO-SOPRANO

Mezzo-soprano Emily D'Angelo's upcoming season is rich in musical and geographical variety. Starting in October, she will participate in the world première of *Grounded,* by Jeanine Tesori, at The Kennedy Center (Oct. 28, Nov. 1, 3, 5, 11, 13). In the new year, D'Angelo will sing the titular role in the Paris Opera's production of Handel's *Giulio Cesare* (Jan. 20-30, Feb. 2-16). Not long after, she will sing Cherubino in the Berlin Staatsoper Unter den Linden's production of *Le nozze di Figaro* (Feb. 23-29, March 2). D'Angelo will perform Alma Mahler's *Seven Songs* in Madrid with the Orquesta Nacional de España (March 22-24), followed by a recital with Sophia Muñoz at Carnegie Hall (April 20). Her season concludes with the roles of Dorabella in the Wiener Staatsoper's *Così fan Tutte* (June 16-28), and as Idamante in the Bayerische Staatsoper festival's *Idomeneo (*July 5 and 8). **www.emilydangelo.com**



BARBARA HANNIGAN, CONDUCTOR AND SOPRANO

Barbara Hannigan continues to take the international classical music scene by storm with her combined conducting/singing ventures. In September, she will appear in concert with the London Symphony Orchestra (Sept. 17, 20, 21). In October, she will join the Emerson String Quartet for the launch of their album, *Infinite Voyage*, in Paris (Oct. 7) and Milan (Oct. 10). Hannigan will start off 2024 with performances in Switzerland, first with the Musikkollegium Winterthur (Jan. 6), followed by a chamber concert of Schönberg, Hindemith, and Chausson (Jan. 7). In the spring, Hannigan will appear in Paris with the Orchestre Philharmonique de Radio France (March 22); in Reykjavic with the Iceland Symphony (April 5); in Zürich (April 13 and 14); in Berlin (May 9); and finally for a series of concerts at the Teatro di San Carlo in Naples, Italy (May 11-30). **www.barbarahannigan.com**



PHOTO : RICCARDO MUSACCHIO AND CHIARA PASQUALINI

MICHÈLE LOSIER, MEZZO-SOPRANO

Michèle Losier has an exciting year ahead of her. First, she will appear as Octavian in R. Strauss's *Der Rosenkavalier,* in a production conducted by Jonathan Nott with the Orchestre de la Suisse Romande (Dec. 13-26). Following her return to Canada for performances in Quebec, she will appear at the Staatsoper Hamburg as Sesto in Mozart's *La clemenza di Tito,* in a production conducted by Adam Fischer and directed by Lydia Steier. **www.michelelosier.com**



PHOTO : SIM+CANNETY CLARKE

MARC-ANDRÉ HAMELIN, PIANO

Starting in the United Kingdom, prolific Canadian pianist Marc-André Hamelin will interpret Ives's Piano Sonata No. 2, Schumann's Waldszenen, and Ravel's *Gaspard de la nuit* (Sept. 24), before taking Beethoven's Piano Concerto No.3 in C minor, Op. 37, to the Staatsorchester Hagen (Sept. 26). In October, he will appear at the Brevard Music Center (Oct. 3), and then at Rockport Music (Oct. 8), where he will take the stage with cellist Johannes Moser. He will perform works by Ives, Schumann and Ravel at Portland Piano International (Oct. 15), before joining the Netherlands Radio Philharmonic Orchestra for Reger's Piano Concerto at the Royal Concertgebouw in Amsterdam (Nov. 4). Hamelin will play in numerous recital series, such as the Severance Hall Recital Series (Nov. 19) and the Aspen Chamber Music Series (Dec. 6), to name a few. **www.marcandrehamelin.com**

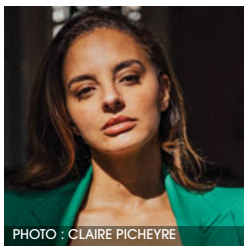
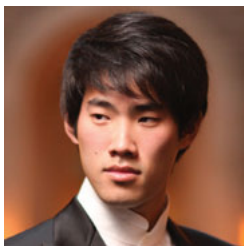


PHOTO : CLAIRE PICHEYRE

RIHAB CHAIEB, MEZZO-SOPRANO

Rihab Chaieb's 2023-24 season starts with a bang. In October, she will join the Royal Swedish Opera, where she will sing Claire in *Melancholia,* a new opera based on the Lars von Trier's film of the same name. This world première—with music by Mikael Karlsson, and libretto by Canadian Royce Vavrek—will feature Chaieb alongside Lauren Snouffer, Anne Sofie von Otter, Jens Persson Hertzman, and Ola Eliasson (Oct. 7-18). Chaieb will travel to Japan, where she will perform as Dorabella in the Seiji Ozawa Music Academy's production of Mozart's *Così fan Tutte,* conducted by Diego Matheuz (March 15-23). **www.tact4art.com/profile/RihabChaieb.com**



BRUCE LIU, PIANO

Bruce Liu will be on tour all year long. In September, he will play Saint-Saëns's Piano Concerto No. 5 in Bochum, Germany (Sept. 23, 24) and in Helsinki (Sept. 29), where he will also perform at the Finnish National Opera (Sept. 30). In October, Liu will travel first to Japan, where he will perform Chopin in Kitakyushu (Oct. 15), Tokyo (Oct. 16), Tokorozawa (Oct. 19), and Fuji (Oct. 20). Liu's interpretation of the Chopin Piano Concerto No. 1 can later be heard in Singapore (Nov. 23, 24), before he returns to Europe for concerts in Paris (Nov. 28), Poland (Dec. 1), Germany (Dec 3, 10) and the Netherlands (Dec. 7). Liu's 2024 concert dates will kick off in Europe, then move to the United States for a series of performances at the Lincoln Center (Feb. 15-17)—and this is only the beginning. Liu's season promises to be a marathon, and Canadians around the world will surely be watching along on the sidelines. **www.bruce-liu.com** LSM

FALL PREVIEWS

by **MARC CHÉNARD**

TORONTO VIBES

GUELPH JAZZ FESTIVAL 30 YEARS AND COUNTING

Billed as its 29th edition, this year actually marks the Guelph Jazz Festival's 30th, as notes its artistic director, Scott Thomson, who will step down after this year's edition. Having taken over the mantle from its founder Ajay Heble in 2017, Thomson, a trombonist by trade, is now considered to have put his own touch on the four-day event, which kicks off on Sept. 14.

"I have shifted the focus a bit," Thomson says, "by lessening the component of Black music stemming from the free jazz scene favoured by my predecessor, yet remaining faithful to its focus on experimental musics, the festival's raison d'être since Day 1, in 1994."

Another defining trait of the Guelph festival is its two-day colloquium, a public forum enabling journalists, scholars and musicians to discuss issues relating to the broad subject of improvisation and its implications in culture and society. Previously, this activity and the festival were closely intertwined, but today they are at arm's length from each other, with Heble still co-ordinating the former, and Thomson involved exclusively in the latter.

All told, 22 groups are on the bill this year, with one slate of free performances on Friday evening and a second complete day and evening marathon of outdoor shows in the city's main square on Saturday. While its program offers more challenging fare, especially for the paying events, Guelph is a most congenial setting, and the festival's very listener-friendly outdoor events are sure to appeal to a wide array of tastes.

Of this year's scheduled performances, Thomson is particularly keen on a European quartet called Ahmed. "I met Seymour Wright (the band's saxophonist) many years ago," Thomson explains. "Around 2017, he joined a trio that resulted in this group, whose music draws on that of bass player Ahmed Abdul-Malik (a Monk sideman of the 1950s), who also played the oud and was a proponent of world-music in jazz, ages before the term was ever coined." Thomson expands: "This is not a repertory band that simply covers the originals, but creates its own thing out of it in a very open way, which



AHMED
PHOTO : G. BOLONGARO

I find quite exciting. They've been on my radar for a while, and I'm glad to finally bring them over."

Among other highlights: the Genera Sextet, led by clarinetist François Houle, once from Montreal but long established in Vancouver, performs his tribute to the late artistic director and founder of that city's jazz festival, Ken Pickering; the Ratchet Orchestra, spearheaded by bassist Nicolas Caloia, corals the who's-who of improvising musicians in Montreal; pianist Cory Smythe is slated for an intriguing solo outing that will purportedly deconstruct the old Cole Porter evergreen *Smoke Gets in Your Eyes;* the Lina Allemano Four, led by this Toronto trumpeter and part-time Berliner, and the Jesse Zubot String Ensemble from Vanvouver are two more bands to watch out for.

With the COVID-19 pandemic fading into memory, the Guelph fest has made it through relatively unscathed, and now finds itself at the cusp of a new decade. For those who cannot make it during the festival's run, or who just want a foretaste, there will be a pre-event on Sept. 9 and 10 which will offer up a sample of shows, performed by festival participants. For more information on that prequel, and complete event listings go to: **www.guelphjazzfestival.com**.

TORONTO LIVE: WHERE TO GO

With its July Downtown Jazz Fest and its August Markham counterpart now in the rearview mirror, the Toronto jazz scene motors along throughout the year thanks to a number of venues with regular programming, such as the Jazz Bistro (251 Victoria St.), the Tranzac Club (292 Brunswick Ave.), The Rex Hotel Jazz & Blues Bar and Drom Taberna (194 and 458 Queen St. W., respectively), as well as the One King West Hotel (1 King St. W.) and The St-Regis (325 Bay St.).



JOCELYN GOULD

TORONTO OFF THE RECORD

For those more inclined to sit back and enjoy music in the comfort of their homes, here are four local products to keep an eye on throughout the fall. **Jocelyn Gould**, Canada's ubiquitous guitarist who has appeared at nearly every festival in the land over the last two years, will be launching *Sonic Bouquet* in the weeks to come, her third album as a leader. Her new quintet includes a second guitarist and clarinetist, backed by a bassist and drummer. To promote it, Gould will be on the road this fall, not with this band but stringing together a tour of solo performances, though with no apparent Toronto date at this writing.

From that new batch of Toronto releases, the most ambitious one will be that of vocalist **Sarah Jerrom**. Entitled *Magpie,* the album documents a sprawling 90-minute work for a 21-piece orchestra bringing together the city's who's-who of jazz, a section of classical players, a conductor and four singers, including Jerrom herself, who takes credit for all of the music.

Yet another active Toronto jazzer is altoist **Allison Au**, whose new offering *Migrations* is slated for release on Oct. 27. In itself revealing, the title refers to the story of her ancestors coming from China to Canada to pursue a new life, and what has been passed on to further generations. The core group, a quartet of standard instrumentation, is joined on several tracks by a string quartet, a vibraphonist and, on one track, vocalist Laila Biali.

Peripheral Vision, meanwhile, is a contemporary foursome of established players: bassist Michael Herring, guitarist Don Scott, tenorman Trevor Hogg and stalwart drummer Nick Fraser. As is common nowadays, a series of five singles, filmed live during their residence at the Tranzac Club, will be posted on YouTube as teasers toward the eventual release of their sixth album entitled *We've Got Nothing*.

MONTREAL VIBES

OFF FESTIVAL ON AGAIN

If Guelph is the ignition switch for jazz in Southern Ontario, the Off Festival de Jazz de Montréal (OFJM) is its counterpart for the Montreal region. Both events have long histories, the OFJM stretching back to Y2K, when local musicians banded together to call out the city's mammoth jazz festival for its cavalier attitude toward them. Having outgrown that original purpose, the event has carved its own niche over time, now casting itself as a promoter of local talent, of which the city has no short supply. In its upcoming 24th edition, running from Oct. 5 to 14 (with a midway day off on the 10th), the Off Jazz Fest has put together a roster of 27 shows, including six double bills, spread over seven venues, ranging from clubs like the Upstairs Jazz Bar & Grill and Le Dièse onze, to concert halls at Place des Arts.

Though the local scene is the event's bread and butter, the organizers also welcome performers from ROC, with a sprinkling of stateside guests, and a few from across the pond.



CLAIRE DEVLIN

In spite of the great Toronto-Montreal divide, and the rarity with which artists from one city visit the other, the Off Festival does its part in bridging this gap. Such is the case this year, for example, at the festival's first concert, which will feature Ernesto Cervini's sextet Turboprop. Tenorman Jonathan Lindhorst, a HogTown native who left for Berlin a number of years ago, and has since relocated temporarily to Montreal to pursue his doctorate at McGill, will head a two-tenor pianoless quartet (11), presenting its take of one of his German groups he calls Fake Noise. Speaking of tenors, this year's lineup is chock full of them, with local stalwarts such as André Leroux in François Bourassa's sterling quartet (5), ex-Montrealer and current New Yorker Chet Doxas in a formidable trio with bassist Michael Formanek and drummer Vinnie Sperrazza (7), Ukrainian ex-pat Bogdan Gumenyuk (12) and this year's busiest player, Claire Devlin, in no less than four shows. Norwegian tenorman and singer Bendik Hofseth will share the stage with the Orchestre national de jazz de Montréal (12), and Frenchman Jacques Schwarz-Bart appears on closing day. Pianist Stephanie Urquhart, from Edmonton, will make her Montreal debut (7), while Christine Jensen, recentlyappointed as associate professor at the Eastman School of Music, rounds out this year's event with a return visit to her old haunt, performing the music of her latest Justin Time release.

L'Off Festival de Jazz: Oct. 5 to 14
Program and information at: **www.lofffestivaldejazz.com**



SAM KIRMAYER AND LAURA ANGLADE
PHOTO : STEVE WALSH

ON STAGE

While festivals are a boon to any music scene, they do not offer steadywork opportunities throughout the year; clubs do. Upstairs Jazz Bar & Grill, a venue that has endured nearly three decades, is one nightspot devoted solely to jazz, its clientele and a fair number of musicians stemming from the English community. Though it welcomes international names, especially during the summer festival season, the bulk of its shows are performed by a local contingent of players. This year, however, one special event graces the club's September calendar, a five-day tribute to the Justin Time label, now celebrating its 40th anniversary (more on this label next month in a feature story). Aside from its established recording artists like Christine Jensen, pianist Matt Herskowitz and the Doxas brothers with special guest Marc Copeland, performances will showcase a few newcomers, such as trumpeter Lex French, pianist Simon Denizart and the guitar-voice duo of Sam Kirmayer and Laura Anglade, all earmarked for upcoming recordings and releases. For information on dates and shows go to: **www.upstairsjazz.com**

The French community, for its part, has its own den, le Dièse onze on Saint Denis Street. It, too, welcomes occasional out-of-towners, as is the case this month (Sept. 15), with Jane Bunnett and her current all-female Latin group Maqueque. On Nov. 18, two bands from distant South Korea will split a one-night bill as part of a first-time North American tour. Check out its jazz record store next door while you're at it. Programming and information on the restaurant facilities at **www.dieseonze.com**.

For the more adventurous minds, the Casa del Popolo and La Sala Rossa across the street slip in the odd jazz and improv music show, of which the aforementioned Ahmed quartet plays on Sept. 12, with First Nations bassist Mali Obomsawin and her sextet, returning for their third city appearance in a year, on Sept. 30.

OFF THE RECORD

Unlike in Toronto, where jazz recordings are largely self-produced, Montreal still has its own indies led by dedicated producers like Jim West of Justin Time Records. Alain Bédard is another, both as the headman of Les disques Effendi and as one of its recording artists, as a bassist and bandleader. The next few months will be quiet on the record front, yet Bédard's octet JazzLab Orchestra will be on the road, with three Quebec dates booked in December, on the heels of a more extensive European tour. For the label's 25th anniversary next year, Bédard is lining up several projects with special guests, and a new edition of his Jazz en Rafale festival, anticipated for next spring.

Yet another enduring local imprint is the Ambiances magnétiques label, a beacon of Quebec's *musique actuelle* scene for four decades. In this, its banner year, it has issued an interesting album (*Musique Émeraude*) consisting of pieces from past recordings, reimagined by a cast of musicians working in their footsteps. Finally, in distant Rimouski, bassist Éric Normand is a mover and shaker in his own right, documenting his own music and that of others on the Tour de Bras label. As this magazine comes out, he will have just performed at the Festi Jazz in his hometown in a quartet setting with Montreal pianist Marianne Trudel and New York saxophonist Ingrid Laubrock in tow, and will be working on a studio recording for future release. LSM



FRENCH THEATRE

by **NATHALIE DE HAN**

ALEX BÜRGER IS THE DIRECTOR OF STEPHIE MAZUNYA, EVE LANDRY AND PATRICE DUBOIS IN CORDE. RAIDE, BY DEBBIE TUCKKER GREEN

SEPTEMBER

AB is left alone with his memories, listening to his archives, ready to record the ultimate cassette. One year after his death, Olivier Choinière pays tribute to André Brassard in *La dernière cassette*, assigning the role of AB to Violette Chauveau. Théâtre de Quat'Sous, Sept. 5-30. **www.quatsous.com**

The dark comedy *Salle de nouvelles* (*Network*) condemns the infotainment industry. With 12 performers, including Denis Bernard. Duceppe, Sept. 6-Oct. 7. **www.duceppe.com**

In *Courville*, Simon recalls the turmoil of his adolescence. Robert Lepage evokes this story through the Japanese art of bunraku puppetry. With Olivier Normand. TNM, Sept. 12- Oct. 7. **www.tnm.qc.ca**

Sylvain Bélanger and Sophie Cadieux revive their performative approach with *Les mutant-es*. Centre du Théâtre d'Aujourd'hui, Sept. 18-Oct. 14. **www.theatredaujourdhui.qc.ca**

For a young black woman to determine the sentence of the man who brutally attacked her, author Debbie Tucker Green restores the death penalty in *corde*. *Raide (hang)*. Espace Go, Sept. 19-Oct.15. **www.espacego.com**

A Colombian family, scattered across North America, gathers for a funeral and the ceremony turns into a party. Spiced with magical realism, *Providencia* features a premier Quebec cast of seven performers from the Latin American community. Aux Écuries, Sept. 19-30. **www.auxecuries.com**

Catherine Ringer opens the Festival international de la littérature (FIL) with *L'érotisme de vivre*; Martin Faucher presents Catherine Mavrikakis's best-selling novel *Nirvana*; Tomson Highway's musical tale for young audiences, *Le Grand Chef Salamoo Cook*, will delight the whole family; Angela Konrad takes on Kevin Lambert's *Que notre joie demeure*; Macha Limonchik embodies Colette; Catherine De Léan tackles the world of Marie-Hélène Voyer; *Pas une de ces personnes* by Martin Crimp and Christian Lapointe will be performed in both French and English. Various venues, Sept. 20-30. **www.festival-fil.qc.ca**

Coming from an immigrant background, Salim Djaferi discovers that in his homeland, the Algerian war is called Revolution. *Koulounisation* is written, directed and performed by Djaferi. Prospero, Sept. 26-Oct. 7. **www.theatrepospero.com**

With the double bill *Battements*, Félix-Antoine Boutin establishes a poetic and transitory space. Espace Libre, Sept. 26-Oct. 7. **www.espacelibre.qc.ca**

Choreographer Paul-André Fortier creates *Les Arcanes*, his first theatrical production based on a text by Tristan Malavoy. Co-presented with FIL. Salle intime du Prospero, Sept. 26-Oct. 14. **www.theatreprospero.com**

Un reel ben beau, ben triste by Jeanne-Mance Delisle reveals the mechanisms of abuse and denial. Directed by Marc Béland, the play has lost none of its edge. Rideau Vert, Sept. 27-Oct. 28. **www.rideauvert.qc.ca**

Immensely successful at its première in Quebec City (2020) *Les Plouffe* arrives in the metropolis. Denise-Pelletier, Sept. 27-Oct. 21. **www.denise-pelletier.qc.ca**

OCTOBER

In *L'Inframonde*, an avatar can unlock a range of interdictions. Could this reality influence others? Catherine Vidal directs this dystopia by Jennifer Haley, translated by Fanny Britt. Salle Fred-Barry, Oct. 3-21. **www.denise-pelletier.qc.ca**

A man dies, leaving a grieving widow with sons and sisters-in-law borrowed from Beckett and Ducharme. Christian Lapointe takes on *Parents et amis sont invités à y assister*, Hervé Bouchard's notoriously impossible to stage poetic work. Théâtre de Quat'sous, Oct. 17-Nov. 11. **www.quatsous.com**

To bring back to life Louis XIV, Lully and Molière, Emmanuelle Jimenez draws inspiration from Gérard Corbiau's film *Le roi danse*. Michel-Maxime Legault oversees the staging and the music, Mélanie Demers the dance. Denise-Pelletier, Nov. 14-Dec. 9. **www.denise-pelletier.qc.ca**

With the controversial *Docteure*, by Robert Icke, Marie-Ève Milot challenges the culture of cancellation with an all-star cast of 11 performers, including Pascale Montpetit. Duceppe, Oct. 18-Nov. 18. **www.duceppe.com**

A man kills a foreigner, films his crime, and broadcasts it. *Homicide*, by Projet Mû, explores issues that have been turned upside down by the digital revolution. Prospero, Oct. 24-Nov. 11. **www.theatreprospero.com**

Une conjuration, by Alexis Martin and Daniel Brière, explores the footsteps of André Masson and Georges Bataille and reminds us that human beings cannot be reduced to the sum of their usefulness. Espace Libre, Oct. 25-Nov. 11. **www.espacelibre.qc.ca**

Théâtre l'Escaouette presents *Les remugles ou la danse nuptiale est une langue morte* by Caroline Bélisle, finalist for the Governor General's Literary Awards and winner of the Prix Gratien-Gélinas. Salle Fred-Barry, Oct. 31-Nov. 11. **www.denise-pelletier.qc.ca**

NOVEMBER

Nzinga depicts a proud and dignified immigration posture. Centre du Théâtre d'Aujourd'hui, Nov. 6-25. www.theatredaujourdhui.qc.ca

Édith Patenaude directs Debbie Lynch White in *Tremblements*, a text by Christopher Morris that examines the ethics of the international humanitarian work on the African continent. Espace Go, Nov. 14-Dec. 2. **www.espacego.com**

In response to the hateful comments that flooded their tributes to the 14 victims of the École Polytechnique massacre, performers Marie-Joanne Boucher and Jean Marc Dalphond wrote *Projet Polytechnique*, a documentary theatre piece overseen by the Porte Parole company. TNM, Nov. 14-Dec. 13. **www.tnm.qc.ca**

Gary Owen has depicted a provocative and rebellious Iphigénie in *Iphigénie à Pointe-aux*, and Les Stations sordides adapted the text for five female actors. Salle intime du Prospero, Nov. 28-Dec. 16. **www.theatreprospero.com**

2023 revue is the official opening of the holiday season. Must-see. Rideau Vert, Nov. 29-Jan. 7, 2024. **www.rideauvert.qc.ca**

DECEMBER

Plunging into the heart of the 1980s HIV epidemic in Sweden, Alexandre Fecteau brings *N'essuie jamais de larmes sans gants*, based on the novel by Jonas Gardell. Warning: this 3½-hour show is intended for a mature audience. Duceppe, Dec. 6- 17. **www.duceppe.com** LSM

FALL HIGHLIGHTS: ENGLISH THEATRE

by **JIM BURKE**

MONTREAL

SEPTEMBER

Montreal's Anglo theatre scene is still struggling to return to its pre-pandemic bustle, but hopefully quality will triumph over quantity. First up is Kate Lavut's big-hearted Fringe hit *A Little Bit Pregnant*, a comedy-drama about a group of young people "trying to adult." Mainline Theatre, Sept. 8, 10. **www.mainlinetheatre.ca**

A favourite out-of-town venue for Montrealers is the delightful Hudson Village Theatre, which promises *The Greatest Play in the History of the World*. Written by Brit playwright Ian Kershaw, it's a space/time bending love story narrated by a woman in the wee small hours. Hudson Village Theatre, Sept. 13-24. **www.villagetheatre.ca**

Young persons' company Geordie Theatre premières *Other Worlds*, Stephen Patrick Booth's drama about two neurodiverse strangers who bond over dreams of utopia in the face of ecological disaster. Maison Théâtre, Sept. 29-Oct. 7. **www.geordie.ca**

OCTOBER

Montreal's two Anglo theatre behemoths finally shake off summer's torpor, the Segal Centre continuing to stake its claim as *the* venue for aficionados of quality musical theatre with its production of Broadway and West End hit *Beautiful: The Carole King Musical*. Segal Centre, Oct. 15-Nov. 5. **www.segalcentre.org**

Meanwhile, over at Centaur Theatre, there's a dinner-party-from-hell as Indigenous activists and well-meaning liberals clash in Drew Hayden Taylor's spiky comedy *alterNatives*. Centaur Theatre, Oct. 17-Nov. 5. **www.centaurtheatre.com**

Mainline Theatre brings back its regular, hugely popular Halloween production of Richard O'Brien's *The Rocky Horror Show*. Mainline Theatre, Oct. 19-31. **www.mainlinetheatre.ca**

NOVEMBER

The Segal follows up the Carole King show with showbiz memoir *Boy Falls From the Sky*, written and performed by Jake Epstein, who originated the role of King's husband Gerry Goffin in that very musical. The title, though, comes from his starring role in the ill-fated Broadway musical *Spider-Man: Turn Off the Dark*. Segal Centre, Nov. 19-Dec. 10. **www.segalcentre.org**

Centaur Theatre's annual Brave New Looks guest slot is taken by Infinithéâtre with their production of *Extra/Beautiful/U*, Michaela Di Cesare's dark comedy about a car crash survivor who, to restore her looks, turns to a surgeon she once bullied at high school. Centaur Theatre, Nov. 30-Dec. 9. **www.centaurtheatre.com**



JAKE EPSTEIN IN HIS SOLO SHOW *BOY FALLS FROM THE SKY*, PLAYING AT SEGAL CENTRE.
PHOTO : CYLLA VON TIEDEMANN



THE LEHMAN TRILOGY, WHICH CANADIAN STAGE PRESENTS THIS FALL. LEFT TO RIGHT: GRAEME SOMERVILLE, JORDAN PETTLE, BEN CARLSON.
PHOTO : LORNE BRIDGMAN

TORONTO

SEPTEMBER

Crow's Theatre kick off its fall season with Michael Healey's *The Master Plan*. A satire on civic planning in Toronto, it's adapted from a book by Globe and Mail journalist Josh O'Kane. Streetcar Crowsnest, Sept. 5-Oct. 1. **www.crowstheatre.com**

Canadian Stage present Suzan Lori-Parks's Pulitzer Prize-winning *Topdog/Underdog*, which explores extreme sibling rivalry between two brothers called, significantly, Lincoln and Booth. Berkeley Street Theatre, Sept. 22–Oct. 8. **www.canadianstage.com**

The storefront venue Coal Mine Theatre is presenting *Appropriate*, a comic drama from Branden Jacobs-Jenkins (author of modern classic *An Octoroon*) about an Arkansas family unearthing repressed memories.Coal Mine Theatre, Sept. 24-Oct. 15. **www.coalminetheatre.com**

Mirvish's Broadway imports include *SIX - The Musical*, a modern Hamilton-esque take on the stories of Henry VIII's ill-fated wives, playing at Royal Alexandra, Sept. 23-Dec. 17, and *In Dreams*, a family drama set to the songs of Roy Orbison which plays at CAA Ed Mirvish Theatre, Sept. 26-Nov. 12. **www.mirvish.com**

OCTOBER

Soulpepper continue to present the fruits of their Six Women Writing Commission with Kat Sandler's *Wildwoman* (Oct. 5-29), based on the true story that inspired *Beauty and the Beast*, and *The Guide to Being Fabulous* (Oct. 24-Nov. 12) in which trans icon Sandra Caldwell charts her journey from petty crime to stage and screen stardom, via a starring role in the Stonewall riots.Young Centre for the Performing Arts. **www.soulpepper.ca**

There's more Mirvish razzmatazz with the Alanis Morissette musical *Jagged Little Pill*.Princess of Wales Theatre, Oct. 24-Nov. 26. **www.mirvish.com**

NOVEMBER

Morris Panych's latest, *Withrow Park*, is a surreal play about three dreamy people galvanized into action by a mysterious visitor. Tarragon Theatre, Nov. 7-Dec. 3. **www.tarragontheatre.com**

In *The Rocky Mountain Special*, Tiffany Thomas plays an elderly trans woman looking back at her younger self as she commutes between Calgary and Vancouver. Buddies in Bad Times Theatre, Nov. 14-19. **www.buddiesinbadtimes.com**

Canadian Stage mount Stefano Massini's Tony Award-winning epic *The Lehman Trilogy*, which uses three actors to explore the legendary banking empire from its 19th-century origins to its collapse in the 2008 crash. Bluma Appel Theatre, Nov. 14-26. **www.canadianstage.com**

Factory Theatre revives two classic one-person shows written and originally performed by Daniel MacIvor. *Monster* sees Karl Ang plunging into the dark heart of humanity (Nov 16-Dec. 10), while in *Here Lies Henry*, Damien Atkins sells us the meaning of life, love and beauty from beyond the grave. Factory Theatre, Nov. 23-Dec. 17. **www.factorytheatre.ca**

The final Mirvish import of the season is Aaron Sorkin's adaptation of *To Kill A Mockingbird*, with Richard Thomas donning the righteous armor of Atticus Finch. CAA Ed Mirvish Theatre, Nov. 21-27. **www.mirvish.com**

Buddies in Bad Times team up with anglophone Danish company That Theatre to present a new production of Tony Kushner's towering gay classic *Angels in America*. Buddies in Bad Times Theatre, Nov. 23-Dec. 17. **www.buddiesinbadtimes.com**

DECEMBER

Crow's Theatre deliver an explosive end to the fall season with *Natasha, Pierre & the Great Comet of 1812*, Dave Malloy's groundbreaking musical take on *War and Peace*. Streetcar Crowsnest, Dec. 5-Jan. 7. **www.crowstheatre.com**

LSM

DANCE: FALL HIGHLIGHTS

by **NATHALIE DE HAN**



BALLET JAZZ MONTRÉAL MARKS ITS 50th ANNIVERSARY IN THE CURRENT SEASON, BROUGHT BY DANSE DANSE. PERFORMER: YOSMELL CALDERÓN MEJIAS.
PHOTO: SASHA ONYSHCHENKO.

SEPTEMBER

Essence, an all-woman triple bill, marks the 50th anniversary of Ballets Jazz Montréal. The emblematic Les *Chambres des Jacques* by Aszure Barton and *Ten Duets on a Theme* of Rescue by Crystal Pite are joined by *We Can't Forget About What's His Name* by Ausia Jones, a young performer from Ballets Jazz Montréal. Her movements are influenced by groove and counterpoint. Théâtre Maisonneuve, Sept. 27-30. **www.dansedanse.ca**

How to coexist in a shifting space? The triple project *S'imbriquer* + *The Choreographic Garden* + *Espaces construits* extends beyond performance space and inspires freedom. Philippe Dépelteau, Hanna Sybille Müller and the FRAM Collective desacralize the stage and offer a different reading of the premises. Édifice Wilder, Sept. 28-30. **www.tangentedanse.ca**

OCTOBER

La Messe de l'Âne, created by Olivier de Sagazan for the Venice Dance Biennale (2021), refers to a medieval tradition also known as the feast of the mad. Usine C, Oct. 5, 6. **usine-c.com**

Lucie Grégoire Danse + Corpuscule Danse introduce *À perte de vue*, a diptych of duets set to the music of Montreal composer Robert Normandeau. MAI, Oct. 11-14. **www.m-a-i.qc.ca**

Charles-Alexis Desgagnés, the choreographer, performer and finalist of *Révolution 2018*, abandons himself in *L'appel des braises*. Wilder, Oct. 11-14. **www.agoradanse.com**

In Dominique Sophie's *Shitshow*, four dancers take a humorous look at the rollercoaster ride of an artist's life. Wilder, Oct. 12-15. **www.tangentedanse.ca**

Andrew Skeels, winner of the Grand prix de la critique in Paris (2018), returns with *Past Rooms*, a meditation on grief for seven performers. Place des Arts, Oct–. 17-21. **www.dansedanse.ca**

Projet Pinocchio, Hélène Blackburn's new work for seven dancers, revisits the story through the lens of metamorphosis. Wilder, Oct. 21. **www.agoradanse.com**

For his demanding solo *Anatomie d'un moteur*, performer-choreographer and visual artist Alexandre Morin delved into his family history, where mechanics and bodybuilders are hand-taught from father to son. Wilder, Oct. 25-28. **www.agoradanse.com**

Composer Caroline Shaw and choreographer Vanessa Goodman present *Graveyards and Gardens*, a performative installation that unfolds the body's memory. MAI, Oct. 26-28. **www.m-a-i.qc.ca**

Louise Lecavalier (Fou Glorieux) is back with *Stations*, the mesmerizing solo she presented at the FTA in 2021. Usine C, Oct. 27-Nov. 1. **www.usine-c.com**

NOVEMBER

In *Jungle Book reimagined*, Akram Khan turns Mowgly into a young climate refugee. Dance, theatre, animation, and video projections combine in a journey taken from Indian legends. Théâtre Maisonneuve, Nov. 1-4. **www.dansedanse.ca**

In *Effet d'entraînement*, nine performers move like a herd of large animals, while a high-tech device generates, in real time, the musical transcription of their dance. Wilder, Nov. 2-5. **www.tangentedanse.ca**

Flesh and Sound by Paco Ziel and Bernardo Alvarado Rojas opens with an installation to prepare the audience for the performance. Supported by contemporary technologies, the work integrates the sound of pre-Hispanic instruments. MAI, Nov. 8-11. **www.m-a-i.qc.ca**

LABdiff 1 is the inaugural event of a dance laboratory formula that opens its doors to the public (3 x 20-minute artistic proposals, in progress). Free drink included. Wilder, Nov. 11-13. **www.tangentedanse.ca**

Having danced for the greatest, the exceptional Anne Plamondon is now a choreographer. Still untitled, her new work brings together seven performers and their quest. Place des Arts, Nov. 14-18. **www.dansedanse.ca**

Katia-Marie Germain creates *Mascarades*, a piece for six female performers, inspired by the codes of cinema and painting. Free show. Wilder, Nov. 15-18. **www.agoradanse.com**



A MOMENT OF *À PERTE DE VUE*, THE DIPTYCH OF DUETS SET BY LUCIE GRÉGOIRE DANSE + CORPUSCULE DANSE. FEATURING MARIE HÉLÈNE BELLAVANCE, ISABELLE POIRIER AND GEORGES-NICOLAS TREMBLAY.
PHOTO : ANGELO BARSETTI

REACHING OUT TO YOUNG PEOPLE

Puzzle danse seeks to raise young people's awareness of the expressive possibilities of the body in movement, the playfulness of dance and its magic. How does it work? By using movement sequences as inspiration to invent dances to record and broadcast, through a profile to be created on the game's website.

Three artistic teams—led by Ismaël Mouaraki, Alexandra Landé and Helen Simard—follow the deposit of the videos and offer advice to the participants. Activity kits are available online, to inspire young people to learn more about the art of dance and improve their choreography. It's also possible to book workshops on the site. The next generation of dancers is on the move.
www.puzzledanse.com

DECEMBER

The much-anticipated new work by choreographer Crystal Pite and Jonathon Young, Kidd Pivot's resident playwright,is also still unnamed. After the dazzling success of *Betroffenheit* and *Revisor*, the brilliant duo focuses on the impulse of solidarity and its limits. An absolute must-see! Théâtre Maisonneuve, Nov. 29–Dec. 2. **www.dansedanse.ca**

Third-year performers at the École de danse contemporaine de Montréal present current works by choreographers Jean-Benoit Labrecque, Parts+Labour_Danse and Jessica Serli in *Cru d'automne*, a series of shows designed to incubate young contemporary creation. Wilder, Dec. 13-16. **www.tangentedanse.ca** LSM

CONCESSION RATE

To give more people the opportunity to discover contemporary dance, Danse Danse introduces—for the 2023-24 season—the Concession rate, at $25 per ticket. The initiative targets anyone wishing to attend a Danse Danse performance, but unable to afford regular-price tickets. Concession-rate tickets are available in all sections of the halls, for almost every show of the season.
www.dansedanse.ca

FALL HIGHLIGHTS — VISUAL ARTS

by **THE TEAM AT LA SCENA**

VELVET TERRORISM: PUSSY RIOT'S RUSSIA

Montréal Museum of Contemporary Art, Oct. 25, 2023-March 10, 2024



VELVET TERRORISM

If you want to dance with the devil, then this nonconformist, nontraditional, and absolutely shocking exhibit will surely stir your spirits. Russian feminist artists known for their conceptual eye tinged with nonconsensual flavours continue to be discovered and defy the authoritarian regime of their homeland. After a première tour from Moscow to Reykjavik, they are bringing their taste for justice to the MAC.

Presented by the Kling & Bang gallery, this culturally-sensitive presentation in today's political climate is sure to turn heads. **www.macm.org**

COME ABOARD! PIRATES OR PRIVATEERS?

Pointe-à-Callière, Montréal Archaeology and History Complex, permanent exhibition

A fresh taste of recreation amid the landscapes of museums: an activity for kids from 5-12! Climb aboard this interactive exhibit of New France and take on the role of King of the Ocean during the adventures of Canada's most popular privateer, Pierre Le Moyne d'Iberville. Guided by the teachings of Coco the parrot,



COME ABOARD! PIRATES OR PRIVATEERS?

children will be immersed in educational activities that test their physical and intellectual skills as they travel alongside the most famous seafarers of 18th-century history! **www.pacmusee.qc.ca**

THE ART GALLERY OF OTTAWA CELEBRATES THEIR 35TH ANNIVERSARY!

Reference Point: Recent Historical Acquisitions. To Celebrate the 35th Anniversary. Jan. 28, 2023-Feb. 4, 2024

After 35 years since its founding—including five in their new building—the OAG puts on an exhibit of works made between 1830 and



ART GALLERY OF OTTAWA

1986 to enrich its own history and continue to entice their visitors. Created by a myriad of eclectic artists, these new acquisitions will surely feed any appetite for paintings, drawings, sculptures, carvings, and much more.

It will certainly be rewarding to see what the future of the OAG holds. Presented by the city of Ottawa and its Canadian arts partners. **www.oaggao.ca**

NEW GENERATION PHOTOGRAPHY AWARD

National Gallery of Canada, Aug. 4, 2023-Jan. 7, 2024



HANNAH DOUCET, UNTITLED

Scotiabank presents the winners of this award through their striking photographs. Come admire the revolutionary work of photographers Hannah Doucet, Wynne Neilly, and Gonzalo Reyes-Rodriguez. In a world dominated by media and the public perception of right versus wrong, the National Gallery offers an epic visual presentation outside of these confining circles to savour the persistence and talent of the new generation. **www.beaux-arts.ca**

OUR TIME ON EARTH

Museum of Civilization, Quebec City, June 14, 2023-Jan. 7, 2024



POUR DEMAIN

Biodiversity, agriculture, consumption, construction, and energy. What do these terms have in common? All concern the future of planet Earth, or *our* future. Come



PARVIZ TANAVOLI

admire the work of architects of science and philosophy who use their art to serve the preservation of our tomorrow. This eco-responsible exhibition is presented by the Museum of Civilization in partnership with the Ministry of Environment and the Fight Against Climate Change organization. If you are interested in what the future holds, this exhibit is for you. **www.mcq.org**

PARVIZ TANAVOLI: POETS, LOCKS, CAGES.

Art Gallery of Vancouver, July 1-Nov. 19, 2023

Come and enjoy the unique works of Iranian artist Parviz Tanavoli. Is he a poet destined to be a sculptor or a sculptor destined to be a poet? At the very least, this picture is blurry as his style transforms matters into works that are simultaneously specific and intriguing. The artist presents 100 works representing 60 years of sculptures and paintings. Enigmatic and undoubtedly one-of-a-kind, this exhibition shows Tanavoli's mastery of Islamic art and his works boldly demonstrate the importance of representation of Iranian technique. **www.vanartgallery.bc.ca**

DANCING IN THE LIGHT

Museum of Contemporary Art Toronto, Sept. 7, 2023-Feb. 4, 2024

The Wedge Collection, which had its humble beginnings in the narrow halls of Dr. Kenneth Montague's apartment, now boasts over 400 works of art depicting the African style and contemporary Black expression. Words cannot express the power of Farida Abu-Bakare's portfolio, which stretches from America to the Middle East and, of course, Africa. Brought to life through literature and music, this exhibit rich in meaning and emotion will surely be your destination to dance in the light. **www.moca.ca** LSM

CD REVIEWS

by **KRISTEN WHITTLE, PIETRO FREIBURGER, HASSAN LAGHCHA, AND PAUL E. ROBINSON**



Sommernachtskonzert 2023 (Summer Night Concert 2023)

music by Bizet, Gounod, Ravel, Berlioz and Strauss

Elīna Garanča, mezzo-soprano; Vienna Philharmonic Orchestra, Yannick Nézet-Séguin, conductor

Sony Classical CD, June 2023

★★★★★

Every summer the Vienna Philharmonic presents an open-air concert in the gardens of the Schönbrunn Palace in Vienna. The setting is spectacular, and the event draws thousands of listeners—in fact, it has become nearly as popular as the orchestra's New Year's concerts. For conductors, it is a singular honour to be invited. This year, Yannick Nézet-Séguin led a program of French music with Latvian mezzo-soprano Elīna Garanča. Garanča offered familiar arias by Bizet and Saint-Saëns, alongside the less well-known "Ô ma lyre immortelle" from Gounod's *Sapho*. In each piece, Garanča shaped the music beautifully with her voluptuous vocal tone.

Yannick and the VPO gave virtuosic performances of Berlioz's *Le Corsaire Overture*, Ravel's *Daphnis et Chloé: Suite No. 2* and *Bolero*. The traditional encore at these concerts is Johann Strauss Jr.'s *Wiener Blut* waltz, which the conductor and orchestra played with warmth and affection.

There is neither audience noise nor applause on this CD, which would suggest that the recording was not made at the actual concert. When the DVD and Blu-ray versions are issued shortly, listeners can hope to hear the same music, recorded at the event itself. **PER**



Max Bruch: Violin Concerto No. 1; Florence Price: Violin Concertos Nos. 1 & 2, Adoration

Randall Goosby, violin; Philadelphia Orchestra, Yannick Nézet-Séguin, conductor

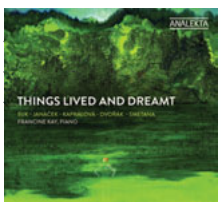
Decca, 2023

★★★½☆

Randall Goosby is a young American violinist and a recent Juilliard graduate. In the Bruch concerto, it sounds as though Goosby is somewhat overwhelmed by the high-powered accompaniment of the Philadelphians, led by Yannick Nézet-Séguin. While the orchestra leads, he seems to be following.

The album features two Florence Price concertos, both of which were never performed during her lifetime, having only been discovered posthumously. The Violin Concerto No. 1 dates from 1939 and is a meandering affair, especially in the first movement. The second movement is quite beautiful, but the finale seems to end abruptly. While the concerto itself is not particularly successful, Goosby manages its technical challenges.

The Violin Concerto No. 2 dates from 1952, the year before Price died at the age of 66. It is significantly shorter, and seems largely based on a spiritual, similar to the slow movements of her First and Third symphonies. The orchestra is accompanied by a solo violin, which mostly plays figurations around this tune. *Adoration,* meanwhile, which closes out the album, is a lovely short piece, already popular as an encore. I recently heard it played as such at a concert at the Bravo! Vail Music Festival. **PER**



Things Lived and Dreamt

Francine Kay, piano

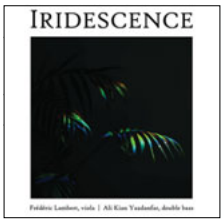
Analekta, January 2023

★★★★★

Francine Kay is a Canadian pianist, often praised for her nuanced and profound interpretive skills. Her newest album, *Things Lived and Dreamt*, features the music of late 19th- and 20th-century Czech composers. Kay explores the evocative rhythms and melodies characteristic of Czech music, introducing the listener to more obscure pieces, paired with familiar favourites.

The album opens with Leoš Janáček's *Sonata 1.X.1905*. The work is an earnest tribute to František Pavlík, a carpenter who was bayonetted to death in 1905 during a demonstration in support of a Czech university in Brno. Kay's interpretation combines an ease of movement with solemnity, and the result is undoubtedly enticing. Her mastery of the melodic line keeps the listener engaged through both the rhythmic peaks and silences. Kay's addition of three movements of Dvořák's Op. 101 *Humoresques* provides a lighthearted contrast to the preceding works, offering listeners juvenilia and simplicity.

The album's namesake is Josef Suk's *Thing Lived and Dreamt*. The 10-movement work has been described as the "diary of an artist." Contrary to the fluidity evoked by the title, and cultural Bohemia in which Suk lived and worked, the piece contains rather strict performance instructions. Kay adheres to these, while managing to draw a vast array of colours out of the harmonies, emphasizing the abundance of stacked thirds, and stark, rhythmic chords. Despite the piece's seeming rigidity, Kay maintains a sense of freedom in the right-hand melodies. This work at once stands out as the star of the album, and expertly pairs with the other pieces. This album captures the rhythmic and melodic characteristics unique to Czech music while also showcasing the identities and breadth of multiple composers. Kay offers an exceptional performance of stunning compositions that is well worth listening to. **KW**



Iridescence

Frédéric Lambert, viola; Ali Kian Yazdanfar, double bass

Leaf Music, June 2023

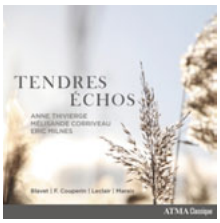
★★★★½

Violist Frédéric Lambert and bassist Ali Kian Yazdanfar aimed to create an album that showcases the instruments often left "in the shadows of the violin and cello." *Iridescence* thus consists of new music suited to their unique instrumentation. The opening track, "The Fisherstreet Duo," by Evan Chambers, is in two movements. The first movement is a lament for a past teacher, while the second is a slow, nautical Irish jig. While this thematic pairing may sound unusual, the music that brings it to life perfectly mirrors the album's unconventional timbral pairing. Both instruments start out in their higher registers in the lament, almost making reference to the violin and cello which listeners might be accustomed to hearing. In the transition to the jig, the instruments come into their own, demonstrating the breadth of timbre possible on viola and bass. Extended techniques such as *col legno* (using the back, wooden, part of the bow on the strings), are slowly introduced and act as the perfect segue into the next piece: Jean Françaix's "Thème Varié" for solo double bass. Yazdanfar seizes this opportunity to show the true versatility of his instrument, making the most of its range, double stops, pizzicato, and other techniques.

A highlight of the album is undoubtedly Gareth Wood's "Duo for Viola and Double Bass." The first movement ("Moderato") captures the simplistic beauty of the classical duo, demonstrating the value of this collaboration. The subsequent "Presto" movement is a burst of energy that reawakens the listener, and once again showcases the versatility of the duo: their once-long lines, turned abrupt attacks prove nothing short of invigorating.

Overall, Lambert and Yazdanfar expertly bring out the versatility and beauty of these

oft-overshadowed instruments of the string section. Their skilful playing and tactful use of shape, dynamics, and extended techniques demonstrate the uniqueness of the double bass and viola. In the liner notes of the album, the duo notes that they chose the title *Iridescence* because of its definition; something is iridescent when it changes in colour or hue depending on the angle from which it is viewed. No word could better describe the character of this music. **KW**



Tendres Échos

Anne Thivierge, flute; Mélisande Corriveau, viola da gamba; Eric Milnes, harpsichord

Atma Classique, August 2023

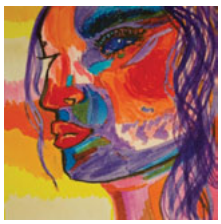
★★★★★

In this collection of French baroque flute works, baroque flute specialist Anne Thivierge, multi-instrumentalist Mélisande Corriveau (here playing viola da gamba), and harpsichordist Eric Milnes join forces to present canonical French baroque flute pieces, using historically informed performance techniques and instruments.

Thivierge's tone is sweet and fluid; she expertly showcases the difference between the 17th-century German flute and the Boehm model used beginning in the Romantic era. Her musicality and inflection is extremely well-suited to the dance styles of many of the sonata's movements. This is especially evident in the third movement, *Gavotte: Les caquets*, of Michel Blavet's D-minor flute sonata. Corriveau and Milnes, meanwhile, manage to simultaneously support and amplify Thivierge's melody. The use of ornamentation is traditional and consistent with the French style. Although the conventions of baroque performance can sometimes present a challenge to musicians, making it difficult to adhere to tradition while expressing one's individual musicality, the group manages to strike a delicate balance with their use of ornamentation, dynamics, and shaping. They do this while always letting the music speak for itself.

Francois Couperin's *Concert Royal No. 2,* in D major and minor is a cornerstone of the baroque flute repertory, making it a welcome—but not unexpected—track on the album. The contrast between the parallel keys throughout the concerto is unique for its time, and is extremely captivating. This, paired with the obvious expertise of all three musicians, makes it a magnificent centrepiece to the album. A modern recording of this piece, performed with historical accuracy, is extremely hard to come by. This album will undoubtedly appeal to young flutists seeking new recordings of baroque music.

Baroque music can be difficult to understand as a performer and listener, but when rendered with this level of precision, it can be fairly self-affirming. Thivierge, Corriveau and Milnes have understood this, and the result is an outstanding presentation of French baroque fundamentals. **KW**



Jaap Nico Hamburger: Piano Quartet

Axel Strauss, Victor Fournelle-Blain, Yegor Dyachkov, Ilya Poletaev

Leaf Music, 2023

★★★★☆

In July, Halifax-based independent label Leaf Music released a new opus by composer Jaap Nico Hamburger. This three-movement work for quartet (violin, viola, cello and fortepiano) comes in at almost 12 minutes, and is interpreted by Axel Strauss, Victor Fournelle-Blain, Yegor Dyachkov and Ilya Poletaev.

In fact, it's a preview of Hamburger's next album. The Dutch-born Canadian composer is currently an artist-in-residence in Montreal as part of the Mécénat Musica program. The label has announced that the recording will be part of Hamburger's next collection of chamber music, scheduled for release in November of 2023. The composer is known for his highly visual works, reflective of his interest in creating new formats of expression that combine opera and cinema—these characteristics come through in this recording.

From the introspective, contemplative "Andante" first movement, the composer leads listeners into a highly dynamic "Allegro Vivace" before soothing them with an exquisite, shimmering, and evocative "Poco Andante - Quasi ad libitum" rhythm. This is sure to leave fans of his style eagerly awaiting the next musical project from this former cardiologist, whose first orchestral music success was for a film produced by the Discovery channel. **HL**



Canciones de mi abuelito

Antonio Figueroa, tenor; La Familia Figueroa

Atma Classique, April 2023

★★★½☆

On his new album, Montreal tenor Antonio Figueroa, accompanied by the Familia Figueroa, invites us to share the musical moments that shaped his childhood and inspired his career.

This collection is a "family story," as the author describes it. Above all, it is a tribute to his grandfather and his career as a mariachi musician of recognized lyrical talent, with which he charmed the Quebec public shortly after he and his family moved to Montreal in the mid-1970s. The grandson thus regales us with some jewels of the mariachi repertoire, the emblematic musical style of traditional Mexican music, with its sunny harmonies and typical dialogue between trumpets, voices and strings. This style has been listed as a World Heritage Site since 2011. **HL**



Il ponte di Leonardo

Constantinople; Marco Beasley, tenor; Kiya Tabassian, sitar, voice, artistic director

Glossa, 2023

★★★★☆

This album presents a musical encounter between Kiya Tabassian (artistic direction, sitar and voice), and the virtuoso soloists of his Constantinople ensemble, joined by tenor Marco Beasley, a leading specialist in Renaissance music. Released in May 2023 by Glossa, it is a concert recording that has seen much success thus far.

The various parts of this concert are inspired by manuscript musical works from the 16th and 17th centuries held in the libraries of Florence and Istanbul. On the program are selections from the repertoires of the great cultural centres of the time (Persia, the Ottoman Empire and Renaissance Italy), which set Leonardo da Vinci's imagined bridge between the West and the East across the Bosphorus, to music. These two sites could have been wonders of the world at the time.

The merit of this production is twofold. Undeniably, its intercultural nature is highly topical. But above all, we must salute the impressive historical and musicological research involved in this project. The interpretation and meticulous deciphering of codified historical and musical documents, which are often simple notations of melodies, necessary to execute these performances were surely no small feat. This, of course, requires patience and a great deal of imagination: to analyze and adapt basic material compositions and arrangements to suit the tastes of a 21st-century audience. The success of this album is largely thanks to the talents of its players: Tanya LaPerrière (baroque violin, viola d'amore), Didem Başar (kanoun), Stefano

Rocco (archlute, baroque guitar), Fabio Accurso (lute), Marco Ferrari (flute) and Patrick Graham (percussion). **HL**



Butterfly Lovers

Joshua Bell, violin; Singapore Chinese Orchestra, Tsung Yeh, conductor

Sony Classical, June 2023

★★★★☆

The Butterfly Lovers is an ancient Chinese legend dating from about the 4th century AD. The story tells of an ill-fated love affair that concludes with the lovers joined together for eternity, as butterflies. Chen Gang and He Zhanhao wrote a violin concerto on this subject in 1958, based on Chinese folk songs using the Pentatonic scale, which immediately became a popular hit. The original version is written for soloist and orchestra, both playing Western instruments. In this new version, Joshua Bell is accompanied by an orchestra playing traditional Chinese instruments.

Bell sounds wonderful in the *Butterfly Lovers* and the other pieces on this CD, which includes Massenet's "Méditation" from *Thaïs*, Saint-Saëns's Introduction and Rondo Capriccioso, and Sarasate's "Zigeunerweisen"). His rich tone and unerring technique utilize lots of rubato and portamento. The one challenge on this album, though, is a matter of recording levels. Bell sounds far too prominently, to the point where one can't really hear the orchestra well enough to appreciate the sound of the Chinese instruments. For a better idea of the sounds of the Singapore Chinese Orchestra, visit their website at **sco.com.sg/en**. **PER**



For the King of Prussia/Beethoven: Sonatas for fortepiano and cello, Op. 5

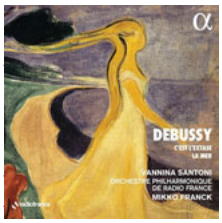
Anna Fontana, fortepiano; Marco Ceccato, cello

Arcana, 2023

★★★★★

This new album, by celebrated early-music experts Marco Ceccato and Anna Fontana, features the two sonatas, Opus 5, and the 12 Variations on "See the Conqu'ring Hero Comes" WoO 45. Both pieces present listeners with a beautiful charge of energy, appropriately categorized as Mozartian rather than Beethovenian, on account of their compositional style and the articulation of their interpretation. Fontana's sound is always vital and present, and Ceccato's melodic lines consistently cantabile and warm. The album opens with the Sonata in F major, Op. 5. The first movement, despite being an Adagio, communicates a certain positive attitude, affirmed by the measured brilliance of the Allegro that follows. The last movement, a lively Allegro, is the rhythmic culmination of the whole piece, and is extremely virtuosic.

The 12 Variations on "See the Conqu'ring Hero Comes," without opus number, are a perfect example of how a simple theme of pure melodic character can allow for a display of great virtuosic ability. This is precisely what Ceccato and Fontana manage to do: the rhythmic brilliance of the voices, and the melodic phrasing demonstrate a remarkable understanding of this repertoire. Anna Fontana manages to alternate moments of hyper-articulation with great melodic momentum; Marco Ceccato, for his part, shows impeccable intonation and remarkable skill. This series of Variations has an almost operatic character, with sections reminiscent of arias, and others of recitativo—elsewhere, a seeming dialogue between several characters. Melody is the main feature of the work, which makes it well suited to the two sonatas with which it is paired. The album concludes with the Sonata in G minor, Op. 5, No. 2. This also opens with an Adagio, here dramatic and dark, balanced by the final Allegro. This record offers us a Beethoven different to that which we know and love; instead of his piano sonatas or his well-known symphonies, listeners are presented with gallant music. The work done by the two musicians is remarkable, both in terms of overall cohesion, and their choices in terms of articulation and phrasing. A great album. **PF**



Debussy: C'est l'extase/La Mer

Vannina Santoni, soprano; Orchestre Philharmonique de Radio France, Mikko Franck, conductor

Alpha, 2023

★★★★★

Soprano Vannina Santoni joins Mikko Franck and the Radio France Philharmonic Orchestra for an album dedicated to the works of Debussy. One of the recording's most notable characteristics is its exceptionally high quality, which emphasizes the truly remarkable timbre of the orchestra.

The album opens with *C'est l'extase*, a set of songs written on texts by Verlaine, presented here in Robin Holloway's arrangement for soprano and orchestra. The work, originally written for soprano and piano, was commissioned by the San Francisco Symphony Orchestra for soprano Renée Fleming, who also gave the British première with the BBC Symphony Orchestra. Santoni's voice is very suitable for this repertoire, and her linguistic control and vocal mastery are impressive. Paired with the sound of the orchestra, this results in a sound paste of great tonal softness. This success is to be attributed to Mikko Franck, who draws a seductive sound from the orchestra, perfect for creating the mysterious, nebulous sound so vital to Debussy's music.

The moments of ecstasy in *C'est l'extase langoureuse*, the yearning of *Il pleure dans mon coeur*, and the mystery rendered rhythmically of *L'échelonnement des haies* are all effectively portrayed. The orchestra's sound is vaporous (in the absolutely positive sense of the term), bringing a flexibility and mutability to *La Mer* so as to allow for effective flashes of sound. The interpretation of Franck and the Radio France orchestra is excellent, kaleidoscopic and pictorial, and well-suited to repertoire that is so highly evocative. A successful voyage to France. **PF**



Fauré: Nocturnes & Barcarolles

Marc-André Hamelin, piano

Hyperion, September 2023

★★★★☆

Pianist Marc-André Hamelin explores some of Gabriel Fauré's lesser-known genres, the nocturne and barcarolle, in his newest album. While melancholy solo piano pieces presented in succession risk bordering on the mundane, Hamelin manages to expertly manipulate its most exciting quality: its intimacy. Hamelin's unique and close relationship with this repertoire becomes immediately apparent in the opening E-flat minor nocturne. The listener almost feels like a "fly on the wall" during a closed-door event. The shape and contour of his phrases alongside the lightness in his playing meld to create a sound well-suited to the piece's character.

The barcarolles yield a similar effect to the nocturnes. Despite being slightly more adventurous in range and texture, the principal "closeness" of the writing remains the same. Hamelin maintains unity between the left and right hand, even when they are on opposite ends of the keyboard. The listener can easily anticipate melodic shifts, as it fills in and returns to the middle octaves. Hamelin maintains the aforementioned lyricism at these musical climaxes.

The final piece is the "Dolly" suite for piano four hands. Here, Catherine Fuller joins Hamelin as they perform a work that mimics the intimacy of Fauré's own life, composed for the daughter of his and Debussy's mutual love interest, Emma Bardac. The suite evokes the nocturne in its opening lullaby and the barcarolle in its lilting fourth-movement waltz. Overall, it provides a new perspective on Fauré's harmonic profundity, mixed with a joie-de-vivre that is dutifully captured in Hamelin and Fuller's interpretation.

The album expertly delivers on its simple promise of showcasing Fauré's nocturnes and barcarolles. The addition of the final suite provides welcome contrast, rounding out a wonderful presentation of Fauré's intimate piano repertoire. **KW** **LSM**

TRANSLATIONS BY EVA STONE-BARNEY

NEW RELEASES

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

Kevin Lau: Under a Veil of Stars

Rachel Mercer, cello;
Scott St. John, violin;
Angela Park, piano
Leaf Music LM273; release date Sept. 15, 2023



Kevin Lau: Under A Veil of Stars invites you to explore the spectrum of human emotions and experiences. Across nine captivating tracks, each brimming with its own distinct mood and theme, Kevin Lau's composition invites you to interpret their profound meaning through the prism of your own unique perspective. This album was recorded in a studio at Western University in London, Ont., in 2023.

Chinatown

Alice Ping Yee Ho, composer; Madeleine Thien, librettist
Performers: Spencer Britten, Vania Chan, Erica Iris Huang, Derek Kwan, Matthew Li, Emma Parkinson, Albertina Chan, Richard Epp, Mark Ferris, Martin Fisk, Dai Lin Hsieh, Peter Ing, Jonathan Lo, Emma Ringrose, Jun Rong, Rebecca Wenham, Mary Chun
Leaf Music LM281; release date Sept. 8, 2023



Alice Ho, Madeleine Thien, and Paul Yee (who recreated portions of the libretto in Hoisan dialect) take you on a journey through *Chinatown*. Presented in two acts, the opera brings together decades of lived experience from thousands of Chinese immigrants in an intimate, emotional and dramatic soundscape. Ho's writing combines elements of instruments from Southern China and traditional western orchestral music. *Chinatown* was recorded at the Kay Meek Arts Centre in West Vancouver in collaboration with City Opera Vancouver in 2023.

Schubert: Late Piano Works

Christine Vanderkooy, piano
Self-published, CV2023; release date Sept. 1, 2023



Christine Vanderkooy invites us to pay tribute to Franz Schubert who completed some of his most sophisticated, poetic, and deeply felt works for the piano, composing feverishly in the months before illness ended his life. *Schubert: Late Piano Works* was recorded at Glenn Gould Studio, at the Canadian Broadcasting Centre (CBC Toronto Broadcast Centre) and on "Bertha," the nine-foot New York Steinway, during Toronto's pandemic lockdown in December 2020. LSM

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Canada

National calendar


QUATUOR MOLINARI


KERSON LEONG


PENTAÈDRE

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.

QUEBEC CITY

Grand Théâtre Qc Grand Théâtre, 269 Boulevard René-Lévesque Est, Québec.
Montcalm- RJ Palais Montcalm- Salle Raoul-Jobin, 995 Rue D'Youville, Québec.
Montcalm-Y Palais Montcalm- Salle d'Youville, 995 Rue D'Youville, Québec.

SEPTEMBER

09 19h30. *Montcalm- RJ*. $52-79. **Bebel Gilberto**. 1-877-641-6040
09 20h. *Montcalm-Y*. $28. **Perfect Machine: Deep Purple.** 1-877-641-6040
14 19h30. *Grand Théâtre Qc*. $16-92. **OSQ: Tchaïkovski; Muñoz, Tétrault**. 418-643-8486
16 20h. *Montcalm-Y*. $39. **Arleen Thibault**. 1-877-641-6040
20 20h. *Grand Théâtre Qc*. $16-92. **OSQ: Schuldt, Trpčeski**. 418-643-8486
21 10h30. *Grand Théâtre Qc*. $16-92. **OSQ: Schuldt, Trpčeski**. 418-643-8486
21 14h. *Montcalm- RJ*. $21-75. **Les Violons du Roy: Cohen, Johanssen, Rosen, Reinhold**. 418-641-6040
22 19h30. *Montcalm- RJ*. $21-75. **Les Violons du Roy: Cohen, Johanssen, Rosen, Reinhold**. 418-641-6040
23 20h. *Montcalm- RJ*. $38-48. **L'Orchestre de Jeux Vidéo: Pokémon: Générations**. 1-877-641-6040
29 19h30. *Montcalm-Y*. $40-48. **Dale Kavanagh**. 1-877-641-6040
30 18h. *Montcalm- RJ*. $68-98. **Fiston Mbuyi**. 1-877-641-6040
30 20h. *Montcalm-Y*. $15. **Andréane Le May**. 1-877-641-6040

OCTOBER

01 14h30. *Grand Théâtre Qc*. $16-92. **OSQ: Mendelssohn, Brahms, Schuldt, Wildschut**. 418-643-8486
04 17h30. *Montcalm-Y*. $21-58. **Les Violons du Roy: Vivaldi; McNabney**. 418-641-6040
05 17h30. *Montcalm-Y*. $21-58. **Les Violons du Roy: Vivaldi; McNabney**. 418-641-6040
06 20h. *Grand Théâtre Qc*. $16-92. **OSQ: Zrajevski; hip-hop Québécois**. 418-643-8486
06 20h. *Montcalm-Y*. $30-44. **Photis Ionatos**. 1-877-641-6040
07 19h30. *Montcalm- RJ*. $85-95. **Andy Summers**. 1-877-641-6040
07 20h. *Grand Théâtre Qc*. $16-92. **OSQ: Zrajevski; hip-hop Québécois**. 418-643-8486

MONTREAL

5e Salle Cinquième Salle, 175, rue Sainte-Catherine O, Montréal.
B. Mathieu Bain Mathieu, 2915 Ontario St E, Montréal.
Bourgie Bourgie Hall, Montreal Museum of Fine Arts, 1380, rue Sherbrooke Ouest, Montreal.
Conservatoire Salle de concert du Conservatoire du musique de Montreal, 4750 av Henri-Julien, Montréal.
Wilder-Orange Édifice Wilder- Espace Orange, 1435 Rue de Bleury, Montréal.
É. St-Jude Eglise Saint-Jude, 10120, avenue D'Auteuil, Montréal.
É. Très-St-N.-de-Jésus Église Très-Saint-Nom-de-Jésus, 4215, rue Adam, Montreal.
E Kendergi Espace Kendergi, Centre de musique canadienne au Québec, 2142 rue Crescent, Montreal.
Le Balcon Le Balcon, 463, Sainte-Catherine O, Montreal.
Le Gesù Le Gesù, 1200 Rue de Bleury, Montréal.
M. Symphonique Maison Symphonique, 1600, rue Saint-Urbain, Montréal.
Maisonneuve Théâtre Maisonneuve, 175, rue Sainte-Catherine O, Montréal.
Mn arts Laval Salle André-Mathieu, 475, boul. de l'Avenir, Laval.
ND-Bon-Sec Notre-Dame-de-Bon-Secours Chapel, 400 Rue Saint-Paul E, Montréal.
Oratoire St-J L'Oratoire Saint-Joseph du Mont-Royal, 3800, chemin Queen-Mary, Montreal.
Pollack Pollack Hall, 555 Sherbrooke St W, Montreal.
S. Pauline-Julien Salle Pauline-Julien, 15615 Gouin Ouest, Sainte-Geneviève.
S. W.-Pelletier Salle Wilfrid-Pelletier, 1600 Saint-Urbain, Montréal.
S. Cl. Léveillée Salle Claude-Léveillée, 175 Rue Sainte-Catherine O, Montréal.
Th. G-Vigneault Théâtre Gilles-Vigneault, 118, rue de la Gare, Saint-Jérôme.

SEPTEMBER

07 Thursday

►20h. *Le Balcon*. $45-115. **Mirada Flamenco Quartet**. 514-528-9766

08 Friday

►19h30. *M. Symphonique*. $36-50. **Ensemble ArtChoral: Strauss, Brahms, Schubert; Maute**. 514-842-2112
►20h30. *Le Balcon*. $50-115. **Buena Vista Social Club Tribute**. 514-528-9766

09 Saturday

►20h. *Le Gesù*. $45. **Jay du Temple**. 514-861-4378
►20h30. *Le Balcon*. $115. **Michelle Sweeney & guests**. 514-528-9766

10 Sunday

►15h30. *Pollack*. $25-350. **LMMC: Kerson Leong**. 514-932-6796
►19h30. *S. Cl. Léveillée*. $42. **Leverage For Mountains**. 514-842-2112

12 Tuesday

►19h. *M. Symphonique*. $25-39. **OSM: Payare**. 1-888-842-9951
►20h. *E Kendergi*. $15-20. **Triadic Memories: Goldschneider**. 514-866-3477
►20h. *S. W.-Pelletier*. **Led Zeppelin Symphonic**. 514-842-2112

13 Wednesday

►19h30. *M. Symphonique*. $25-39. **OSM: Payare**. 1-888-842-9951

14 Thursday

►19h30. *M. Symphonique*. $25-39. **OSM: Payare**. 1-888-842-9951
►20h. *S. Pauline-Julien*. $74. **Di Lauro; Saucier, Richardson, Hervieux.** 514-626-1616
►20h. *Le Gesù*. $45. **Jay du Temple**. 514-861-4378
►20h. *Th. G-Vigneault*. $44-47. **Jeanick Fournier**. 450-432-0660

15 Friday

►20h. *Th. G-Vigneault*. $60-115. **Claude Dubois**. 450-432-0660
►20h. *Le Gesù*. $45. **Jay du Temple**. 514-861-4378
►20h30. *Le Balcon*. $50-115. **Shaharah: Soul, Pop & Jazz**. 514-528-9766

16 Saturday

►19h30. *M. Symphonique*. $68-225. **OM: Nézet-Séguin, Liu**. 514-598-0870
►20h. *Le Gesù*. $45. **Jay du Temple**. 514-861-4378
►20h. *Th. G-Vigneault*. $39-42. **Matt Holubowski**. 450-432-0660
►20h30. *Le Balcon*. $55-125. **The Commotions: Motown**. 514-528-9766

Fier partenaire des arts et de La Scena Musicale.
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Pointe Claire
Grand Concert
ORCHESTRE MÉTROPOLITAIN
DE SOLO À MAESTRO / FROM SOLOIST TO MAESTRO
Andreas Ottensamer, chef, clarinette / conductor, clarinet
Église Saint-Joachim, 2 av. Sainte-Anne, Pointe-Claire
Jeudi 12 octobre / Thursday, October 12 - 20:00
Billets / Tickets : $24 & $18
disponibles en ligne au / available online at:
https://lepointdevente.com/billets/18o231012005 or/ou
Centre culturel Stewart Hall Cultural Centre 514 630-1220

17 Sunday
►19h30. *M. Symphonique*. $68-225. **OM: Nézet-Séguin, Liu**. 514-598-0870

19 Tuesday
►19h. *5e Salle*. $59. **Faucher, Hervieux: Maria Callas**. 514-842-2112

20 Wednesday
►19h. *5e Salle*. $59. **Faucher, Hervieux: Maria Callas**. 514-842-2112
►19h30. *Th. G-Vigneault*. $108-163. **Led Zeppelin Symphonic**. 450-432-0660
►20h. *Le Gesù*. $40. **Ingrid St-Pierre**. 514-861-4378

21 Thursday
►19h30. *5e Salle*. $40. **Mailloux, Egan: Cordâme**. 514-842-2112
►19h30. *Wilder-Orange*. $20-36. **Le Vivier: Quatuor Bozzini, Inoue**. 514-903-7794
►19h30. *M. Symphonique*. $25-35. **OSM: Mahler; Payare**. 1-888-842-9951
►19h30. *Bourgie*. $18-36. **Bourgie: Kleztory Ensemble**. 514-285-2000
►20h. *Th. G-Vigneault*. $65. **Boogie Wonder Band.** 450-432-0660
►20h. *Le Gesù*. $40. **Ingrid St-Pierre**. 514-861-4378
►20h. *S. Cl. Léveillée*. $63. **L'Éternelle Renarde**. 514-842-2112

22 Friday
►19h30. *ND-Bon-Sec*. $21-42. **Clavecin en concert**. 514-385-6320
►19h30. *Wilder-Orange*. $15. **Le Vivier: Quatuor Bozzini; Composer's Kitchen**. 514-903-7794
►20h. *Th. G-Vigneault*. $35. **Rewild**. 450-432-0660 x1
►20h. *S. Pauline-Julien*. $38. **Katherine Levac**. 514-626-1616
►20h. *S. Cl. Léveillée*. $63. **L'Éternelle Renarde**. 514-842-2112
►20h. *Th. G-Vigneault*. $25-35. **Rewild**. 450-432-0660

23 Saturday
►14h30. *M. Symphonique*. $25-35. **OSM: Mahler; Payare**. 1-888-842-9951
►19h30. *Conservatoire*. $12.50-29.50. **Molinari String Quartet**. 1-514-527-5515
►19h30. *S. W.-Pelletier*. $34-420. **The Marriage of Figaro - Mozart**. 514-842-2112
►20h. *Th. G-Vigneault*. $73-76. **Daniel Bélanger.** 450-432-0660
►20h. *S. Cl. Léveillée*. $63. **L'Éternelle Renarde**. 514-842-2112
►20h. *S. Pauline-Julien*. $42. **Laurence Jalbert**. 514-626-1616
►20h. *Le Gesù*. $47. **Philippe-Audrey Larrue-St-Jacques.** 514-861-4378
►20h30. *Le Balcon*. $50-115. **Dawn Tyler Watson: Soul Motown Disco**. 514-528-9766

24 Sunday
►14h. *M. Symphonique*. $21-75. **Les Violons du Roy: Cohen, Johanssen, Rosen, Reinhold**. 418-641-6040
►14h30. *Bourgie*. $23-46. **Bourgie: Les Idées heureuses: Lauzer**. 514-285-2000
►15h. *Th. G-Vigneault*. $55-105. **Marc Hervieux**. 450-432-0660

26 Tuesday
►19h30. *Th. G-Vigneault*. $59-112. **Alexandra Stréliski**. 450-432-0660
►19h30. *S. W.-Pelletier*. $34-265. **The Marriage of Figaro - Mozart**. 514-842-2112

27 Wednesday
►19h30. *Th. G-Vigneault*. $59-112. **Alexandra Stréliski**. 450-432-0660
►19h30. *Le Gesù*. $29.70. **Marc Pistorio**. 514-861-4378
►19h30. *Mn arts Laval*. $62. **OSL: L'âme slave**. 1-450-667-2040
►19h30. *M. Symphonique*. $25-35. **OSM: Holst; New**. 1-888-842-9951
►19h30. *Bourgie*. $23-46. **Bourgie: Dover String Quartet**. 514-285-2000

28 Thursday
►09h. *É. St-Jude*. $35. **Choeur Massenet; Roy**. 514-895-4278
►10h30. *M. Symphonique*. $25-35. **OSM: Holst; New**. 1-888-842-9951
►11h. *Bourgie*. $0-100. **Bourgie: Dover Quartet**. 514-285-2000
►19h30. *S. W.-Pelletier*. $53-114. **Harry Potter and the Deathly Hallows™ Part 2 in Concert**. 514-842-2112
►19h30. *S. W.-Pelletier*. $34-314. **The Marriage of Figaro - Mozart**. 514-842-2112
►20h. *5e Salle*. $45. **Dumas - Cosmologie**. 514-842-2112
►20h. *Le Gesù*. $57. **Émile Proulx-Cloutier**. 514-861-4378
►20h. *Th. G-Vigneault*. $25-30. **Gab Bouchard**. 450-432-0660
►20h. *S. Pauline-Julien*. $28. **Kukum**. 514-626-1616

29 Friday
►18h30. *Bourgie*. $23-46. **Bourgie: OSM: A Festival of Brass**. 514-285-2000
►19h30. *B. Mathieu*. $25-40. **Le Vivier: Le Grange**. 514-903-7794
►20h. *S. Cl. Léveillée*. $46. **Adib Alkhalidey**. 514-842-2112
►20h. *S. Pauline-Julien*. $52. **Daniel Lavoie**. 514-626-1616
►20h. *5e Salle*. $45. **Dumas - Cosmologie**. 514-842-2112
►20h. *Le Gesù*. $57. **Émile Proulx-Cloutier**. 514-861-4378
►20h. *Th. G-Vigneault*. $37-40. **Ingrid St-Pierre.** 450-432-0660
►20h30. *Le Balcon*. $50-115. **Alston, MaryDee: Soul Motown, Jazz**. 514-528-9766

30 Saturday
►10h. *Bourgie*. Free. **Bourgie: National Day for Truth and Reconciliation**. 514-285-2000
►12h. *É. Très-St-N.-de-Jésus*. **CIOC: Organ Open House**. 514-510-5678
►15h. *B. Mathieu*. $25-40. **Le Vivier: Le Grange**. 514-903-7794
►15h. *Th. G-Vigneault*. Free. **Parlons opéra! Tout sur Nelligan l'opéra!.** 450-432-0660
►20h. *S. Cl. Léveillée*. $46. **Adib Alkhalidey**. 514-842-2112
►20h. *S. Pauline-Julien*. $49. **Dominic Paquet**. 514-626-1616
►20h. *5e Salle*. $45. **Dumas - Cosmologie**. 514-842-2112
►20h. *Le Gesù*. $57. **Émile Proulx-Cloutier**. 514-861-4378
►20h30. *Le Balcon*. $55-125. **VIBZ Band: Soul Pop & Dance**. 514-528-9766

OCTOBER

01 Sunday
►14h. *S. W.-Pelletier*. $34-497. **The Marriage of Figaro - Mozart**. 514-842-2112
►14h30. *M. Symphonique*. $25-35. **OSM: Holst; New**. 1-888-842-9951
►14h30. *Bourgie*. $33-60. **Bourgie: Studio de musique ancienne de Montréal: Byrd**. 514-285-2000
►15h. *5e Salle*. $45. **Dumas - Cosmologie**. 514-842-2112
►15h30. *Pollack*. $25-350. **LMMC: Jerusalem Quartet**. 514-932-6796

Upcoming CONCERTS

MONTREAL

by **EVA STONE-BARNEY**

LES GRANDS BALLETS: *CINDERELLA*
Les Grands Ballets will take the stage at Salle Wilfrid-Pelletier with their production of *Cinderella*. With music by Sergei Prokofiev, and choreographed by Australian choreographer Jayne Smeulders, the production will feature the Grands Ballets Orchestra, directed by Dina Gilbert, and all-new sets and costumes, designed by Simon Guilbault and Marie-Chantale Vaillancourt, respectively (Sept. 8-10). **www.placedesarts.com**

LES BORÉADES DE MONTRÉAL: MAESTRO MOZART
Following the success of their album, *Maestrino Mozart*, Les Boréades, led by soprano Marie-Ève Munger, will open their 2023-24 season with *Maestro Mozart*. On the program are excerpts of the composer's most famous operas, all orchestrated for chamber ensemble. Among them are selections from *Don Giovanni, The Marriage of Figaro*, and *The Magic Flute*. The performance will take place at the Notre-Dame-de-Bon-Secours Chapel (Sept. 9). **www.boreades.com**

ORCHESTRE SYMPHONIQUE DE MONTRÉAL: *THE RITE OF SPRING*
Montreal's Symphony Orchestra is celebrating 90 years of performances this fall, and will open the year with a bang. On the program are Janáček's Messe glagolitique, and Stravinsky's bombastic *The Rite of Spring*. Conducted by Rafael Payare, the performances will feature: soprano Camilla Tilling; contralto Rose Naggar-Tremblay; tenor Ladislav Elgr, making his debut with the OSM; bass Matthew Rose; organist Jean-Willy Kunz; and the OSM Chorus, conducted by Andrew Megill (Sept. 12-14). **www.placedesarts.com**


CAMILLA TILLING
PHOTO : MARIA ÖSTLIN

ORCHESTRE CLASSIQUE DE MONTRÉAL: ACROSS THE AMERICAS WITH MARC DJOKIC
OCM's concertmaster, Marc Djokic, will be joined by pianist Julien LeBlanc and the OCM's string quartet for a concert titled "Across the Americas," featuring works by John Corigliano, and Philip Glass of the United States, Canadian Christos Hatzis, and Astor Piazzolla of Argentina. Combined, these works hope to reflect the variety of 20th- and 21st-century repertoire (Sept. 21). **www.orchestre.ca**


MARC DJOKIC


ALAIN LEFÈVRE

I MUSICI: ALAIN LEFÈVRE AND MOZART

Conducted by Jean-François Rivest, pianist Alain Lefèvre and violinist Hubert Brizard will take the stage at UQAM's Salle Pierre-Mercure for I Musici's 40th anniversary season. On the program are J.S. Bach's Violin Concerto in A minor, BWV 1041, and Mozart's Piano Concerto No. 27 in B-flat major, K. 595, and his Symphony No. 40 in G minor, K. 550. (Sept. 21).
www.pierre-mercure.uqam.ca

CLAVECIN EN CONCERT: A CELEBRATION OF NOTRE-DAME-DE-BON-SECOURS

Clavecin en Concert, directed by harpischordist Luc Beauséjour, will present "French Baroque Music in the Age of the Builders," to celebrate the 250th anniversary of the Notre-Dame-de-Bon-Secours Chapel. The concert will feature works by Michel Blavet, François Couperin, Jean-Marie Leclair, and Jean-Philippe Rameau, performed by soprano Catherine St-Arnaud, flutist Grégoire Jeay, violinists Noémy Gagnon-Lafrenais and Mélanie de Bonville, and viola de gambist Margaret Little alongside Beaséjour himself (Sept. 22).
www.clavecinenconcert.com

SALLE BOURGIE: DOVER QUARTET

Following their first performance at Bourgie Hall in 2021, the Dover Quartet will return to one of Montreal's most beloved stages to open Bourgie's 2023-24 season. Violinists Joel Link and Bryan Lee, violist Julianne Lee, and cellist Camden Saw will interpret Haydn's String Quartet, Op. 74, No. 3 "Rider," Florence Price's String Quartet No. 1 in G major, and Shostakovich's String Quartet No. 9, Op. 117 (Sept. 27).
www.mbam.qc.ca


SERHIY SALOV
PHOTO : JULIE BEAUCHEMIN

ORCHESTRE SYMPHONIQUE DE LAVAL: L'ÂME SLAVE

The Orchestre Symphonique de Laval will open its 2023-24 season with a program titled "L'âme slave" (The Slavic Soul). Conducted by Thomas Le Duc-Moreau, joined by piano soloist Serhiy Salov, the orchestra will perform works by Tchaikovsky alongside the overture of *Rouslan and Ludmilla,* by Mikhaïl Glinka (Sept. 27).
www.osl.ca

▸15h30. *Oratoire St-J*. **CIOCM: Philippe Lefebvre in concert**. 514-510-5678
▸16h. *S. Pauline-Julien*. $30. **Trio Fibonacci**. 514-667-0880
▸20h. *Le Gesù*. $57. **Émile Proulx-Cloutier**. 514-861-4378

02 Monday

▸10h. *Oratoire St-J*. **CIOCM: Organ masterclass with Philippe Lefebvre**. 514-510-5678
▸10h. *Th. G-Vigneault*. $10. **Scolaire | Attention: Fragile**. 450-432-0660

03 Tuesday

▸10h. *Th. G-Vigneault*. $10. **Scolaire | Attention: Fragile**. 450-432-0660
▸19h30. *Bourgie*. $20-40. **Trio Fibonacci**. 514-667-0880
▸20h. *M. Symphonique*. $85. **IAM X OSM**. 1-888-842-9951
▸20h. *S. Pauline-Julien*. $36. **Maurice**. 514-626-1616

04 Wednesday

▸19h. *5e Salle*. $48. **Noireaut: Brel et Barbara**. 514-842-2112
▸19h30. *Le Gesù*. $29.70. **Marc Pistorio**. 514-861-4378
▸19h30. *Th. G-Vigneault*. $40-44. **The Brooks**. 450-432-0660
▸20h. *M. Symphonique*. $85. **IAM X OSM**. 1-888-842-9951

05 Thursday

▸18h. *Bourgie*. $18-36. **Bourgie: Turboprop**. 514-285-2000
▸20h. *M. Symphonique*. $85. **IAM X OSM**. 1-888-842-9951
▸20h. *Th. G-Vigneault*. $25-35. **Laura Anglade Quintet.** 450-432-0660

06 Friday

▸19h30. *Bourgie*. $60. **Bourgie: Arion Baroque Orchestra: Mozart, Montgeroult**. 514-285-2000
▸20h. *Maisonneuve*. $215-272. **Gigi D'Alessio**. 514-842-2112
▸20h. *M. Symphonique*. $85. **IAM X OSM**. 1-888-842-9951
▸20h. *S. Pauline-Julien*. $35. **Ligue National d'Improvisation**. 514-626-1616
▸20h30. *Le Balcon*. $50-115. **Dawn Tyler Watson: Jazz**. 514-528-9766

07 Saturday

▸16h. *Bourgie*. $60. **Bourgie: Arion Baroque Orchestra: Mozart, Montgeroult**. 514-285-2000
▸20h. *Th. G-Vigneault*. $40-43. **Dan Bigras.** 450-432-0660
▸20h. *5e Salle*. $53. **Eydís Evensen**. 514-842-2112
▸20h30. *Le Balcon*. $50-115. **Freddie James Project: Soul Motown Disco, Pop hits**. 514-528-9766

QUEBEC (ELSEWHERE)

Baie-Comeau Centre des arts de Baie-Comeau, 1660 Rue de Bretagne, Baie-Comeau.
Centre Juliette-Lassonde Centre des arts Juliette-Lassonde de Saint-Hyacinthe, 1705, rue Saint-Antoine, Saint-Hyacinthe.
Camillois Le Camillois, 157, rue Miquelon, Saint-Camille.
M. des Arts Drum. Maison des arts Desjardins Drummondville, 175, rue Ringuet, Drummondville.
Quai des Arts Quai des Arts, 774 Bd Perron, Carleton.
S. Jean-Cossette Salle Jean-Cossette, 91 Avenue du Parc, Porte 4A, Amqui.
Th. de la Ville Théâtre de la Ville, 50 Rue de Gentilly E, Longueuil.

SEPTEMBER

07 20h30. *Quai des Arts*. $15-30. **Trio Fibonacci**. 514-667-0880
08 20h. *S. Jean-Cossette*. $10-30. **Trio Fibonacci**. 514-667-0880


12»

Centre-culturel Pointe-Claire: Andreas Ottensamer, conductor, clarinette, Thurs, Oct. 12, 2023 at l'église Saint-Joachim, 2 av. Sainte-Anne

10 15h. *Baie-Comeau*. $28. **Trio Fibonacci**. 514-667-0880
16 20h. *Centre Juliette-Lassonde*. $0-100. **Maria Callas**. 1-855-778-3388
28 19h30. *M. des Arts Drum.*. $45-87. **OSD: Délires amoureux**. 819-477-1056
28 20h. *Th. de la Ville*. $26-36. **Trio Fibonacci**. 514-667-0880
30 19h30. *Camillois*. $25-31. **Les Concerts de la Chapelle - Candlelit Tête-à-tête**. 819-877-5995

OCTOBER

06 20h. *Centre Juliette-Lassonde*. $50.50. **Coral Egan; Fabula Femina**. 1-855-778-3388
07 20h. *Centre Juliette-Lassonde*. $25. **Di Lauro; Saucier, Richardson, Hervieux.** 1 855-778-3388

OTTAWA-GATINEAU

CNA Centre national des arts Southam Hall, 1 Elgin Street, Ottawa.
Dominion-Chalmers Carleton Dominion-Chalmers Centre, 355 Cooper Street, Ottawa.

SEPTEMBER

13 20h. *CNA*. $31-110. **NACO: Brahms; Ax**. 1-844-985-2787
14 20h. *CNA*. $31-110. **NACO: Schumann; Alstaedt, Marsh, Creech**. 1-844-985-2787
17 15h. *Dominion-Chalmers*. $53.25. **NACO: Schumann, Brahms; Ehnes, Goodyear**. 1-844-985-2787
20 20h. *CNA*. $31-110. **NACO: Schumann, Brahms; Ehnes, Upchurch, Hetherington**. 1-844-985-2787
21 20h. *CNA*. $31-110. **NACO: Schumann, Brahms; Kanneh-Mason, Ehnes, Alstaedt**. 1-844-985-2787

OCTOBER

01 20h. *CNA*. $31-110. **NACO: Cho in Recital**. 1-844-985-2787
02 20h. *CNA*. $31-109.50. **NAC: NACO, Joshua Hopkins play Atwood, Heggie, Brahms**. 613-947-7000
05 20h. *CNA*. $31-110. **NACO: Everly, Swaney; Broadway**. 1-844-985-2787
06 20h. *CNA*. $31-110. **NACO: Everly, Swaney; Broadway**. 1-844-985-2787
07 20h. *CNA*. $31-110. **NACO: Everly, Swaney; Broadway**. 1-844-985-2787

TORONTO

Jeanne Lamon Hall Jeanne Lamon Hall, 427 Bloor Street West, Toronto.
Koerner Koerner Hall, 273 Bloor Street West, Toronto.
Metropolitan Utd Ch. Metropolitan United Church, 56 Queen St E, Toronto.
Roy Thom. Hall Roy Thomson Hall, 60 Simcoe Street, Toronto.
Trinity St-P Trinity St. Paul's Centre, 427 Bloor Street West, Toronto.
Walter Hall Walter Hall- University of Toronto, 80 Queens Park, Toronto.

SEPTEMBER

12 Tuesday

►19h30. *Trinity St-P*. $10. **Canoe Preview**. 416-964-6337

13 Wednesday

►19h30. *Trinity St-P*. $10. **Canoe Preview**. 416-964-6337

15 Friday

►19h30. *Trinity St-P*. $20-65. **Canoe**. 416-964-6337

16 Saturday

►14h. *Trinity St-P*. $20-65. **Canoe**. 416-964-6337
►19h30. *Metropolitan Utd Ch*. $20. **MET: Ravel, Schumann, Williams, Fauré, Bridge & more**. 416-363-0331 x228

20 Wednesday

►20h. *Roy Thom. Hall*. $35-170. **TSO: Stravinsky**. 416-593-7769

21 Thursday

►12h. *Metropolitan Utd Ch*. By donation. **MET: Baritone Jamal Al Titi, Glenn Gould School Rebanks Fellow**. 416-363-0331 x228
►20h. *Roy Thom. Hall*. $35-170. **TSO: Stravinsky**. 416-593-7769

22 Friday

►19h30. *Jeanne Lamon Hall*. $25-65. **Toronto Mendelsshon Choir: In Time; Vallée**. 416-598-0422
►20h. *Koerner*. $. **Tafelmusik: Beethoven**. 1-833-964-6337

23 Saturday

►19h30. *Jeanne Lamon Hall*. $25-65. **Toronto Mendelsshon Choir: In Time; Vallée**. 416-598-0422
►20h. *Koerner*. $. **Tafelmusik: Beethoven**. 1-833-964-6337

24 Sunday

►15h. *Koerner*. $. **Tafelmusik: Beethoven**. 1-833-964-6337

28 Thursday

►12h. *Metropolitan Utd Ch*. By donation. **MET: Wagner Transcriptions**. 416-363-0331 x228
►20h. *Roy Thom. Hall*. $35-170. **TSO: Ravel; Bellido, Cho**. 416-593-7769

29 Friday

►19h30. *Roy Thom. Hall*. $35-170. **TSO: Ravel; Bellido, Cho**. 416-593-7769

30 Saturday

►20h. *Roy Thom. Hall*. $35-170. **TSO: Ravel; Bellido, Cho**. 416-593-7769

OCTOBER

05 Thursday

►13h30. *Walter Hall*. $50. **Fauré Quartett**. 416-923-7052

06 Friday

►19h30. *Roy Thom. Hall*. $55-150. **TSO: Disney Pixar's Coco in Concert**. 416-593-7769

ONTARIO (ELSEWHERE)

artBar artBar, 37 Quebec St Upper Leve, Guelph.
Georgian Bay CA Georgian Bay Centre for the Arts, 938 2nd Ave E, Owen Sound.
Georgian Shores Georgian Shores United Church, 997 4th Ave E, Owen Sound.
Guelph Youth Guelph Youth Music Centre, 75 Cardigan Street, Guelph.
Harmony Harmony Centre, 890 4th Ave E, Owen Sound.
Heartwood CH Heartwood Concert Hall, 939 2nd Ave E, Owen Sound.
Leith Ch Historic Leith Church, 419000-419498 Tom Thomson Ln, Annan.
ImprovLab ImprovLab, Mackinnon Building, University of Guelph, Guelph.
Bader Isabel Bader Centre, 390 King St W, Kingston.
Meaford AC Meaford Arts Centre, 12 Nelson St E, Meaford.
Mackinnon Mackinnon Multipurpose Room, Mackinnon Building, University of Guelph, Guelph.
Market Sq Market Square, 62-2, Carden St, Guelph.
R.C. Mission Royal City Mission, 50, Quebec Street, Guelph.
River Run River Run Centre, 35 Woolwich St, Guelph.
Tom Thomson AG Tom Thomson Art Gallery, 840 1st Ave W, Owen Sound.

SEPTEMBER

12 19h. *Georgian Bay CA*. Free. **Streetwater Music Festival: Meet & Greet**. 226-379-8413
13 18h30. *Tom Thomson AG*. $200 (festival pass). **Streetwater Music Festival: 20th Anniversary Party**. 226-379-8413
14 09h. *ImprovLab*. Free. **Guelph Jazz Festival: The Future of Jazz in Guelph**. 519-763-4952
14 10h30. *ImprovLab*. Free. **Guelph Jazz Festival: Writing Jazz**. 519-763-4952
14 16h. *artBar*. $15-20. **Guelph Jazz Festival Silvervest**. 519-763-4952
14 19h. *Harmony*. $200 (festival pass). **Streetwater Music Festival: Edana Higham & Zac Pulak**. 226-379-8413
14 20h. *River Run*. $20-25. **Guelph Jazz Festival: [Ahmed]**. 519-763-4952
14 20h. *Bader*. $45. **The Great Lake Swimmers**. 613-533-2424
14 22h. *artBar*. $15-20. **Guelph Jazz Festival: Lina Allemano Four**. 519-763-4952
15 09h. *Mackinnon*. Free. **Guelph Jazz Festival: Researching Jazz**. 519-763-4952
15 10h30. *Mackinnon*. Free. **Guelph Jazz Festival: Playing Jazz**. 519-763-4952
15 13h. *ImprovLab*. $15-20. **Guelph Jazz Festival: Certain Crafts**. 519-763-4952
15 15h. *River Run*. $20-25. **Guelph Jazz Festival: Coastlines Duo & Susana Hood Trio**. 519-763-4952
15 19h. *Leith Ch*. $200 (festival pass). **Streetwater Music Festival: Bach & Biber**. 226-379-8413
15 20h. *R.C. Mission*. $30-35. **Guelph Jazz Festival: Ratchet Orchestra**. 519-763-4952
16 11h. *River Run*. $20-25. **Guelph Jazz Festival: Cory Smythe**. 519-763-4952
16 14h. *Market Sq*. Free. **Guelph Jazz Festival: Afternoon Bike Ride**. 519-763-4952
16 15h. *R.C. Mission*. $20-25. **Guelph Jazz Festival: Josh Zubot Strings**. 519-763-4952
16 15h30. *Market Sq*. Free. **Guelph Jazz Festival: Turkwaz**. 519-763-4952
16 17h. *Market Sq*. Free. **Guelph Jazz Festival: Rebecca Hennessy's Makeshift Island: Songs on Thomas King Poems**. 519-763-4952
16 18h30. *Market Sq*. Free. **Guelph Jazz Festival: Eucalyptus**. 519-763-4952
16 19h. *Georgian Shores*. $200 (festival pass). **Streetwater Music Festival: Bach & Brandenburg**. 226-379-8413
16 20h. *River Run*. $25-30. **Guelph Jazz Festival: François Houle Genera Sextet**. 519-763-4952
16 20h. *Market Sq*. Free. **Guelph Jazz Festival: Kobo Town**. 519-763-4952



BETH MCKENNA
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THÉÂTRE OUTREMONT: BETH MCKENNA

Opus prize winner Beth McKenna is recognized nationally as one of the most exciting jazz musicians on the Montreal scene, working at the intersection of jazz and popular musics. At the Théâtre Outremont, she will perform *Beyond Here* which engages with contemporary global issues through music. Composer, saxophonist, and flutist, she will be joined by vocalist Sarah Rossy, pianist Guillaume Martineau, guitarist François Jalbert, bassist Olivier Babaz, and percussionist Peter Colantonio (Oct. 1). **www.theatreoutremont.ca**

FLÛTE ALORS!: WORKS BY JOHANNES CICONIA

Montreal's own recorder quartet, Flûte Alors! will be joined by Ensemble Alkemia as they start of the year with a performance of works by Johannes Ciconia—one of the most influential composers of the late-Renaissance and early-baroque periods. Additionally, the program will feature new works composed specifically for these two ensembles, inspired by the musical style of Ciconia (Oct. 28). **www.flutealors.com**

ST. LAWRENCE CHOIR: CHANTS D'HONNEUR

Conducted by Philippe Bourque, the St Lawrence Choir will take the stage at the Sainte-Geneviève Church in Pierrefonds, Que., to perform works by Bach, Barber, Britten and Bruckner in their Rememberance Day concert, Chants d'honneur (Nov. 11). **www.choeur.qc.ca**



ST. LAWRENCE CHOIR

TORONTO

CANOE: AN OPERA IN TWO ACTS

Unsettled Scores productions, Native Earth Performing Arts, The Toronto Consort, and Theatre Passe Muraille have joined forces to produce an all-new two-act opera at Trinity St-Paul's Centre. *Canoe* will showcase four Indigenous singers, accompanied by historic instruments (violin, cello, recorder, lute, and harpsichord). The work was written by Unsettled Scores founders Spy Dénommé-Welch (who also wrote the libretto) and Catherine Magowan (Sept. 12-16).
www.torontoconsort.org


ORCHESTRE BAROQUE

TAFELMUSIK: A BEETHOVEN BONANZA

The inimitable Tafelmusik Baroque Orchestra will kick off its 45th anniversary with a concert of all-things Beethoven. Conducted by Bruno Weil, the orchestra will interpret Beethoven's Prometheus Overture, followed by his Symphony No. 4 in B-flat major, and finally his Symphony No. 5 in C minor. Audiences are sure to delight in the orchestra's expert interpretation of these masterworks played on gut strings, period winds, and natural brass. (Sept. 22, 23, 24).
www.tafelmusik.org


FAURÉ QUARTETT

MUSIC IN THE AFTERNOON: FAURÉ QUARTETT

Coming up this fall, the Women's Musical Club of Toronto will present the opening performance of their 2023-24 season at the University of Toronto's Walter Hall. The Fauré Quartett, consisting of pianist Dirk Mommertz, violinist Erika Geldsetzer, violist Sasha Frömbling, and cellist Konstantin Heidrich, will perform Beethoven's Piano Quartet, Op. 16, Max Reger's Piano Quartet No. 1 in D minor, Op 113, or No. 2 in A minor, Op. 133, and Fauré's Piano Quartet No. 2 in G minor, Op. 45 (Oct. 5).
www.wmct.on.ca

AMADEUS CHOIR OF TORONTO: NOSFERATU

The Amadeus Choir celebrates its 50th anniversary season with a special, Halloween-themed concert presentation of the 1922 silent film *Nosferatu*. The famous silent film will be paired with Juno-nominated composer and bassist Andrew Downing's soundtrack, performed by the choir and a nine-piece jazz combo (Oct. 20).
www.amadeuschoir.com

16 21h30. *Market Sq*. Free. **Guelph Jazz Festival: Moneka Arabic Jazz**. 519-763-4952
16 21h30. *Heartwood CH*. $200 (festival pass). **Streetwater Music Festival: Roberto Occhipinti Jazz Trio**. 226-379-8413
16 23h. *Market Sq*. Free. **Guelph Jazz Festival: Witch Prophet**. 519-763-4952
17 11h. *Guelph Youth*. $15-20. **Guelph Jazz Festival: New Hermitage.** 519-763-4952
17 15h. *Meaford AC*. $200 (festival pass). **Streetwater Music Festival Finale**. 226-379-8413
22 19h30. *Bader*. $55-70. **NACO: Brahms; Ehnes**. 613-533-2424
23 19h30. *Bader*. $10-20. **Sechile Sedare**. 613-533-2424
27 19h30. *Bader*. $10-30. **Mali Obomsawin**. 613-533-2424
30 11h. *Bader*. Free. **Indigenous Storytelling for Kids**. 613-533-2424

OCTOBER

02 19h. *Bader*. $30. **Tim & The Glory Boys**. 613-533-2424
06 19h30. *Bader*. $35-42. **David Francey, Terra Spencer.** 613-533-2424

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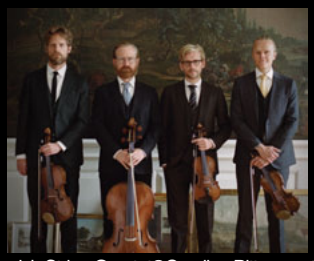
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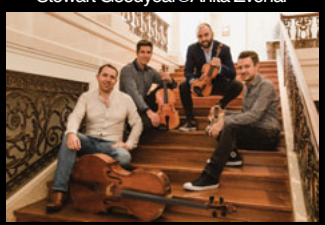

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