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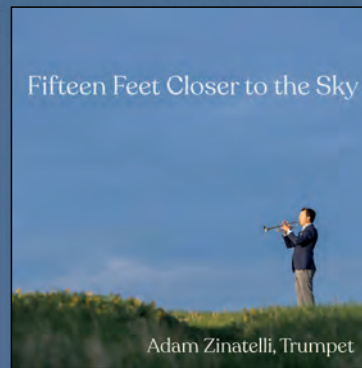
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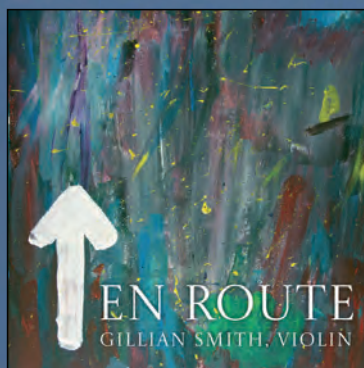
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MARIA CALLAS

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CIRCLE MAPS



Kaija Saariaho

Alex Pauk, **Conductor**
Kevin Ahfat, **Piano**

Vito Žuraj (Slovenia)
Api-danza macabra (2021)

Žibuokle Martinaityte (Lithuania)
Millefleur (2018)

Valentin Silvestrov (Ukraine)
Postludium (1984)
Symphonic Poem for Piano & Orchestra

Kaija Saariaho (Finland)
Circle Map (2012)
for orchestra and electronics

Wednesday, January 24, 2024

≡ (THREE)



Unsuk Chin

Alex Pauk, **Conductor**
Naomi Sato, **Sho**
Zhongxi Wu, **Sheng/Suona**

Misato Mochizuki (Japan)
Nigredo (2009/2018)

Unsuk Chin (South Korea/Germany)
Operascope* (2023)
**North American Premiere,
Co-Commissioned by Esprit Orchestra*

Rita Ueda (Canada)
Birds Calling...From the Canada in You (2022)
For sho, sheng/suona & orchestra

Thursday, March 28, 2024

VIOLINISSIMO II

Thursday, April 25, 2024

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Editorial

FROM THE EDITOR

Welcome to the November/December 2023 national issue of *La Scena Musicale*, which features our annual special on Higher Education.

This issue is possible thanks to advertising support for our annual Higher Arts Education special and guide, which includes news and articles on Vanier College, The Royal Conservatory of Music, the Conservatoire de musique de Montréal, and the recent tuition-increase announcement that is sure to affect university music programs in Quebec. In the coming weeks, we will publish interviews with faculty members at the schools most impacted by this development. We meet with two of Canada's top music educators, Michael McMahon and Francis Perron, who give us a look inside the McGill/UdeM collaborative piano residency program.

Our cover story shines the spotlight on soprano Miriam Khalil and director Joel Ivany, an operatic power couple, for a conversation following Ivany's departure from Against the Grain Theatre. We sat down with trumpet player Adam Zinatelli, the Hermitage Piano Trio, and conductors Kathleen Allan and David Briskin. *La Scena* also takes a look back, remembering the lives and work of Maria Callas and Leonard Bernstein in special features on both musicians.

The arts remain challenged by a lack of funding and mounting instability. The Canadian classical music scene continues to mourn the loss of the Kitchener-Waterloo Symphony Orchestra, which declared bankruptcy in October. We sat down with two of the orchestra's members to hear their thoughts on this shocking news. *La Scena* will continue covering this story as it evolves, and publish more artist profiles on our website in the coming weeks. This issue also includes our 2023-24 Holiday Gift Guide, as well as a special holiday concert previews section. As always, we offer reviews of interesting recordings and concerts.

2023-24 SEASON

Our 28th season (2023-24) of publishing includes six full-colour issues (three in the fall and three in the winter and summer) of *La Scena Musicale*.

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. We are currently recruiting singers for this project. Please email don@lascena.org if you are interested.

We look forward to providing new, innovative content—and more of it—both in print and online. Be sure to check out our weekly Highlights column, available on our website.

La Scena Radio: we will be launching our own streaming *La Scena* radio station in February 2024 and will be conducting tests in November. Visit myscena.org/radio to be an early adopter.



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 the virus appears to be making a comeback, we urge readers to stay safe, masking when necessary, and getting their flu shots and COVID-19 booster vaccines.

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**

Wishing a musical and artistic holiday season to all!

WAH KEUNG CHAN,
Founding Editor

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Nov. 12, 2023
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piano trio

JAVIER PERIANES

Feb. 4, 2024
piano

ESCHER STRING QUARTET

Feb. 25, 2024
strings

with ROMAN RABINOVICH
piano

PAVEL HAAS QUARTET

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strings

STEWART GOODYEAR

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NEWS

by EVA STONE-BARNEY



HERBERT HANDT



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ELISABETH ST-GELAIS



ERIC GUO

OBITUARIES



MICHAEL O'BRIAN

PHOTO : KARINA HJORT PETERSEN

Longtime arts supporter **Michael O'Brian** died on Oct. 6. Born in Penticton, B.C., in 1941, O'Brian served as a volunteer director of numerous arts organizations in Vancouver and beyond, including the Vancouver Art Gallery, Vancouver Opera, Museum of Anthropology, the National Art Gallery of Canada, and Emily Carr University.

Belgian pianist, composer, and conductor **François Glorieux** died on Sept. 23 at the age of 91. The honorary professor of music at the Royal Music Conservatory of Ghent and Yale University presented upward of 6,000 concerts, and composed approximately 300 pieces during his career.

Russell Sherman, the American pianist and educator, died Sept. 30 at the age of 93. Sherman was the first American pianist to record all of Beethoven's sonatas and concertos, and was an instructor at the New England Conservatory.



FRANÇOIS GLORIEUX

PHOTO : BERCHEM

American tenor and conductor **Herbert Handt** died on Oct. 2 at the age of 97. Handt was the founder of the Associazione Musicale Lucchese, through which he aimed to celebrate the musical history of the town of Lucca, Italy, where he and his wife lived.

APPOINTMENTS/RETIREMENTS

Jacques Lacombe has been named the new Music Director of Vancouver Opera. Music Director Emeritus **Jonathan Darlington**, meanwhile, will continue to work at the organization in an advisory capacity.

Stratford Summer Music has appointed **Crystal Spicer** as their new Executive Director. Spicer brings three years of experience as the Stratford Summer Music's production manager. She will follow in the footsteps of **Kendra Fry**, the outgoing general manager.

AWARDS

Ariane Cossette has won the 2023 National Capital Opera Competition in Ottawa. **Angelo Moretti**, a member of the Opéra de Montréal's Atelier Lyrique, placed second, while **Jordan Baldwin** came in third.

Eric Guo has won the second International Chopin Competition on Period Instruments, for his performance of Chopin's Concerto in E minor, Op. 11. Guo, a student at the Royal Conservatory's Glenn Gould School, has previously won the award for Best Mazurka at this competition.

The MacArthur Foundation has named its 2023 "Genius" Grant Recipients. Among them are two musicians, composers **Courtney Bryan** and **Raven Chacon**.

Dame Felicity Lott was awarded the Lifetime Achievement Award at the 2023 Gramophone Classical Music Awards ceremony in London, England, on Oct. 4. French soprano **Véronique Gens** took home Artist of the Year, while American violinist **Stella Chen** was named Young Artist of the Year.

The 84th annual OSM Competition has announced this year's semi-finalists. **William Deslauriers-Allain** (contrabass); **Romain-Olivier Gray**, **Grace Sohn**, **Michael Song**, **Sua Kwoun** and **Leland Ko** (cello); **Duncan McDougall**, **Justin Saulnier** and **Tiffany Yeung** (violin); and **Emad Zolfaghari** (viola), will compete in the final round from Nov. 6 to 11.

Indigenous Soprano **Elisabeth St-Gelais** has won the 10th annual Canadian Opera Company Centre Stage Competition. She also received the evening's Audience Choice Award. Soprano **Emily Rocha** took home the second prize, with bass **Duncan Stenhouse** earning the third prize.



YUNCHAN LIM
PHOTO: LISA-MARIE MAZZUCCO

Yunchan Lim, 2022 Van Cliburn International Piano Competition winner, has been signed by Decca Records. His first album with the label is set to be released in spring of 2024.

The 56th annual International Vocal Competition LiedDuo has named soprano **Daria Brusova** (Russia) & pianist **Mark Vaza** (Russia) and soprano **Marie Maidowski** (Germany) & pianist **Youngseob Jeon** (South Korea), as winners of this year's Staetshuus Fund Prizes.

Norwegian soprano **Lise Davidsen** has won Artist of the Year at the 63rd annual Musical America Awards. **Kevin Puts** was named Composer of the Year, with **Sir Antonio Pappano** winning Conductor of the Year, and **Anthony McGill**, Instrumentalist of the Year. **The Crossing** was named Ensemble of the Year.



MARIE MAIDOWSKI

NEWS

The **Orchestre symphonique de Montréal** and the **Guilde des musiciens et musiciennes du Québec** have signed a collective agreement, which binds the orchestra and its musicians for a five-year period, starting on Oct. 27, 2023. The orchestra has also recently announced its partnership with the **Conservatoire de musique et d'art dramatique du Québec**, with whom they will embark on a series of educational programs including concerts, masterclasses, and lessons.

Bourgie Hall, at the Montreal Museum of Fine Arts, has announced the acquisition of a new grand piano. They will celebrate this Steinway model D-274 grand piano, manufactured in Hamburg, with a series of concerts in November.

The **Toronto Symphony Orchestra** has announced receipt of the largest donation in its 100-year history. They will receive a \$14.7-million bequest from the estate of the late H. Thomas and Mary Beck (according to an Oct. 16 article on the Globe and Mail website).

Ludwig-van.com reported, on Oct. 11, that the **Toronto Mendelssohn Choir** has received a gift of \$400,000, donated by the late Thomas Charles Messecar Logan, who sang with the choir for 25 years.

The **Nova Scotia Talent Trust** has announced a legacy gift from the late Judith Grant. The \$2.8-million bequest is the largest donation ever received by the trust, which has been in operation for nearly 80 years.

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NOVEMBER 10

AZRIELI FOUNDATION

OPENS FOURTH CATEGORY FOR BIENNIAL AWARDS

by ZENITH WOLFE

The Azrieli Foundation has opened an additional award category for its biennial Azrieli Music Prizes to reward musicians engaging with diverse cultural heritages, raising this year's number of laureates to four.

The Foundation, which has been funding and operating music programs in Israel and Canada since 1989, established the prizes in 2014. They each grant laureates \$50,000 on top of an Orchestre symphonique de Montréal performance and a professional recording of their winning work. Past winners include Brian Current (2016), Avner Dorman (2018), and Keiko Devaux (2020), who later won a Juno Award for her composition *Arras*.

Juan Trigos is the first musician to win the new Azrieli Commission for International Music by proposing the 20-minute *Simetrías Prehispánicas*, a rhythmic retelling of 15th-century Aztec poems in both their original Nahuatl language and Spanish translations. In response to the composition, the jury called him “a gifted composer” with “well-orchestrated and directional” music.

The prolific Mexican-American composer already has six operas, four symphonies, and three cantatas under his belt, but he's best known for collaborating with his father to create *DeCachetitoRaspado*, or “CheekToStubbedCheek,” and the resultant “Hemofiction” opera genre.

Jordan Nobles won the Azrieli Commission for Canadian Music, which seeks to address the complexities of Canadian living. In his



JUAN TRIGOS AND JORDAN NOBLES AZRIELI PRIZE
PHOTO: TAM PHOTOGRAPHY FOR DANYLO BOBYK

proposed *Kanata for Large Choir* project, he plans to travel the country, composing each part of the work on the landscapes he intends to represent, and making sure to preserve original Indigenous names. The judges called his work “expansive and engaging,” saying he has the power to pull listeners into his sound world with his “unashamedly honest” voice.

Nobles has a history in composition dating back to 1995's *Last Minute* for solo piano and *Page Two* for two pianos. He has since made more than 100 works across more than 20 albums for orchestral and choral groups, chamber ensembles, woodwind and brass, strings, and percussion.

Israeli composer **Yair Klartag** won the Azrieli Commission for Jewish Music with *The Parable of the Palace*, an 18-minute exploration of Jewish identity and music using choir and double basses. He designed the work to reflect on how logic and reason can explain reality and the metaphysical, drawing on insights

from 12th-century Jewish philosopher Maimonides. His music “connects at all levels,” the judges said, “and yet manages to evade our expectations.”

He's previously been commissioned by Donaueschinger, MATA, and ZeitRäume festivals, as well as the Münchener Orchestra, with dozens of international ensembles performing his works. He won the 2021 Ernst von Siemens Composers Prize for *Rationale*, which addresses the complexities of reality and the desire to find rational patterns within that complexity.

Israeli-Georgian composer **Josef Bardanashvili**, the current composer-in-residence for Israel Camerata Jerusalem, won the Azrieli Prize for Jewish Music. Unlike the commission awards, this prize celebrates a work that has premiered within 75 years without having a history of performances or any official recordings.

Bardanashvili's *Light to My Path* draws from conceptions of moral beliefs in the Bible's Book of Psalms, referring to Psalms 119:105, which talks about making choices based on an understanding of right and wrong. The judges said his beautiful music invites listeners into “his own inner musical and sacred world.” **LSM**

Following their composition, the four works proposed by the laureates will premiere at the Azrieli Music Prize Gala Concert on Oct. 28, 2024.

www.azrielifoundation.org

REVIEW: CARAVAGGIO'S SHADOW

CONSERVATIVE BIOPIC ABOUT AN ICONOCLASTIC ARTIST

by JIM BURKE

There's an aching paradox at the heart of Caravaggio's art. In seeking to bring realism to the sacred, he captured the unexpected beauty of a world of beggars, prostitutes and the light and shadow of poor folks' living quarters. He thus elevated the sacred more exquisitely than almost anybody who preceded him.

This latest film from Italian director Michele Placido, best known for the 2005 crime drama *Romanzo Criminale*, benefits—and sometimes suffers—from the same paradox. Sumptuously capturing those famous chiaroscuro effects, *Caravaggio's Shadow* is a frank, often brutal portrait smothered in a patina of good taste.

Caravaggio, as played by Riccardo Scamarcio (the main bad guy from *John Wick 2*) is

virile, swaggering and soulful—a Renaissance painter as rock god. The Shadow of the title is an agent (Louis Garrel) employed by the Pope to investigate whether Caravaggio deserves to be pardoned for killing a rival in a brawl. This police procedural method creates a kaleidoscopic, *Citizen Kane*-like composite of the artist. He's seen through the eyes of those who loved, hated or sat for him, chief among them being his powerful protector, Constanza Sforza Colonna (Isabelle Huppert).

The Shadow is a bit like Salieri to Caravaggio's Mozart—a dour custodian of conservative values discombobulated by his quarry's unruly genius. And yet there's a streak of conservatism running through the film, not least in its downplaying of Caravaggio's status as a queer icon.



Derek Jarman's 1986 *Caravaggio* was, characteristically, a far more radical biopic on every level. But if Placido plays it too safe and lays it on too thick, this handsomely mounted, often gripping historical thriller undeniably makes for an overwhelmingly sensual and immersive experience. **LSM**

Caravaggio's Shadow plays in Montreal from Dec. 8.

Ute Lemper

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HERMITAGE PIANO TRIO

RACHMANINOFF AND MORE AT MONTREAL DEBUT

by ZENITH WOLFE

The Hermitage Piano Trio is known for its devotion to Rachmaninoff, but with the composer's 150th anniversary almost past, the ensemble is looking to expand its horizons through international performances and more varied repertoire.

On Dec. 3, violinist Misha Keylin, pianist Ilya Kazantsev, and cellist Sergey Antanov will perform their last Rachmaninoff work of the year, *Trio élégiaque*, at their Ladies' Morning Musical Club (LMMC) concert in Montreal. They will pair the piece with *Piano Trio No. 1* by Brahms, and *Piano Trio* by contemporary American composer Amy Beach.

Keylin says their fascination with Rachmaninoff, whose works they've recorded and performed at concerts more than 75 times, stems from the way his music "just grabs the soul."

"It's such passionate music that sometimes he can be taken over by it," Keylin said. "That's a very dangerous thing, because you always need to be in control of the instrument."

Rachmaninoff was aware of how the piano could "destroy" a pair of string instruments with its big, loud sound, Keylin explains. As such, the

composer made string players compete with the pianists in his works, rather than positioning them as supportive of the piano. This plays well to the Hermitage Piano Trio's strengths.

"One of the things I love about Ilya's playing is that he's always aware of what he's doing, and how it affects the sound of the ensemble," said Keylin. "At the same time, he's not being controlled by our lack of ability to have a big sound, so he can play freely."

The trio members are also connected to the composer through their cultural histories. During the First World War, and 1917's resulting Russian Revolution, Rachmaninoff fled Russia to establish himself in the U.S. Similarly, Antanov and Kazantsev emigrated to the U.S. from Moscow as adults, while Keylin, who started playing violin in Saint Petersburg when he was 6, moved permanently at 9.

If their second album *Spanish Impressions* is any indication, though, the ensemble is trying to venture beyond the familiar. The 2023 recording features out-of-print, relatively unknown works by Spanish composers Enrique

Fernández Arbós and Ramón Perelló, among others. Because the trio thought transcribing the works would be an "easy way out," they asked the album's producers to find original sheet music in library archives across Europe.

"It took our producers over a year and a half to get all three of the Perelló movements together. One was found in England, one in Spain, and one in Germany," Keylin said. "There was not one (place) where all three of the movements were together."

The Hermitage Piano Trio won't play any tracks from the new album at their LMMC concert, but they will still be furthering their goal to explore different cultures by performing in Montreal.

"I have been to Montreal many times as a tourist with my family, (as have) Sergey and Ilya, but we've never performed there," Keylin said. "It's really exciting for us to make our debut in the beautiful city, knowing its history and culture."

LSM

The Hermitage Piano Trio performs at the Ladies' Morning Musical Club on Dec. 3. www.lmmc.ca

TEMPS FORT HONOURS MAX REGER

by JUSTIN BERNARD

Max Reger is one of those great forgotten people of musical history. You'd have to go back more than 50 years to find one of his orchestra pieces in the archives of Montreal's Symphony Orchestra. Since then, a few rare performances—particularly of his melody *Maria Wiegenlied*, often linked to the holiday season—but not one concert have been dedicated to this German composer. Born in Brand (Bavaria) in 1873, died in Leipzig in 1916, he was one of the "last musical giants," according to composer and music theorist Paul Hindemith.

Pascal Germain-Berardi, the artistic director of Temps Fort's productions, wished to rectify this injustice and honour the 150th anniversary of Max Reger's birth. He will conduct a concert of the composer's choral pieces, rightly adding a choral composition by Johannes Brahms and three others from Paul Hindemith, on Nov. 16 at the Sacré-Cœur-de-Jésus church. The choice is not insignificant: Reger was greatly influenced by the former, and in turn had exerted an influence on the latter.

"My first contact with Max Reger was when I was with the Petits Chanteurs du Mont-Royal," said Germain-Berardi. "I was 12 years

old. Our choirmaster, Gilbert Patenaude, had the wild idea to suggest one of the composer's pieces. With its chromaticism and indirect lyrics, it was far from being easy. I remember that it took us six months. Even at our level—we were studying musical theory from Monday to Friday—it was a real challenge."

Creator of about 30 orchestral pieces, Reger also proved to be as prolific in various vocal genres, although notably not in opera. "He remains a complete artist, able to offer dark moments of great depth as well as moments of sublime beauty, sometimes within the same piece such as *O Tod, wie bitter bist du* (Oh death, you are so bitter). Max Reger was obsessed with the passage of time, by composers who died young. He portrayed this in his way of living. Romanticism was tattooed on his heart. He would work every day until exhausted. He ate, drank, smoked a lot. He consumed life."

For Germain-Berardi, Reger went furthest in tonal expression, without ever crossing into modernity. "His music is ever moving, which makes it very expressive. In retrospect, we can understand how it could be considered radical at that time. Young musicians such as



PASCAL GERMAIN-BERARDI
PHOTO: VOLTAIC UAI

Arnold Schoenberg, Alban Berg and Karol Szymanowski all wondered what more they could add. Today, given all we know about sound and styles, I think we have reached the point of appreciating Max Reger at his true worth."

LSM

Tribute to Max Reger concert on Nov. 16 at 7:30 pm in the church of Sacré-Cœur-de-Jésus. For more information, see www.tempsfort.quebec

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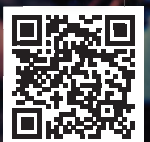
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AMADEUS CHOIR OF GREATER TORONTO

PLENTY TO CELEBRATE

by EVA STONE-BARNEY



KATHLEEN ALLAN

Conductor Kathleen Allan joined the Amadeus Choir of Greater Toronto as their Artistic Director in July of 2019. Her first exciting season with the group was brought to an abrupt halt, though, by the COVID-19 pandemic in March 2020. Since then, she has been “blown away by the (choir’s) community commitment,” she says, which has played a massive role in allowing the group to return to full-scale live concerts, many of which have sold out in the last two years.

This year marks the organization’s 50th anniversary. Founded in 1973 by Robert Palmaj, Amadeus boasts an impressive history. *Silver and Gold*, their upcoming holiday concert, honours this legacy in numerous ways.

The concert is a co-production between the Amadeus Choir and the Hannaford Street Silver Band. This will be the 14th time the two groups have collaborated, having previously produced several performances and two album recordings (one of which received a Juno nomination). “They were first on my list of who to call, to honour Amadeus’s past,” said Allan.

Silver and Gold will feature works by Heinrich Schutz, Giovanni Gabrieli, James Rolfe, and Len Ballantine, as well as a selection of carol arrangements by David Willcocks. The evening will also highlight some of the composers who had previously participated in Amadeus’s Seasonal Songwriting Competition. First run in 1987, the competition saw several iterations throughout its 25 years. “It was incredible to go through the archives,” Allan said. “Some of the names that pop up blow your mind!” Pieces by Mark Sirrett, Eleanor Daley, Laura Sgroi, and Cassandra Luftspring will be among those whose work makes up this section of the concert.

While the program promises a look back, it will also look ahead. Amadeus and the Hannaford Street Silver Band will join forces to premiere a new work by composer Aaron Manswell. A doctoral student at the University of Toronto, Manswell’s compositional style draws on classical, gospel, and R&B musical idioms. The Toronto native has previously studied at Oakwood University and the University of Memphis. In addition to his work as a composer, he is also a wind-band conductor, and is active as an R&B producer. His piece for the occasion presents a secular reflection on the ways “families and communities come together at this time of year.”

Creative programming and innovative musical presentation seem to be at the heart of much of Amadeus’s season. Just a couple of weeks



ago, the choir performed Andrew Downing’s scoring of the spooky 1922 film *Nosferatu*. “It was the right way to start the year, on a light-hearted—but musically challenging—note,” said Allan who, in 2018, was involved with the work’s premiere at the Orpheum Theatre, as associate conductor of the Vancouver Bach Choir.

The new year sees no shortage of ambitious projects for the choir. First, they will collaborate with the TSO, alongside soprano Midori Marsh, baritone Tyler Duncan, and tenor Andrew Haji in a performance of Haydn’s *Creation* (May 15). Beyond the music, the concert will highlight the work of Indigenous visual artist Maxine Noel, who will create visual portrayals of Indigenous creation stories for the occasion.

In June, they look forward to another instalment of their *Songwalks*. What “started in the pandemic as a way of making music safely,” has since evolved tremendously. “It started as a podcast,” notes Allan, but has since transformed into an exciting means of presenting choral music “outside of the concert hall, and reaching new audiences.” Last year’s *Songwalk*, which took place at the Toronto Botanical Gardens, saw choir members scattered throughout the gardens, inviting visitors into unexpected musical spaces. The event culminated in a performance of a new work by Cris Derksen, a Cree cellist and composer whose piece drew on the theme of Indigenous water sovereignty.

This year’s *Songwalk: Braiding Voices* will be a collaboration with Deantha Edmunds, a composer and classically trained Inuk soprano. The event will be presented twice—once at the Toronto Botanical Gardens, and a second time as part of Toronto’s *Arts in the Parks* program.

The organization’s pursuit of musical excellence enhances their commitment to maintaining a strong sense of community, and vice versa. “It’s like a family of old friends that gather every Tuesday night,” Allan said with a laugh. “You walk into rehearsal and it’s like a party. This is what makes the group unique.

“They are fearless,” she added, suggesting that this can be heard in the way they sight-read new music. “They sight-read with confidence—with their most beautiful vocal sound,” Allan said. “They have been trained over five decades to know that new music is not something to be afraid of—that it is not something that is at odds with the works we know and love. It enhances our experiences.”

It’s this attitude that confirms the Amadeus Choir of Greater Toronto is ready to take on the next 50 years. Under Allan’s leadership, the group can look forward to many more innovative projects ahead, including more collaborations, co-productions, commissions and, hopefully, a return to touring and recording activities in the not-too-distant future.

LSM

The Amadeus Choir of Greater Toronto will present *Silver and Gold* on Dec. 16 at the George Weston Recital Hall, at the Meridian Arts Centre. www.amadeuschoir.com

WINTER FESTIVALS

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www.frederictoncapitalregion.ca/see-do/festivals-events/calendar-events/frostival

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www.nac-cna.ca

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21C MUSIC FESTIVAL

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www.rcmusic.com/performance/21c-music-festival

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CONDUCTOR DAVID BRISKIN

ON THE NATIONAL BALLET'S *EUGENE ONEGIN*

by **ANDREA RUSH**

Conductor David Briskin is a powerhouse. Throughout his career, his remarkable leadership in the world of ballet has made him a bridge builder—forging relationships and respect, wordlessly, using only music and gesture. Members of the orchestra cannot see the dancers on the stage, who respond to the music they hear coming from the orchestra pit. The result is a unified experience that bridges the world of music and movement.

Maestro Briskin will seamlessly weave it all together, as he has previously done with the National Ballet, The Royal Ballet, the American Ballet Theatre, the New York City Ballet, the Royal Danish Ballet, and many other companies around the world. The story is Pushkin's *Eugene Onegin*, a tragic portrayal of the human condition, as told by John Cranko and orchestrated by Kurt-Heinz Stolze.

We met in Briskin's office at Queens Quay in Toronto, the home of the National Ballet. On his desk sat a stack of scores, which he is preparing for the upcoming season.

Onstage and off, Briskin exudes honesty and humility. During his tenure, he has steadily raised the quality of the National Ballet Orchestra, to both public and critical recognition. He has been involved with the company since 2001, and has been Music Director and Principal Conductor for 17 years. He chose Toronto as home after more than 23 years based in New York City, conducting orchestras across North America.

Is it challenging to repeat and revise audience favourites such as *Onegin*, *Swan Lake* and *The Nutcracker*?

Briskin: Because building and engaging with our audience in a meaningful way is such an important part of what we do, we are very lucky to have productions (in our repertoire) that are familiar and reach across generations. When *Nutcracker* season comes around every year, I remind myself that our production is a gateway to introducing new audiences of all ages to the world of ballet. Before I come into the orchestra pit, I love to look out at the audience and see all the families and young faces who are so excited to be seeing *Nutcracker*, some for the first time.

What makes *Onegin's* musical components so distinctive?

Kurt-Heinz Stolze arranged and orchestrated the score for Cranko's *Onegin* based on a selection of Tchaikovsky's piano works, the opera

Cherevichki, as well as an excerpt from his tone poem, "Francesca da Rimini." Stolze quite deliberately avoided using music from Tchaikovsky's most celebrated opera, *Eugene Onegin*.

A stroke of genius and imagination, Stolze sets the climax of the ballet—the Act 3 pas de deux between Tatiana and Onegin—to an excerpted arrangement of "Francesca da Rimini," based on a section of Dante's "Inferno" in his epic, the *Divine Comedy*. In these passages, historical figures overcome by sexual desire come to an unhappy ending. In this climactic pas de deux, narrative, emotion, dance, and music are woven into an exquisite tapestry, which leaves the audience overwhelmed as the curtain drops. I can't help but think that Stolze was aware of this connection when he chose this music to close the ballet.

The final pas de deux ends in an outpouring of grief over missed opportunities and unforeseen consequences. How does the music help illustrate this?

Stolze's treatment of Francesca is very episodic, beginning with a haunting melody for solo clarinet which is then repeated by the full orchestra. With each statement of the theme, one can hear the emotional tension building. Through his choreography, Cranko brilliantly uses this music to transform personal loss into something bigger and more universal during the pas de deux. This is what makes the ending of *Onegin* one of the most effective and dramatic in all of narrative ballet.

As conductor of the ballet orchestra, your reputation achieving collaboration between the dancers, the choreographer, and the orchestral musicians is widely recognized. What is your approach?

I've always thought of the conductor of an orchestra not as the person who dictates, but as the final point of connection, like an electrical conductor—the piece of circuitry that connects all the musicians in the orchestra pit with the dancers on stage, and with the audience, making sure that the musical, emotional and dramatic energy is always vibrant and alive. **LSM**

Conductor David Briskin and the National Ballet of Canada will perform *Eugene Onegin* at the Four Seasons Centre for Performing Arts, in Toronto, from Nov. 22-26.

www.national.ballet.ca

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ADAM ZINATELLI

EXPANDING TRUMPET REPERTOIRE

by EVA STONE-BARNEY

Adam Zinatelli started playing the trumpet when he was in Grade 7. Some years later, when he was in Grade 12, he heard Mahler's third symphony at the Glenn Gould School. "When I left that concert," he says, "I knew that this was what I wanted to do."

The eager trumpet player went on to study at both the Glenn Gould School (Royal Conservatory of Music), and the Cleveland Institute of Music. He has since appeared with orchestras across Canada, and has held the position of principal trumpet with the Calgary Philharmonic Orchestra (CPO) since 2009.

Ever since he was a student, Zinatelli has been interested in collaborating with and commissioning composers to write new works for trumpet. It was this inclination that led him to co-found the Reveille Trumpet Collective, a group consisting of Thomas Bergeron, Joel Brennan, Aaron Hodgson, Timothy Quinlan, and Zinatelli himself, dedicated to the performance of new works for trumpet.

Zinatelli's commitment to expanding the solo-trumpet repertoire manifests itself on "Fifteen Feet Closer to the Sky," his first solo album. The project features première recordings of 10 pieces, all of which have been commissioned for him or his friends and colleagues over the course of his career. He was first inspired to take on a project of this nature when he commissioned William Rowson to write his *Sonata for Trumpet and Piano*, back when the two of them were still in school. "It was an eye opener, a real wake-up call," he says, as it showed him the "power of getting in touch with a composer." Zinatelli felt that collaborating with composers to produce new works for trumpet players was a means through which he could "contribute (to the trumpet community) in a meaningful way."

While some of the works on the album, like Gabriel Dharmoo's *Sung in a Rickshaw*, have been performed before, others were composed specifically for this recording. Such is the case with Dorothy Chang's *All that Glitters*. Zinatelli became fond of Chang's work when the CPO performed her piece *Northern Star*. *All that Glitters* is "expressive, serious, passionate, and heartfelt." He describes her musical style as "lucid, yet atmospheric."

"I was taken by the musical colours, the perfectly constructed feelings," he notes, pointing out that this is a style of writing "brass players don't really have in solo repertoire." Zinatelli performs Chang's piece with pianist Akiko Tominaga.



Alongside Tominaga, Zinatelli is joined by colleagues from throughout his career. Aaron Hodgson plays on Eric Nathan's *Four Sculptures*, which he describes as the "most substantial piece for two trumpets" he has ever heard. The "intricate dialogue between the two instruments" is interpreted by Zinatelli and his "oldest trumpet friend." This recording will serve as a "definitive document of the piece, and of our friendship," he says.

Zinatelli's website has been updated with links to the scores for all of the pieces on "Fifteen Feet Closer to the Sky." This, he says, is because he hopes they will make their way onto music stands, into student recitals, and beyond. Zinatelli considers this work to be part of his responsibility "to propagate and further the art."

"The power of a recording is huge," he says. He hopes that by making this new music easily accessible to both players and audiences, he will "push the repertoire in new directions." **LSM**

Listen to *Fifteen Feet Closer to the Sky* at www.leaf-music.lnk.to/lm282



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KWS ARTIST PROFILES

ALLENE CHOMYN AND IAN WHITMAN

by BRIDGET ESLER

Allene Chomyn and Ian Whitman's love story seems right out of a storybook. The two joined the Kitchener-Waterloo Symphony (KWS) in the orchestra's 2007-08 season, Allene in the first-violin section and Ian positioned on the opposite end of the stage, as principal bass.

That year, they struck up a deal: Ian had arrived in Kitchener without a mode of transportation, so Allene agreed that he and his bass could carpool to performances in her diminutive 2004 Toyota Echo—if he promised to drive. Their relationship blossomed over hours spent on those long (and cramped) drives. In 2013, they were married at Kitchener City Hall. They took their wedding photos at Centre in the Square, KWS's primary performance venue, and hosted their wedding reception at the Conrad Centre, another hall where the KWS has frequently taken the stage.

In the 15 years that have passed since they joined the KWS, the couple has built a life together in Kitchener, purchasing a home, welcoming two children, and becoming active members of the community. When asked about highlights of their time with the orchestra, they have no shortage of anecdotes to share. Allene recalls the innovative *Intersections* concert series, which featured unique uses of technology and pushed the boundaries of genre. For Ian, the orchestra's 2010 *Star Trek*-themed concert, hosted by cast members of the show, is a highlight. The couple fondly remembers sharing the stage with their 7-year-old daughter for the first time last May, during a performance in which her children's choir was featured alongside the orchestra.

Above all, though, they have found the most meaning in the community work they have done, both through the KWS and as independent volunteers. They've each worked as instructors for the Kitchener-Waterloo Symphony Youth Orchestra and have played countless community outreach concerts, in venues ranging from special-education classrooms to prisons.

The couple planted roots in Kitchener because they believed they would have a steady, local source of employment that would serve them until retirement. When the KWS unexpectedly filed for bankruptcy after 78 years of operation on Sept. 21, 2023 (Allene's



40th birthday), they were shocked. "I have never once taken my job in the symphony for granted. I know how lucky we are, especially as a couple, to be in the same orchestra. I have always said that I feel very privileged to have that, especially now that it's gone," says Allene.

Their lifestyle is about to shift entirely, as they turn from stable schedules in salaried positions to irregular freelance work. For the first time in their lives, they are no longer full-time students nor full-time orchestral musicians. "We're in a very scary and incredibly unfamiliar place. Our thoughts go to dark places sometimes," admits Ian.

Childcare had been organized and their calendars had been booked for the next year, in anticipation of a typical 90-concert KWS season. Now, though, it will require creativity to make up for that lost work, and to look after their primary school-aged kids—all with only one vehicle and no immediate family nearby to help out.

Allene has formed a string quartet with other members of the former orchestra, and owns a mobile hair-styling business: Allene Chomyn Hair Design. She plans for this to become a year-round venture, when previously it was only a focus in the summertime during the KWS's off-season. Both Ian and Allene have booked sporadic gigs with orchestras across Ontario, but these are few and far between, and will require frequent travelling. It will be a "big balancing act" to co-ordinate their performance calendars with their children's schedules. "We are looking, at least for now, at a life on the road a lot more. And it's not the life we signed up for," says Ian.

In spite of all this disappointment and uncertainty, Allene and Ian remain committed to their community. Ian was set to take over from Allene as the head of the KWS Youth Orchestra's senior strings ensemble in September. When the KWS dissolved, the youth orchestra went with it. Ian has been part

of the heroic effort to reinstate the youth orchestra as an independent entity. His first rehearsal with the ensemble took place in donated facilities at Wilfred Laurier University on Sept. 24, only a week after the intended term start date.

For Ian, that rehearsal was the first redemptive moment in a week marred by stress and tears. He did weep that day, too, but this time from joy at hearing the young musicians play Robert Schumann's *Spring Symphony*. The piece, which had been selected months prior to the orchestra's dissolution, centres on the theme of rebirth and suited the occasion perfectly.

Like the other musicians involved in running the new youth orchestra, Ian is donating his time volunteering. Though he will not be able to continue as a volunteer indefinitely, his current priority is to help close the significant gaps that the KWS's bankruptcy has left in the community. Allene and Ian's crucial roles in the youth orchestra represent a full-circle moment in the story of their relationship: it was in a similar youth music program that Allene discovered the love for the violin that set her on her path to the KWS, and to Ian.

Despite the crushing overnight loss of what they thought their future would look like, the couple has hope that a new orchestra will form in Kitchener. They are buoyed by the support that the community has shown for the former orchestra and its musicians, in the short time since the KWS dissolved. Allene and Ian ask that members of the public continue to show their enthusiasm by encouraging local, provincial, and federal politicians to reflect that support at a government level, so that Kitchener can benefit from the presence of a professional orchestra for another 78 years to come.

LSM

We encourage you to support the musicians of the KWS Orchestra. For more information: www.gofundme.com/f/support-your-kwsymphony-musicians

UTE LEMPER

CABARET STAR RETURNS

by CHARLES GEYER

“In music, we roam through the mysteries of life and learn that we should never tame our wildness.”

So declares stage, cabaret and recording star Ute Lemper, and anyone who has experienced a Lemper performance will likely affirm the bracing fearlessness and, yes, wildness that are among the singer's hallmarks.

Count, also, among those hallmarks the willowy and sinuous silhouette, the expansive gestural life, the performer's large and lively eyes—and, of course, a versatile and flexible voice capable of transiting with apparent effortlessness from delicate *pianissimi* to brash middle-range tones to rich, earthy alto growls.

Now, for the first time in nearly a decade, Lemper returns to the Canadian stage with performances scheduled at Toronto's Massey Hall on Jan. 26 and at Montreal's Salle Wilfrid-Pelletier on Jan. 28, 2024.

Lemper's accomplishments are dazzling: a 1987 Molière Award as Best Newcomer for her performance as Europe's first Sally Bowles in the Paris production of the Kander and Ebb musical *Cabaret*; 1998's Olivier Award as Best Actress in a Musical for her star turn as Velma Kelly in the London production of *Chicago* (a role she had earlier nailed in the 1996 Broadway revival).

And—probably the performer's most enduring legacy—her position as foremost modern interpreter of that distinctive, idiosyncratic genre of music from 1920s-era Weimar Germany: cabaret music by composers such as Kurt Weill and his contemporaries that, in after years, seemed consigned to a twilight mode of elegiac, backward-glancing performance by the likes of the late Lotte Lenya (Weill's one-time wife).



But Lemper (along with performers such as the now-retired Teresa Stratas) is rightly celebrated for having virtually reinvented this deposit of material for a contemporary world, conveying it with an insouciant freshness that seemingly effaces the intervening years.

“I feel like a time traveller,” says Lemper, “and see that certain songs written a long time ago carry an even more important message today. I want to sing those songs!”

In her upcoming Canadian performances, titled *Ute Lemper: From Berlin to Broadway*, the singer will offer an array of music from her storied career—from works by Weill (including the Bertolt Brecht collaboration, *Weimar Suite*) to Broadway (including numbers from *Cabaret* and *Chicago*) and even French chansons (such as Jacques Brel's “Ne me quitte pas”).

Canada's world-class FILMharmonique Orchestra will provide the richly textured accompaniment, under the baton of award-winning conductor Francis Choinière. **LSM**

Tickets for *Ute Lemper: From Berlin to Broadway* are available at: www.tickets.mhrth.com and www.placedesarts.com

Toronto Mendelssohn Choir

Dec 5 & 6, 2023
7:30pm

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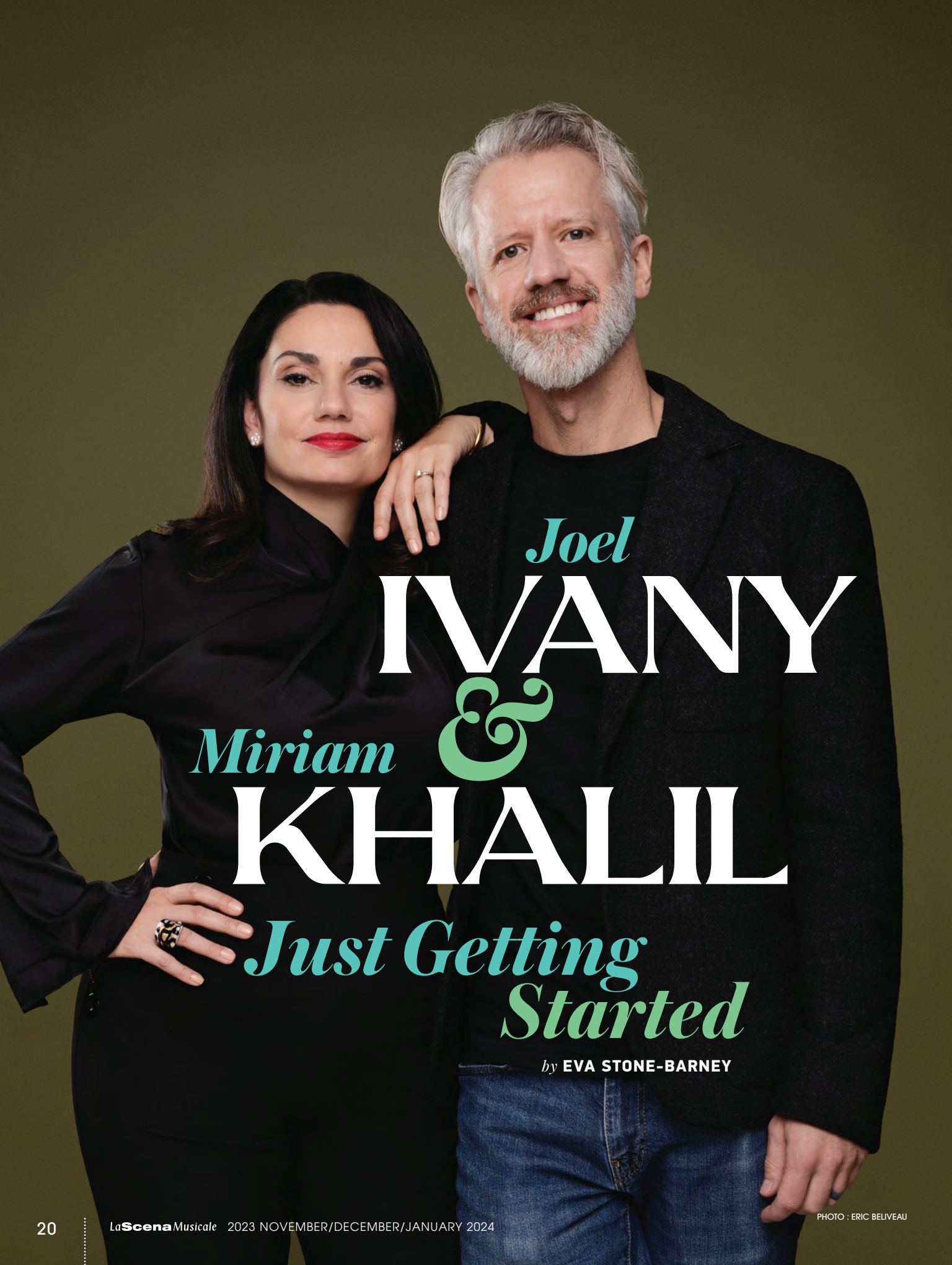
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Joel

IVANY

&

Miriam

KHALIL

*Just Getting
Started*

by **EVA STONE-BARNEY**

Against the Grain Theatre (AtG) is a pillar of the Canadian opera scene. The award-winning company has been pushing boundaries and challenging audiences to experience opera in exciting, new ways since its founding in 2010 by director, librettist, educator, and administrator Joel Ivany, and his partner, soprano Miriam Khalil.

Ivany didn't grow up with opera. He recalls watching *La Bohème*, starring Pavarotti, on Laser Disk, and later, going to the Canadian Opera Company (COC) for the first time, in Grade 13. Entranced by the "big stage, big sound, big ... everything," he remembers thinking: "How are we going to do this, because I want to work in opera."

After high school, Ivany completed a music degree at the University of Western Ontario, before starting a diploma in Opera Directing at the University of Toronto Opera School. In the summer of 2007, he made his way to Italy for the Centre for Opera Studies in Italy (COSI) inaugural summer intensive. A young soprano, Miriam Khalil, also participated in that year's intensive. The two were both living in Toronto at the time: they had even "been in the same room," laughs Khalil. Ivany notes that he "knew who Miriam was because she was in the Ensemble at the COC," but it wasn't until they touched down in a tiny Italian town that they hit it off, working together in COSI's scenes program.

Two years passed, Ivany completed his degree, and Khalil began her professional career with a season at the Glyndebourne Festival Opera in the United Kingdom. Both were seeing significant professional success, and were excited by the opportunities they had to learn and work in established opera companies. Despite this, though, they found themselves frustrated by the "massive gaps in (their) schedules."

"We all just really wanted to work," says Khalil. "We wanted to sing, and direct, to conduct and play the piano. We had all these skills that just lay dormant between projects." And so, Against the Grain Theatre was born.

"It was very bohemian," says Ivany, recalling the company's grassroots beginnings. Without the budget of a major opera company, AtG started as an attempt to make something exciting, with the means that were available: "Let's try this, because it's all we can afford to do." And, as he put it: "The choices, motivated by money, opened everyone's eyes to what opera could be—that it could be something else." Khalil adds: "At the beginning, we were just doing things we felt were important, in terms of making beautiful art—the most beautiful thing you could make, or the funniest thing we could make."

The founding team was small, but packed with talent, including (but not limited to) lighting designer Jason Hand, music director and pianist Topher Mokrzewski and, of course, Khalil, who was both an artistic adviser and singer. "It was a very cohesive group, right from the very beginning," she says. "We (all) had great experiences (from working) at bigger companies, but we came together to do what we wanted to do, at our best—(something) that hadn't been done before in the world of opera." Khalil's budding international career brought legitimacy to



AYRE WITH JOEL IVANY AND OSVALDO GOLIJOV
PHOTO: DARRYL BLOCK



CANADIAN OPERA COMPANY - LA BOHÈME
PHOTO: MICHAEL COOPER

their casting, and made other young singers interested in being involved with AtG. "It wasn't just friends that ended up wanting to come sing with us," says Khalil, "it was people that wanted to work, to make art that was fun, and relevant to what was going on in the world." With that, they were off to the races.

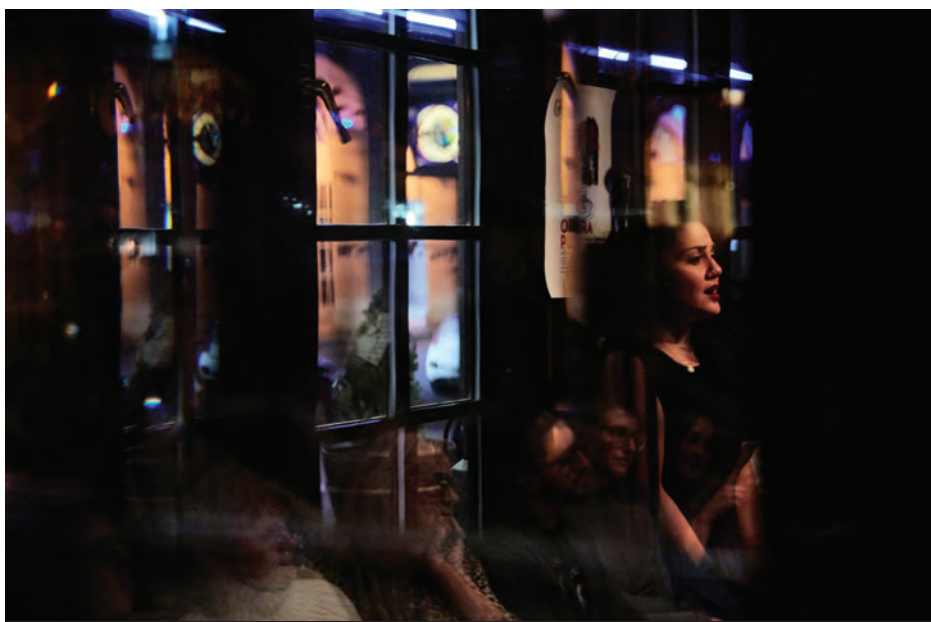
Both Khalil and Ivany are quick to point out how crucial the support of the Canadian opera community was to the early success of Against the Grain. The COC, for example, provided Ivany with unofficial mentorship opportunities as a young director, and later helped AtG develop media contacts in their infancy. "We were supported so well by Alexander Neef," says Ivany. "He really wanted to embrace this city (Toronto), and what it meant to be Canadian."

This ethos of community-building runs throughout AtG's story. The company became a space in which emerging and established talents were able to "hone (their) skills, working alongside colleagues that (they) really cared about."

It is with community in mind that they've worked to expand Canadian opera audiences,

by making the art form more accessible. AtG took opera out of the concert hall, and put it in art galleries, warehouses, yoga studios, clubs, bars, parks and forests. One of their most successful initiatives—the Opera Pubs, as they are called—have become a pillar of the classical music scenes in Banff, Toronto, Edmonton and Vancouver. They've been so successful, in fact, that other, unaffiliated companies and opera schools have started to borrow the model. At an Opera Pub, opera lovers and unexpected bar visitors alike are treated to canonical classics, performed with piano, over pints and conversation. "Anyone can go into a bar," says Khalil. "There is no barrier excluding people from that experience; that's essential. Opera should be for everybody, always. We wanted to openly invite people, so they feel welcome. That is, was, and continues to be our goal."

AtG continued this work during the pandemic, when they brought classical vocal music to home audiences worldwide with their film production of *Messiah/Complex*, a creative reimagining of Handel's beloved work. It was



MIRIAM SINGING AT ATG OPERA PUB IN TORONTO
PHOTO: DARRYL BLOCK

born out of a simple desire to make art, similar to that which had precipitated the founding of the company.

The film featured dozens of singers from across the country, filmed outdoors in some of Canada's most beautiful landscapes, singing in Arabic, Dene, English, Inuktitut, and Southern Tutchone. The project aimed to honour and amplify underrepresented, Indigenous voices. *Messiah/Complex* was nominated for a Juno award, and viewed online, for free, by more than 140,000 people. Against the Grain has since produced a number of filmed opera works including *Sāvitrī*, *Requiem*, *BOUND*, and, most recently, *Identity: A Song Cycle*.

There's no shortage of accomplishments for AtG, Ivany, and Khalil to be proud of. Khalil remembers her experience working on what has been described as a definitive performance of Osvaldo Golijov's *Ayre* as one such feat. "We had no idea what we were doing when we made that CD," which went on to receive a Juno-nomination. Along with such successes, however, have come numerous challenges. Like many arts organisations, AtG has suffered at the hands of failed grant-appeals and "bare-bones" administrative responsibilities.

The couple's most recent challenge came when Ivany decided to step away from the company he and his wife had built over 13 years. He describes the decision, which he announced in July of this year, as "really devastating." It was hard, says Khalil, to think about stepping away from something that they had "built, watched grow, and (hadn't) really grown out of."

Ivany's reasons for leaving the role are many. A couple of years ago, Khalil was appointed to the Voice faculty at the University of Alberta, a position that requires her to both perform and teach. Shortly after their family relocated from Toronto to Edmonton, the general director of Edmonton Opera (EO) retired, and the Artistic Director position be-

came available. Ivany took the job. While he continued to work for AtG remotely through the pandemic, Ivany recognized that managing both positions, coupled with his work at the Banff Centre and his responsibilities as a husband and parent to two young children was taking a "mental and physical toll" on him. "It was possible, but not sustainable," he says. Khalil adds: "I don't know how you did it."

Weighed down by the administrative tasks of managing three programs, without an assistant, Ivany says that he was beginning to feel his intense schedule take a toll on his creativity. "It was draining, and it gets very sad. I like the artistic side—I still love to direct!—that's what sparks my creativity, my joy." In this new chapter of their professional and personal lives, Ivany's priorities are to find balance between his creative and administrative work and, most importantly, to be a "great dad, and a great husband."

There is sure to be a great deal of creative work in store for both Khalil, in performance and pedagogy, and Ivany at the Banff Centre and Edmonton Opera. EO started their 60th anniversary season with performances of *Carmen*, starring Rose Naggar-Tremblay in the titular role, conducted by Simon Rivard. They've also celebrated the second year of their Rumbold Vocal Prize competition, which saw Sydney Baedke take home first place, and Jamal Al Titi second. Later this year, they will present an updated, English version of Mozart's *Don Giovanni* (February 2024) on the mainstage, as well as an adaptation of Wagner's *Das Rheingold* by Jonathan Dove and Graham Vick (May/June 2024). In April, Edmonton Opera will present Golijov's *Ayre*, sung by Khalil. Although AtG may be behind Ivany and Khalil, their work as civically-engaged artists and educators is far from over.

Ivany looks forward to continuing to present "shows in different spaces," to "exploring

more with technology," and to continuing to "support emerging musicians." Audience members under the age of 21 are invited to attend productions at EO for free, and dress rehearsals are open, for free, to students of all ages. Hopefully, these initiatives will encourage first-time operagoers to come give the art form a try, much in the same way AtG's Opera Pubs have over the last decade.

Khalil, too, has an exciting year ahead, filled with performance and teaching in equal measure. Coming up in January, she will star in *Adoration*, an adaptation of Atom Egoyan's film of the same name, composed by Mary Kouyoumdjian, with libretto by Royce Vavrek, and directed by Laine Rettmer. Commissioned by Beth Morrison Projects and Trinity Church Wall Street, the piece explores themes of family, prejudice, and community. In February, she will sing in Golijov's *Ainadamar*, performing the role of Margarita Xirgu, Federico García Lorca's muse (Feb. 21-23) with Pacific Opera Victoria. "All year I get to work on important, intense projects (as a singer), and then discuss these themes, this music, in my studio class," Khalil says. "We watch operas, watch modern takes, and talk about them; the students get to have opinions."

Khalil encourages her students to "hone in on what they can bring to their singing—what their native language is, for example; what they feel when they sing in that language—bringing that into whatever they are singing. If they aren't doing that, they aren't digging deep enough." This approach, she says, is based on her own experience of rediscovering her love of singing in Arabic after many years of putting it aside in favour of her western classical training. "It speaks to me," she says. "It speaks to how I sing my other repertoire."

Against the Grain isn't going anywhere, and while they may have parted ways with the company, neither are Joel Ivany and Miriam Khalil. There is no doubt that all three will continue to make waves on the Canadian—and international—opera scenes for years to come. Khalil will continue encouraging students to understand the relevance of their art form, to develop their perspectives and, as a soprano, to perform music that resonates with our ever-changing social and political environments. Ivany, meanwhile, will take on projects at Edmonton Opera and beyond. He notes a particular interest in chamber opera (taking canonical works and shortening them, reducing their scale) as a means of securing opera's endurance. Considering the students they teach; the artists they mentor; the audiences they generate, perform for, and move; and all the experiences they accumulate along the way, 13 years in, Ivany and Khalil are really just getting started. **LSM**

For more on soprano Miriam Khalil, director Joel Ivany, and Against the Grain Theatre, check out their websites: www.miriamkhalil.com; www.joelivany.com; www.atgtheatre.com

MARIA CALLAS REMEMBERED

THROUGH THE EYES OF JOSEPH RESCIGNO

by EVA STONE-BARNEY



JOSEPH RESCIGNO

Italian-American conductor Nicola Rescigno played a significant role in developing both the Lyric Opera of Chicago and the Dallas Opera, which he co-founded with Carol Fox and Lawrence V. Kelly, in 1952 and 1957 respectively. It was Rescigno who brought Callas to America for her 1954 debut, and became one of Maria Callas's favourite conductors, alongside Tullio Serafin and Georges Prêtre.

The two met in Italy the summer before his first season in Chicago, where he heard Callas and immediately offered the titular role in the LOC's upcoming performance of Bellini's *Norma*, which would be her American debut. The two went on to collaborate on numerous performances, including her 1959 concert performance of *Il pirate*, at Carnegie Hall, and several albums of popular opera arias, recorded for EMI; and tours in North America and Europe.

"They were friends," says his nephew, American conductor Joseph Rescigno. "He adored her ... and because of that connection, I got to hear and see her perform many times, and I got to meet her. I watched him with her, and I could see why she loved to sing with him. He was always the kind of conductor who was a wonderful partner for singers, but the chemistry between Callas and him was quite special. There was a real rapport—a great deal of mutual respect."

He likens the relationship between his uncle and Callas to that of members of a string quartet—a group of musicians so accustomed to creating together, that "they know what each other is thinking" and adds: "She was undoubtedly his favourite singer to work with."

"The first time I heard her sing, I was 9 years old, in Chicago," says Rescigno, remembering the awe of hearing Callas in an orchestra rehearsal for Verdi's *Il Trovatore*. "The impact of hearing her voice in that small rehearsal room is my favourite memory of her." The last time he heard her was in the 1959 concert performance of *Il pirate* for the American Opera Society. Their final encounter was not a musical one, Rescigno says, when, one day, she stopped by to say hello to his uncle, whom he was visiting in Rome.

"She is one of the absolute great artists of the 20th century, in opera," he adds. "She was quite unique—it wasn't just this fantastic voice, it was also a deep musical understanding. She really embodied roles. She was a total artist, totally believable. With Callas, it was a complete experience."



NICOLA RESCIGNO AND MARIA CALLAS IN 1959

THE CALLAS VOICE

Rescigno reflects on the mastery Callas had over her instrument, comparing the experience of hearing her perform live to that of hearing Joan Sutherland. "What people who didn't hear them live do not understand," he says, "is that they had very big voices. If they wanted to open up they could—they could match anybody else in size," but they could "tone the voice down to 15 per cent of its power, if the repertoire required it."

It was this versatility, he says, that allowed her to perform such a wide variety of repertoire at a high level. "She had a sizable instrument, but she had the ability to hone it. Because of that, she was a very impressive Medea, a very impressive Tosca and a very impressive Lucia. I don't think there are any singers today that have the range she had."

Beyond the qualities of her singing, though, he remarks on Callas's dedication to her craft: "She was the first person to arrive at rehearsal, and the last person to leave." Rescigno challenges the concept that Callas was difficult. "If anything, she was difficult with herself, but always very respectful with colleagues, and a very hard worker."

Changes in her instrument, and her performing life, were widely recognized by audiences through the early and mid-1950s. "She just gave 100 per cent all the time, and that takes a toll." He wonders if, perhaps, this toll

was exacerbated by the "emotional roller-coaster" that resulted from her involvement with Aristotle Onassis. Rescigno compares the psychology of a classical performer to that of an athlete, noting that emotional strain can cause a depreciation in confidence. "If you begin to doubt your abilities ... it can have a horrible impact on the level of your performance."

Rescigno shares one of Nicola's greatest regrets: "Late in his life, he told me that after Lawrence Kelly died in 1974 while still General Manager of Dallas Opera, Callas called and offered to take over the role. My uncle didn't think it would work and didn't take her up on it, but in retrospect, it might have given her more purpose and more years to her life."

American conductor Joseph Rescigno has worked extensively in both North America and Europe. Montreal audiences remember his performances with the Montreal Opera, l'Orchestre Métropolitain and his recordings on Analekta. His book *Conducting Opera: Where Theater Meets Music*, was published in 2020 and an excerpt was published in *La Scena Musicale*, April/May 2021. Since 2005, Maestro Rescigno has been Music Director of La Musica Lirica, a summer training institute for young singers based in Northern Italy. This summer, he will direct Puccini's *Madama Butterfly* at the program.

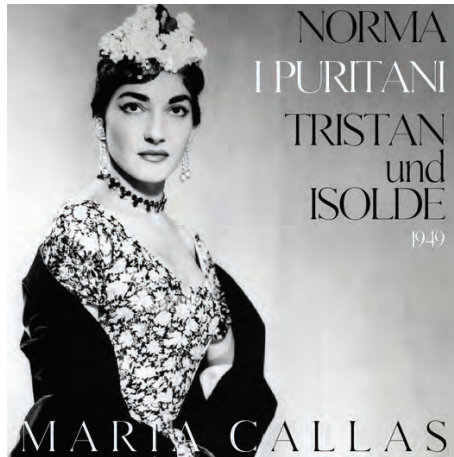
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REFLECTIONS ON CALLAS

CELEBRATING 100 YEARS

by BRIDGET ESLER



On Dec. 2, opera lovers around the world will celebrate the centennial of Maria Callas's birth. Over the course of a remarkable career marred by scandal and curtailed by health problems, the Greek soprano stunned audiences with her seemingly limitless vocal ability and revolutionized the standards for modern singing. To mark her centenary, we asked some of Canada's great sopranos and mezzo-sopranos, along with our *La Scena* team and readers, to share their reflections on *La Divina*.

What is your favourite Callas recording?

Sondra Radvanovksy, soprano: *Tosca* from London. It is truly amazing! She was in top form vocally and her acting was iconic in that run of performances.

Simone McIntosh, mezzo-soprano: "Una voce poco fa." When I was in secondary school, my mom gave me two CDs that helped change the direction of my studies: a Bartoli solo album and *Opera's 100 Greatest Hits*. On the hits album, I found Callas's version of "Una voce poco fa" which I listened to on repeat! I loved her singing and she was one of the inspirations that led me to go into opera. This season, I'm debuting the role from this recording.

Jennifer Maines, soprano: *Tosca* from Covent Garden in 1964 because she was nearing the end of her career on stage. Her voice, body language, and demeanour has all of the anguish, tenderness, love given and love lost, hope, and despair that a lifetime on the stage and a turbulent private life could produce. Her voice is perhaps not as "clean" or "pure" as it had been in 1953 but it's such an emotional, raw, and authentic performance that it still gives me goose bumps every time I watch or

listen to it. Her artistry was never—and can never—be cloned.

Othalie Graham, soprano: The "Liebestod" from *Tristan und Isolde* recorded for CETRA on Nov. 8, 1949. The beauty of her voice, the legato and phrasing is incredible. Even though she sings this Wagner aria in Italian, it's absolutely sublime.

Justin Bernard, La Scena team member: The suicide aria from *La Gioconda de Ponchielli* (1952). This aria resonates with Callas's life, which was marked by suffering and numerous tragedies. Her death was even tainted by a suspicion of suicide. Moreover, it is an aria that she chose to perform at her farewell concert in London in 1973.

Bridget Esler, La Scena team member: My mind goes to the 1953 recording of *Tosca* made at La Scala. It is iconic for good reason: made in record-breaking Milanese summer heat, under the perfectionist demands of producer Walter Legge, with Callas at the peak of her commanding vocal powers.

Pierre Couture, La Scena reader: It was only when I listened to the full recording of *Carmen*—recorded long past her vocal prime—that I fully comprehended her value as a singing actress where every syllable of every word counts. In her prime, with all her vocal powers, the sheer intensity of the instrument, her legendary acting abilities, her mesmerizing figure on stage—she must have delivered unforgettable operatic experiences. Very often with her, it was not so much what the voice sounded like but what she could achieve with her voice, even in those historically valuable performances past her vocal prime.

Jean Clermont-Drolet, La Scena reader: *La Traviata* at La Scala in 1955. It was Callas at her best, surrounded by excellent singers

who matched her level, with an orchestra conducted by Giulini.

Gerd Helssen, La Scena reader: *Tosca* from 1953 with Giuseppe Di Stefano, Tito Gobbi, and Victor de Sabata. The secret of her singing lies in the fact that it is suffered and sufferable.

What is your favourite story about Callas?

Othalie Graham: My favourite anecdote is Callas's curtain call at La Scala. Her eyesight was very bad but she could hear that heavy things were being thrown on the stage. She bent down and gathered them up. Turns out, they were radishes and celery thrown by the "anti-Callas" clique. She bent down, picked them up, showed them to the audience, and swept off the stage triumphant with her vegetables.

Jennifer Maines: I love her authenticity in interviews. She never pandered to the interviewer. She expressed her gratitude to her fans and supporters but never lost her genuine authenticity and always seemed to speak her mind.

Justin Bernard: The fact that she was near-sighted and sang onstage without contact lenses, which sometimes led to misunderstandings or colleagues playing tricks on her.

Bridget Esler: In 1955, a famous photo of Callas was snapped backstage at the Lyric Opera of Chicago following a performance of *Madama Butterfly*. She had just been served papers about a lawsuit being filed against her, and the camera captures her teeth bared in an angry snarl. The photo was published in newspapers the following day, and the press began to refer to her as "the tigress." While the media interpreted the photograph as a nasty representation of the soprano's temperamental



behaviour, to me it showcases her fiery fierceness in a magnificent way.

Sondra Radvanovsky: Well, legend was that she swallowed a tapeworm to lose weight—which is just silly, now isn't it?

How has Callas influenced you and your work?

Sondra Radvanovsky: Callas, without ever meeting her or seeing her in person, became my idol because of her dedication to her art, her voice, and constantly pushing herself to sing her roles. She was not one to shy away from making an ugly sound if the text and character called for it.

Othalie Graham: Maria Callas spent a great deal of time as a student of Elvira de Hidalgo listening to other singers' lessons. I love to listen to other singers' voice lessons and coaching. I think that you learn so much by listening to others.

Simone McIntosh: When watching her videos, one can turn off the sound and yet every bit of expression comes through her eyes. Even more, her voice is a flow of the internal being. She possessed an uninhabited freedom of communication that I wish I could have witnessed live.

The quality she mastered is, in my opinion, artistry of the highest form. This is what I strive to do in my own work.

Justin Bernard: Callas's life affects me. Her interviews about being a musician inspire me. I often think to myself that her beauty remains timeless and that she would have been all the rage today on Instagram, more than any pop singer.

Jennifer Maines: I had never considered the importance of interpretation and acting in great detail until a professor at the University of Toronto played us a few videos of Callas

while I was there pursuing my Bachelor of Music in Voice performance. One video was her "Vissi d'Arte" from Covent Garden in 1964. My whole perspective of opera changed in that moment. I decided then and there that I no longer wanted to just sing my songs or roles but I wanted to encompass them. She gave me the strength to step out of my comfort zone and become more than just a singer. I think that's why I'm still singing professionally after 30 years. I offer the whole package and take risks with my voice as Maria Callas often spoke about for herself and for the opera singer.

How did Callas change the opera world?

Simone McIntosh: Callas was—and always will be—the diva! I believe she set a standard for what great singing is. Intimacy with the text, highly focused and controlled singing, brilliance, expression, refinement. The more experienced I become in the field, the more I can appreciate how truly great she was.

Jennifer Maines: Maria Callas made opera mainstream. She taught the world, by her example, that opera is drama with music and that one does not exist without the other, but go hand in hand.

Othalie Graham: Callas is the greatest opera singer of all time. She was a singing actress with an incredible voice but, more importantly, with an indomitable will. Every word, every phrase, and every gesture had meaning.

Sondra Radvanovsky: She truly was one of a kind, and I am sure no one will ever reach the status that she attained in our world. It was like the perfect situation: she was a true celebrity, in our world and also outside of it, because of her huge personality and larger-than-lifeness.

Pierre Couture: Very often, we refer to the modern world of opera as B.C. and A.C.—meaning Before Callas and After Callas. I honestly believe that she was born 50 years too early. Had she lived during our times with the emphasis on direction and acting, she would have thrived. She lived during the time of the cult of the prima donna, when she was expected to show off the voice and nothing else. I can imagine what she could have achieved nowadays with inspired directors. Already then, in the late 1950s, she was complaining about the Metropolitan Opera only offering her boring old productions. Fortunately, we have an extended legacy of her great roles captured in great sound for posterity.

Jean Clermont-Drolet: Her intense presence during the period when the 33 rpm record was becoming popular facilitated the spread of her talent and encouraged people to find a love for opera.

Justin Bernard: She breathed new life into a genre that was already old in her day. Her finely-tuned ability to embody believable characters, her identity as a prima donna, her charisma, her dramatic acting in which she put her whole soul onto the stage—all of these elements have become a model for young singers to follow and not to follow! (No more last-minute cancellations!)

Bridget Esler: As an early-career soprano myself, I have noticed a trend in which fellow young singers are taking a particularly strong interest in Callas and other legendary singers of the past. Callas set a standard for vocal theatricality and fearlessness that the next generation of opera artists are keen to emulate. She embodies the "golden age" of singing and, with any luck, a new golden age may be upon us soon!

LSM



LEONARD BERNSTEIN

THE CONDUCTOR

by ZENITH WOLFE



LEONARD BERNSTEIN REHEARSING AT THE ALBERT HALL, 1973

PHOTO: ALLAN WARREN

Leonard Bernstein steps off his podium and walks away from an orchestra in the throes of Brahms's First Symphony. The musicians are now missing a conductor, but they don't miss a single beat.

"You see? They don't need me," he jokes, shrugging to the camera. Dressed in a dark suit and with slicked-back hair, Bernstein begins narrating an episode of *Omnibus*, Alistair Cooke's award-winning 1950s educational TV show. "So why is a conductor necessary after all? What does he do?"

Bernstein's first brush with conducting taught him the necessity of having a good conductor. It was 1940 at Tanglewood Music Centre, and the 22-year-old prodigal musician had just joined their educational summer program to learn conducting from Serge Koussevitzky, who was the Boston Symphony Orchestra's musical director at the time. His first assignment: conducting all of Randall Thompson's Second Symphony.

"It was a huge thing to do for your first concert. It took a lot of doing," Bernstein says in a 1980 interview at the Kennedy Centre. "I remember hiding in bushes studying the score so I wouldn't be disturbed by friends or people walking by, learning this piece with all my might."

He had trouble teaching the orchestra the 7/4 scherzo during rehearsals. Eventually, Koussevitzky, dressed in a "great cape" and watching from the side of the stage, chimed in.

"I remember Koussevitzky getting up and saying: 'No, kinder, what (he's) trying to tell you is ... it's three plus four'—missing the whole point of the syncopation. I didn't say anything. It made it very much harder for me to teach them," Bernstein says.

In the aforementioned *Omnibus* episode, Bernstein said the ideal conductor needs "a large amount of authority," which he seems to have learned from the experience of being undercut by Koussevitzky. The conductor also needs a vast "psychological insight" in dealing with the orchestra, as well as an understanding of the intimate nuances of the music and an ability to communicate them.

It took Bernstein three years to become the "most famous conductor in America," according to Neal Hampton, former conductor of the Brandeis-Wellesley Orchestra, in a 2018 *State of the Arts* article. When



WEST SIDE STORY

THE COMPOSITIONAL LEGACY OF LEONARD BERNSTEIN

by BRIDGET ESLER



Of all Leonard Bernstein's compositions—from *Candide* to *Mass* to *On The Town*—*West Side Story* looms large above the rest. The original 1957 Broadway production ran for 732 performances and garnered six Tony Award nominations. The show has since been revived on Broadway three times, adapted to film twice, and performed in every corner of the globe.

West Side Story is a reimagining of Shakespeare's *Romeo and Juliet*, set on Manhattan's Upper West Side in the mid-1950s. Rather than coming from "two houses, both alike in dignity," its star-crossed lovers come

from warring Puerto Rican and white street gangs. *West Side Story*'s creators chose this cultural update because of its relevance to mid-century life in New York City, and the musical possibility it afforded.

It was a budding young composer named Stephen Sondheim who was tasked with penning the lyrics for the show. He was initially resistant to the project, as he hoped to concentrate on pursuits that allowed him to write his own music alongside his lyrics. Sondheim was convinced, however, by musical theatre veteran Oscar Hammerstein that *West Side Story* would be a valuable learning experience. One can imagine that he was eventually grateful to have heeded Hammerstein's advice: Sondheim, of course, became one of the towering giants of musical theatre.

In many ways, Bernstein's approach to *West Side Story* paved the way for Sondheim and other composers by overhauling the then-contemporary conception of what a musical could be. Bernstein's score incorporated jazz, Latin beats, full symphonic sounds, operatic vocal lines, and musical theatre conventions in a "lyric theatre" blend never before heard on the Broadway stage.

Representative of the general reception, one critic from the *New York Daily News* wrote, of the show's opening night, that it was "a bold new kind of musical theatre—a juke-box Manhattan opera. It is, to me, extraordinarily exciting." The enduring legacy of *West Side Story*'s fearless genre-mixing, as well as the way it tackled tragedy head-on is clearly reflected in more recent musical theatre hits such as Lin-Manuel Miranda's *In The Heights* and Duncan Sheik's *Spring Awakening*.

The music of *West Side Story* endures in its own right. Classic songs like "Maria" and "Somewhere" feature as frequently in the recital programs of classical singers like Andrea Bocelli and Nadine Sierra as in the recordings of popular singers like Aretha Franklin and Barbra Streisand. The *Symphonic Dances from West Side Story*, an orchestral suite consisting of excerpts from the show, are popular fare for orchestras around the world.

Bernstein supposedly regretted that his more "serious" compositions never received the recognition earned by this more popular work. Nevertheless, *West Side Story*'s timeless melodies, bold innovations, and universal themes of immigration, cultural clash, and forbidden love have firmly secured Bernstein's legacy—not only as a great conductor and educator of the 20th century, but as an iconic composer, too.

the conductor for the New York Philharmonic fell ill the day before a show, Bernstein, the then-assistant-conductor, was called in at the last minute.

“The concert earned Bernstein a front-page review the next day in *The New York Times*,” Hampton wrote. From then on, “he was known (and often criticized) for his extremely personal interpretations, the tempos of which became slower as he aged. It was as if he was trying to wring every drop of expressiveness from the music.”

This level of expression was by design. The “eclectic” conductor was attempting to launch a “remedial agenda” for America in the hopes of improving its standing in the international orchestra scene, wrote Joseph Horowitz in the *Washington Examiner*.

“There were two critical objectives. The first was to identify and promote an American canon so that American orchestras would eventually emphasize American works. ... The second objective was to carve a role for new music: There needed to be a contemporary canon, American and not, that audiences could embrace.”

This contemporary canon included Gustav Mahler, whose nine symphonies were banned by the Nazis after having already become obscure since the Jewish composer died in 1911. As Bernstein’s popularity grew in the 1960s, he decided to put his weight behind Mahler’s revival. He felt he had a strong understanding of the composer’s inner turmoils, based on his own lived trauma, the tensions between his Western and Eastern musical influences, and his need to be both a composer and conductor.

In a script for his Young People’s Concert series, one of the first few Mahler showcases he conducted, Bernstein writes: “I admit it’s a problem to be both a conductor and a composer; there never seems to be enough time to be both things. ... It’s like being two different men locked up in the same body.”

Though Bernstein did not succeed in canonizing American works by the end of his time with the New York Philharmonic, his renditions of Mahler’s symphonies remain iconic. In a *Tracking Angle* review of Deutsche Grammophon’s complete Mahler cycle, conducted by Bernstein, Michael Johnson described the interpretations as “expressive but not indulgent.”

“As anyone who has played a Mahler symphony can tell you, the composer is incredibly specific about what he wants in his scores, with numerous written German instructions on every line, and dynamics meant to weave between instruments. Bernstein follows these directions with intent, and because of that these performances have both intimacy and direction.”

In a review on a 1962 recording of Mahler’s Third Symphony, David Hurwitz of *Classics Today* wrote: “Bernstein catches the riotous vulgarity of the first movement march music like no other conductor—not even his own digital remake reaches the level of sheer abandon he whips up here.”

Hurwitz attributed the success of the performance to Bernstein, the conductor—not the musicians.

“Unlike the instrumentalist or the singer, (the conductor) plays on a whole orchestra,” Bernstein says in the *Omnibus* episode. He gestures to the right, willing the camera to pan toward the musicians, and the music swells as he saunters back in front of his podium. He’s not just any conductor; he’s *the* conductor. “His instrument is a hundred different human instruments, each one a thorough musician with a will of his own. It is his job to cause them to play like one instrument with a single will.”

The musicians don’t miss a beat without him. But they miss Bernstein’s single, unified will. **LSM**

BERNSTEIN THE EDUCATOR

by EVA STONE-BARNEY

Beyond his prolific work as a composer and conductor, Leonard Bernstein made an impression on the world of classical music as a formidable educator. According to his own website, he himself was proudest of this work. His daughter, Jamie Bernstein, writes that “it wasn’t enough for (him) to compose music and conduct orchestras. He felt equally compelled to *talk about* music. What he loved most was to communicate his excitement to others.”

In 1957, Bernstein collaborated with the television network CBS to get his Young People’s Concerts broadcast on TV. Featuring the New York Philharmonic, these hour-long specials included both musical performance and verbal explanations of the repertoire on offer. Bernstein attempted to answer questions like “What is classical music?” and “What is sonata form?” He invited audiences to sing along with the television—to experiment with recreating melodies and intervals from the comfort of their homes, so as to bring them *into* the music, as more than passive listeners.

The Young People’s Concerts were on air for 14 years, during which time CBS ran 53 instalments of the series. “My siblings and I have often thought that, in a way, our dad was writing the Young People’s Concerts to us,” Jamie says on Leonard Bernstein’s website. She describes the ways in which the programming, originally intended for young children, evolved and ultimately “turned into college lectures when his own kids became college age.” Bernstein also taught the marvels of classical music to adults in the *Omnibus* series hosted by Alistair Cooke.



LEONARD BERNSTEIN REHEARSING FOR A TELEVISION BROADCAST CIRCA 1958



LEONARD BERNSTEIN SEATED AT PIANO, MAKING ANNOTATIONS TO MUSICAL SCORE (1955)
PHOTO: LIBRARY OF CONGRESS



LEONARD BERNSTEIN DURING YOUNG PEOPLE'S CONCERT OF DECEMBER 23rd, 1963
PHOTO: HEIDI LEHWALDER

Bernstein received a liberal arts education from Harvard University, and had studied with musical giants such as Dimitri Mitropoulos, Serge Koussevitzky, and Aaron Copland. Jamie writes that “people often say that Leonard Bernstein was a born teacher, but actually it’s more accurate to say that he was a born student who just couldn’t wait to share what he learned. In his whole life, he never stopped studying.” In the early 1970s, he returned to his alma mater to present six Charles Eliot Norton Lectures. During these lectures, Bernstein attempted to approach music through the lens of linguistics. The lectures were presented over the course of 18 months.

The composer and conductor was committed to providing musical knowledge to audiences of all demographics. Today, this commitment stands as one of the most significant parts of his musical legacy. Audiences, students, and musicians alike were welcomed into the joyful musical world of Leonard Bernstein each time he put pen to paper, took to the podium, or picked up a microphone.

WINTER NEWS

by NATHALIE DE HAN

JANUARY

Every week, Amarillys offers French workshops to Anthony, a convicted murderer. Everything separates the protagonists, and yet, between two grammar rules, their respective worlds come together. Winner of the Prix Gratien-Gélinas (2022), *Bénévolat* by Maud de Palma-Duquet is directed by Rose-Anne Déry. Petite Licorne, Jan. 15-Feb. 9.

www.theatrelalicorne.com

Each a defector into the other's universe, actor Sophie Cadieux, choreographer Mélanie Demers and composer Frannie Holder blend words, gestures and voices in an infinite, intimate theatrical trinity. In *Affaires intérieures*, this power trio examines the inner ills of humanity. Espace Go, Jan. 16-Feb. 11.

www.spacego.com

Joanne Liu, pediatric emergency physician and former international president of Doctors Without Borders, identifies the failures of political systems and the essential issues for the future of humanity. When she pitched director Frédéric Dubois and author Anne-Marie Olivier the idea of creating a show about managing the current pandemic, they came up with *Nos Cassandre*, a reflection of her quiet

determination. Espace Libre, Jan. 16-Feb. 3. www.espacelibre.qc.ca

The first *Semaine de la dramaturgie autochtone* (Indigenous Drama Week) was born out of a desire to showcase texts from English Canadian Indigenous dramaturgy. Three public readings, in French, followed by meetings, are on the menu, in addition to workshops and discussions open to all. Licorne, Jan. 29-Feb. 3. www.theatrelalicorne.com

DANCE

The prodigious contemporary dance ensemble from Germany's Staatstheater Mainz makes its Danse Danse debut with Sharon Eyal and Gai Behar's *Soul Chain*, a hypnotic work for 17 performers that won the prestigious Der Faust prize. Théâtre Maisonneuve, Jan. 23-27. www.dansedanse.ca

Choreographer and multidisciplinary artist of mixed Oji-Cree and colonial heritage, Lara Kramer bases her work on the relationship between intergenerational knowledge and the impact of residential schools on First Nations

peoples. In a mini retrospective, she presents *Windigo*, a piece that questions the concept of reconciliation and uses narrative as a form of resistance, and *Them Voices*, which calls for a better assessment of the consequences of our actions on future generations. Espace libre, Feb. 8-10.

www.espacelibre.qc.ca

Proud Anishinaabe from Grassy Narrows First Nation and recipient of numerous Dora Awards, Waawaate Fobister is a playwright, choreographer, and performer. The artist embodies *Omaagomaan*, a non-binary two-spirit being from Anishinaabe cosmology, who represents the earth as well as the harmful toxins humans have introduced into it. MAI, Feb. 8-10.

www.m-a-i.qc.ca

The unique Margie Gillis celebrates 50 years of creation by passing her universe on to 16 performers in *Littérature du corps*, a double bill that explores the intricacies of the soul and reveals the poetry that lurks in the depths of dance. Théâtre Maisonneuve, Feb. 9 and 10.

www.dansedanse.ca

LSM



N'ESSUIE JAMAIS DE LARMES SANS GANTS

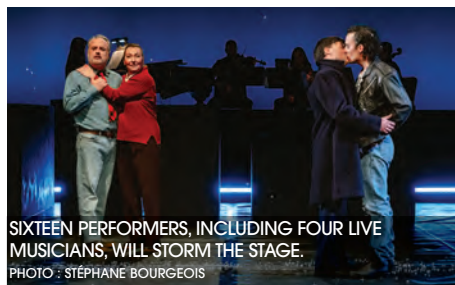
CERTAINLY NOT NOSTALGIA

by NATHALIE DE HAN

Born at the dawn of the 1980s, Alexandre Fecteau grew up in fear of HIV/AIDS and followed, with concern, news about the virus abundantly reported in the media. So it's not surprising that reading Jonas Gardell's novel *N'essuie jamais de larmes sans gants*, set in Sweden at the start of the HIV/AIDS epidemic, appealed to the man who has now become a recognized director. "I knew it was the right material to address the subject, and I approached Anne-Marie Olivier, then artistic director of the Théâtre Le Trident," Fecteau said. Author and actress Véronique Côté joined the team, adapting the Swedish novel's 588-page French translation, published in 2016.

ROMANTIC

Fecteau also brought together four musicians to perform Mendelssohn's concerto, conducted by pianist Anne-Marie Bernard. A key ingredient of the show, the music works on the spectator from within, lulling the action even if it had not yet tipped over the edge. "The concerto leads to tragedy; it lifts the room and takes it elsewhere. This romantic bias matches my appraisal of the novel," the director said.



The 36-minute Violin Concerto in E minor, Op. 64, by Mendelssohn, is divided into 52 entries, as the theatrical proposal unfolds. Bernard, who is collaborating with the director for the second time, decided to enter the project before rehearsals, to help decide on the sections and create a more organic tempo. "The narration meets the violin, its tone sometimes matching the human voice, and it's very good."

No stranger to documentary theatre, Fecteau has opted for well-documented fiction this time. The title *N'essuie jamais de larmes sans gants* (Never Wipe Tears Without Gloves) refers to the first years of the virus epidemic—a time when many institutions

preached out of fear, ignorance and contempt, in the name of public health and prudence. The brief breakthrough in LGBTQ rights (late 1970s/early 1980s) ended with the eruption of the HIV/AIDS virus, which some viewed as justification of the stigmatization and hatred, prompting a rollback of these hard-won gains. "It's important to remember this, because the show is about how minorities are treated."

Some have labelled this theatre production a romantic tragedy. When asked if it isn't strange to present this painful era as romantic, Fecteau said: "The romantic emphasis is on the community itself. The HIV/AIDS epidemic gave birth to a multitude of organizations that structured the gay community, (but) there's certainly no nostalgia (when it comes to looking back)."

Warning: the 3½-hour show with intermission contains explicit nudity and sexuality (16+).

N'essuie jamais de larmes sans gants, a tragedy directed by Alexandre Fecteau and magnified by Mendelssohn's Violin Concerto, at Théâtre Duceppe, Dec. 6-17. www.duceppe.com

PHILIPPE CYR

THE ART OF TRANSGRESSION

by NATHALIE DE HAN

Philippe Cyr, the new artistic director of Théâtre Prospero, maintains his focus on transgression. And the concept certainly works for him.

How might transgression apply to an artist's approach, but also to a theatrical institution? And how can the theme be addressed in the relationship with artists and audiences?

Prospero's website describes transgression as learning freedom without exceeding limits. "This quest is a trigger toward rethinking our ways of proceeding and looking at the institution's various issues such as programming, communications and budgeting—it underlies our considerations without being an obsession."

Cyr wants to preserve the international dramaturgy so dear to the Ontario Street venue but change the conversation, opening it up to fragmented contemporary writings. To present, in the same season, productions in which the text and the esthetics clash, while at the same time finding a common denominator, is a challenge that interests him. "I wanted to direct a text by Viripaev and *Insoutenables longues étreintes* (Unbearable Long Embraces) was a real staging challenge, but a theatre

must also care to bring complex themes to its audience—as Nini Bélanger did with her latest work, *Homicide*."

BOTH BROAD-BASED AND RADICAL

Those two compatible words drive all the actions taken by Prospero's new leadership. The practice of theatre has become an act of resistance, and with tickets now starting at \$25, the theatre's new price structure opens its doors to a wider audience. "We can offer challenging, hard left-field works, but the fact remains that they must be accessible to as many people as possible."

The venue and its installations are an opportunity for artists of all generations to question their practice—the institution must be socially beneficial. "The *École de la transgression* (The Transgressive School) which has just launched its second edition and invites artists to experiment with their intuitions in small, intensive laboratories, stems from this idea."

Theatre professionals invest a great deal—financially, materially, and humanely—in productions that are sometimes only shown



for two weeks. "To program just one reprise per season is to act on degrowth; therefore, last season's success, *Insoutenables longues étreintes* by Ivan Viripaev, will be scheduled again in December."

This is a unique time for Quebec theatre: "A new generation of five artistic directors has taken over from the original founders, and there is still a lot of uncharted territory to be cleared in order to provide audiences with a genuinely diversified range of practices." **LSM**

Insoutenables longues étreintes, by Ivan Viripaev, will be staged again, directed by Philippe Cyr. Théâtre Prospero, Dec. 5-16. www.theatreprospero.com

PROJET POLYTECHNIQUE

SAY NEVER AGAIN

by NATHALIE DE HAN

In this age of algorithms and disinformation, how can we fight violence against women?

Projet Polytechnique addresses the issue. Jean-Marc Dalphond is, with fellow actor Marie-Joanne Boucher, the author and driving force behind the *Projet Polytechnique* podcast and subsequent theatre piece. He describes the stages of their investigatory process.

Dalphond personally infiltrated masculinist networks for almost two years, to witness the difference between a community of support and a community of hate. "This vigil has been very hard to bear," he says. The anti-feminist family includes professional seducers who use women (pick-up artists), "men who go their own way" and despise women (MGTOWs). Then there are the so-called incels (involuntary celibates)—such as Alek Minassian, the Torontonion who self-identified as incel and in 2018, as payback for those who wouldn't have sex with him, drove a rented van into a crowd of people, killing 11.

Extreme right-wing vigilantes, back-to-kitchen activists and fathers'-rights groups complete the picture. Incels blame dating

apps' algorithms for rejecting them on the grounds that they are not the alpha-male type. "They share radicalization processes, which are similar to those of the ultra-religious: the mass-murderer Marc Lépine has been transformed into a prophet, Alek Minassian into an apostle, and there are others," says Dalphond. Studies show that people who currently identify with incels are between 13 and 22 years old. "How can you hate women at 13 because you're still a virgin?"

WORK OF MEMORY

Projet Polytechnique is a work of memory and education; Dalphond and Boucher act as artists and awareness raisers. "To those who think education is expensive, try ignorance," he says, adding one could say that, for example, "to parents who were horrified to learn that their children were following, like a billion people, former influencer, pimp and enslaver Andrew Tate."

École Polytechnique's vice-rector at the time, who had never spoken publicly about the event, agreed to give his testimony for the first time. "He wept like a child, cursing himself for



having seen Marc Lépine pass by with a big bag without actually stopping him," says Dalphond. The Polytechnique slaughter was the first mass killing inside a school in North America. "Ten years before Columbine, no one could have possibly anticipated what was about to happen."

Why should you go and see *Projet Polytechnique* at Théâtre du Nouveau Monde? "Despite the heavy subject matter," says Dalphond, "the show is full of hope and if we give ourselves the collective strength, all together, we'll be able to say never again, to quote Manon Massé." **LSM**

Projet Polytechnique, TNM, Nov. 4-Dec. 13 and on tour in 2024 www.tnm.qc.ca

HIGHER EDUCATION NEWS

by EVA STONE-BARNEY



CONSERVATOIRE DE MUSIQUE DE MONTRÉAL

CONSERVATOIRE DE MUSIQUE DE MONTRÉAL CELEBRATES 80th ANNIVERSARY

This year marks the Conservatoire de Musique de Montréal 80th anniversary. The school first welcomed students into the classroom in 1943, at which time it was the only post-secondary musical institution in all of North America that relied entirely on government subsidies. Initially, classes were held at the Saint-Sulpice Library. Orchestral conductor Wilfrid Pelletier was the school's inaugural director, and was preceded by Roland Leduc in 1961. While the school initially only offered instrumental instruction, it added a vocal/opera program to its course list in 1951. In its 80 years, the Conservatoire has produced numerous notable alumni, including the late conductor Boris Brott, opera singers Karina Gauvin and Marie-Nicole Lemieux, composers Pierre Mercure, Claude Vivier, and pianist Charles Richard-Hamelin. Currently, the school is run by director Manon Lafrance. The CMM will celebrate its milestone year with four programs conducted by Jean-Marie Zeitouni and guest conductor Tania Miller. Among the programs are performances by pianist Wan Lin Song and the OSCMM at Place des Arts's Maison symphonique (Nov. 26), runs of *Didon et Énée* (Dec. 7 and 8) and *The Old Maid and the Thief* (Feb. 28-March 2), and a final 80th anniversary concert, featuring works by Stravinsky, Poulenc, and the première of *Cantate pour une joie* by Florence Tremblay (March 30).

U OF T SCARBOROUGH CAMPUS LAUNCHES SOUNDLIFE SCARBOROUGH

This past spring, the University of Toronto Scarborough Campus's music and culture program launched SoundLife Scarborough (SLS), a research centre that hopes to make music more accessible to community members at large. In co-operation with local organizations, and grounded in the principle of reciprocity,



SOUNDLIFE DRUMS CLASS

SLS will serve as a hub for community-engaged research projects and musical sessions. The initiative began, says co-leader and U of T faculty member Prof. Laura Risk, with the question "What's in it for the community?" All of the centre's programming will be free and accessible to students and community members of all ages. Thus far, it includes pop-up and weekly musical events for hand-drumming and ukulele, as well as Brazilian Maracatu sessions. This initiative is yet another thing that makes U of T Scarborough's music program unique; previously, it had already differentiated itself by being the only university music program in Canada that does not require an audition for entry. So far this year, SLS has participated in U of T Scarborough's annual ARTSIDÉOUT Festival, and run a series of Steel Pan Workshops.

BROCK UNIVERSITY: MUSIC@NOON SERIES RETURNS

Downtown St. Catharines, Ont., has seen the return of the RBC Foundation Music@Noon Series, presented by Brock University's Department of Music. Held at the FirstOntario Performing Arts Centre, the series spotlights



BROCK UNIVERSITY MUSIC
PHOTO: NOON MARCUS TRANQUILLI

music students in various configurations, connecting the music faculty with its surrounding community. This year's series opened with a performance by Brock music graduate and pianist Ryan Baxter, who played works by Bach, Liszt, Glenn Buhr, and Scriabin. Throughout the 2023-24 academic year, free concerts will

be held most Tuesdays, available for listening in-person, or via online live-stream.

VANIER COLLEGE MUSIC SCHOOL UPDATE, AND THE FIRST ANNUAL SHELDON SAZANT MEMORIAL FUNDRAISER

In the fall of 2022, Vanier College opened the Vanier College Music School, an offshoot of



VANIER COLLEGE MUSIC SCHOOL

the CEGEP's music department, which aimed to fill the hole left by the shocking closure of the McGill Conservatory. Over the last year, it has demonstrated just how great Montreal's need was for a high-calibre junior and amateur music school, having welcomed more than 100 students. To this day, it remains the only English-speaking public music school in Montreal, and has distributed \$30,000 in scholarships. On Thursday, Sept. 28, the school hosted the first annual Sheldon Sazant Memorial Fundraiser, the proceeds of which went to supporting the Vanier College Music School. Named after Sheldon Sazant, the late manager of Steve's Music Store, the fundraiser aimed to raise money for scholarships, subsidies, and instruments for students in the years to come—both those attending Vanier College's DEC programs in music, and young people enrolled in lessons at the Vanier College Music School.

RAFAEL PAYARE RECEIVES HONORARY DOCTORATE FROM UNIVERSITÉ DE MONTRÉAL

This September, Rafael Payare was awarded his first honorary doctorate by the Université



RAFAEL PAYARE RECEIVES HONORARY DOCTORATE
PHOTO: JOELLE SIMARD-LAPOINTE

de Montréal's chancellor, Frantz Saintelmy. Recognized for his inspiring work at the helm of the Montreal Symphony Orchestra, Saintelmy described Payare as "living proof

that education changes lives, and with a little help a person with talent, passion and determination can find their way to the top.” Named music director of the OSM in 2021, the Venezuelan conductor is a graduate of his country’s El Sistema program. Payare reflected on this honour, noting that it filled him with “emotion and a sense of responsibility.” The conductor has won the hearts of Montreal musicians and audience members alike with his charm and musicality since moving to Montreal, and will surely continue to do so in the years to come.

UNIVERSITY OF BRITISH COLUMBIA RECEIVES GENEROUS INSTRUMENT DONATION

The University of British Columbia’s Faculty of Music has received a generous donation from the Arts Umbrella, in the form of seven South Korean drums. These percussion



instruments, called *janggo*, which translates to “stick drum,” will become part of the school’s Korean percussion ensemble, as well as being integrated into other performance and composition activities. Crafted by SamulNori Hanullim, a South Korean percussion ensemble, the instruments are made of paulownia wood, cow and dog leather, and have an hourglass shape.

A BIG YEAR AT THE ROYAL CONSERVATORY OF MUSIC

It has already been a big year for the Royal Conservatory of Music—in more ways than one. Earlier this fall, the school announced the appointment of Alexander Brose, who has since begun the transition into the role of President and CEO Designate. He will inherit the role from Dr. Peter Simon, who will retire in August 2024. The succession hopes to be smooth and comprehensive, building on Simon’s successful 33-year career. Brose comes with extensive experience and numerous accomplishments. He was the inaugural Executive Director and CEO of the Juilliard School’s first and only branch campus, in China. He has also served as Vice-President for Development of the Aspen Music Festival and School, and worked in senior management for 10 years at the San Francisco Conservatory of Music.

Since Brose’s appointment, the RCM has also announced the naming of Jeremy Denk as Ihnatowycz Chair in Piano at the Glenn Gould School, succeeding the late Leon

Fleisher. Denk has recently made appearances at Carnegie Hall, as well as in recent seasons with the Chicago Symphony, New York Philharmonic, Los Angeles Philharmonic, and at Royal Albert Hall as part of the BBC Proms.



ALEXANDER BROSE

He is also a New York Times bestselling author, and opera librettist. He will be only the second person to hold the Ihnatowycz Chair in Piano.

All of this news coincides with the 15th anniversary of the RCM’s famed Koerner Hall. Since opening in 2009, the hall has seen over 1,200 concerts, and has become recognized internationally for its intimacy and acoustic excellence. With events ranging from classical music to jazz, new music to popular favourites, and everything in between, Koerner Hall has become a hub for music of all kinds. As part of its 15th anniversary celebrations, the hall will welcome musicians from more than 30 countries this year, many of which will make their Koerner Hall debuts. Highlights will include the *Quiet Please*, *There’s a Lady on Stage* concert series, this year’s *21C Music Festival*, and appearances by RCM alumna Angela Hewitt, Ema Nikolovska, and Hilary Hahn.

LAURIER UNIVERSITY ANNOUNCES MASTERS IN COLLABORATION, CURATION AND CREATIVE PERFORMANCE

The Faculty of Music at Laurier University has announced a new graduate program: the Master of Music in Collaboration, Curation, and Creative Performance. Over the course of two years (four terms), students will have the opportunity to explore their artistic identities through courses covering research, entrepreneurship, business, and creative fundamentals. Beyond the classroom, students will be placed in an “experiential placement,” during which they will work with community-based and professional performance organizations, facilitating and strengthening the relationships between

Laurier’s faculty and its partners. This program is sure to appeal to young and early career artists, looking to launch their careers in today’s challenging, highly diversified performing arts landscape.

QUEBEC UNIVERSITY TUITION HIKE FOR OUT-OF-PROVINCE AND INTERNATIONAL STUDENTS

On Oct. 13, the Quebec government’s minister of higher education, Pascale Déry, announced that the province plans to almost double tuition fees next year for out-of-province post-secondary students. This will result in fees upward of \$17,000 for students from elsewhere in Canada, and upward of \$20,000 for international students. According to the Oct. 13 announcement, these hikes will aim to balance funds between French and English universities in



MASTER OF MUSIC IN COLLABORATION, CURATION, AND CREATIVE PERFORMANCE

Quebec. Unfortunately, though, the province’s English universities (McGill, Concordia, and Bishop’s universities, to name a few) already fear that these increases will result in drastic changes in student enrolment. For music schools such as the Schulich School of Music at McGill University, which draws many of its students from across Canada and abroad, this is sure to have a significant impact on demographics.

THE MANHATTAN SCHOOL OF MUSIC (MSM)

The Manhattan School of Music has upgraded its facilities, implementing energy-efficiency measures across its buildings. The school has installed LED lighting and occupancy sensors, as well as an upgraded HVAC and humidity-controls system. This million-dollar upgrade was subsidized by Con Edison. MSM presents roughly 600 performances around New York City every year. This month, audiences can look forward to the school’s upcoming production of Britten’s *A Midsummer Night’s Dream*.

UNIVERSITY OF SHERBROOKE

The University of Sherbrooke continues to offer vibrant musical education and programming in the Sherbrooke region, through its Faculty of Music. This year’s concert programming includes holiday and end-of-year gala concerts.

LSM

CONSERVATOIRE DE MONTRÉAL

80 YEARS STRONG

by JUSTIN BERNARD



CMM FOUNDER, WILFRID PELLETIER, WITH STUDENTS

The Conservatoire de musique de Montréal will be celebrating its 80th year in 2023. To mark the occasion, Manager Manon Lafrance reflects on the Conservatoire's main missions since its inception, its vital contribution to the professional field, and its openness to each strong current at the production stage. Lafrance also explores the consistent elements that have made the Conservatoire a pillar of music education.

REMARKABLE CAREERS

Many musicians have travelled around the world and earned a decent living partly thanks to the Conservatoire. Among these musicians, is a famous conductor who has lived in London, England, and Rotterdam, Netherlands. Nowadays, he shines at the Philadelphia Orchestra and the Metropolitan Opera in New York. “Yannick Nézet-Séguin wears the Conservatoire on his sleeve. Every now and then, he comes back to the Conservatoire to conduct our orchestra. Pianist Louis Lortie also comes back to us occasionally, he hosted a masterclass about two years ago. Other musicians among us contribute to the Conservatoire in many ways—some of them teach here. There is still lots of movement within the Conservatoire walls,” said Lafrance, a former Conservatoire student herself.

Lafrance's career path is a classic example, so to speak. When she was 13, in 1978, she started her trumpet studies at the Conservatoire, where she pursued all her studies until she was 21. “Fortunately, I came to a school like the Conservatoire where I studied with wonderful teachers such as Nick Ayoub

(1926–1991) in jazz,” she said. “Were it not for these teachers, I probably would not have pursued a career. Students acquire the rudiments of music education, but nobody knows if they will follow their dreams. Even I had no idea I could make a living with music education. When I was 17, I became a professional musician at Orchestre symphonique de Montréal under the baton of Charles Dutoit.” After pursuing an international career as a trumpeter, Lafrance came back to her alma mater to become a teacher and begin a longtime career with the Conservatoire. Twenty-five years later, she is now the manager. “This is my 12th year as Conservatoire manager,” she said.

AN EDUCATIONAL AND CULTURAL VENUE

Excellence in music education at the Conservatoire has been achieved through a succession of students and teachers. Everyone is well aware of Bruce Liu's success, the young pianist who graduated from Richard Raymond's class in 2018 and won first prize at the prestigious Chopin Competition three years later. Excellence has remained untouched in times of trials and vicissitudes of life. “Our education is unique. As children, they will be guided by professionals who provide them with teaching that will give them the tools to become professional musicians themselves. These aspiring musicians receive a high-quality education and are shown how to work effectively,” said Lafrance.

The pandemic and digital shift have not changed the Conservatoire's deep-rooted culture at all. “The most crucial detail for us lies in providing specialized vocal and instrumental classes in person. We think the teacher-student relationship is essential; it must take place in a classroom. Many aspects cannot be addressed remotely.”

The Conservatoire stands for academic activities and concerts, of course. “We plan about 100 events per year; in real time, however, we have about 400. These events include group classes, workshops, and conventions. We are fortunate to have nice rooms, a wonderful concert hall with a Steinway piano from Hamburg, and an adjacent hall with a Steinway piano from New York. We also have nice studios for symphonic and chamber music.”

A CELEBRATION OF MUSIC

Of the many Conservatoire events, the 80th-anniversary concert will take place at Maison symphonique on March 30, 2024. Jean-Marie Zeitouni will conduct the Orchestre symphonique and Chœur du Conservatoire

KEY DATES

- **1942** : Act respecting the Conservatoire de musique et d'art dramatique du Québec
- **1943** : Conservatoire de musique de Montréal opened
- **1961** : Ministère des Affaires culturelles, responsible for the Conservatoire, was formed
- **1988** : Signed agreement between the Conservatoire and Université du Québec encouraged students to take courses in both institutions
- **1994** : Act respecting the Conservatoire was reviewed and adopted to be a legal entity and have a board
- **1999** : The Conservatoire became an AEC (Association européenne des Conservatoires, Académies de musique et Musikhochschulen) affiliated member
- **2007** : The Fédération des associations d'élèves du Conservatoire de musique et d'art dramatique du Québec was created
- **2008** : Act respecting the Conservatoire permitted the Conservatoire to award degrees, diplomas, certificates, or other attestations of university studies
- **2009** : The Conservatoire provided bachelor's and master's degrees for music students

along with soprano Karina Gauvin, both renowned Conservatoire graduates. The Chœur des jeunes de Laval as well as Ensembles Gaïa and Phoebus will be part of the concert, too. The program will feature *Funeral Song* by Stravinsky, *Stabat Mater* by Poulenc, a composition by Florence Tremblay, one of the Conservatoire students in Nicolas Gilbert's class, and *Cantate pour une joie* by Pierre Mercure.

“The Conservatoire was the first cultural institution the Quebec government acquired in 1942. The past has proved excellence at the Conservatoire, whereas the present shows the quality of our students on professional stages, whether they are in an orchestra, in a chamber music setting, or a soloist, composer, or in an opera production. The present is crucial for training current and upcoming professional musicians,” said Lafrance. **LSM**

TRANSLATION BY DWAIN RICHARDSON

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2023-2024



HIGHER MUSICAL EDUCATION

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



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- Program in performance and interpretation
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- Graduate programs
- Minor and DESS in choral conducting
- Master's in choral conducting
- DESS in development and production of an artistic musical production
- **FACILITIES**
- One concert hall and recording studio (up to 100 musicians) with a large screen,

- including four isolated sound booths
- One recital hall with a view of the campus (80 listeners) that can also be used as a soundstage
- Two studio/performance spaces for pop, jazz and world music
- One large space for percussion studies
- Three recording, mixing and post-production control rooms (7.1)
- **FACULTY**
57 (lecturers included)
- **STUDENTS**
120 full-time and 30 part-time
- **FEES**
Quebec resident: \$1,610
Students from the rest of Canada, French students and francophone students from Belgium: \$4,200

International students: \$9,775
DESCRIPTION
The School of Music has thoroughly revised its programs and the its teaching practices. In completely renovated facilities, programs are now focused on practice and synergy between composers and performers. The School of Music has positioned itself as a leader in the training of music production for films, video games and commercials and in the training of studio musicians.

Open House : November 4 2023 and February 10 2024
Auditions : February 24 and March 16 2024



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

- **PROGRAMS OFFERED**
- 2-year DCS in Pre-university Music
- 3-year Double DCS programs in Science and Music, or Social Science and Music, or Languages and Cultures and Music
- 3-year Double DCS in Languages and Cultures and Music
- 3-year DCS in Professional Music and Song Techniques; in composition/ arrangement or performance stream.
- 6-month ACS in Audio Recording Technology
- **FACILITIES**
Vanier College Auditorium (400 seats).
Robert Frederick Jones Choir Room (seats 80) with 2 grand pianos and stadium seating.
Concert Band/Big Band rehearsal room with full complement of percussion instruments and 2 pianos. Digital sound design lab, recording studios, computer labs, 35 practice studios,

- piano studio with 2 grand pianos, 49 pianos including 8 acoustic and 2 digital grands.
- **FACULTY** 40
- **STUDENTS** 150
- **TUITION FEES**
Quebec residents: \$190 / semester
Out of province applicants: \$1,540
International students: \$6119-\$9486 per semester depending on the program
- **DESCRIPTION**
Outstanding facilities, programs that lead to university and the professional world, weekly student concerts, large ensemble concerts including Big Band Benefit and Choir Concerts, music theatre productions, master classes/ workshops with guest Classical, Jazz and Pop artists. Entrance, interim and graduation scholarships available.
- **WEEKEND WORKSHOPS**

Free workshops in pop, classical and jazz with Music Department Instrument and Voice teachers for Sec IV and SEC V students Saturday, Nov. 18 2023. Meet teachers and current music students. Learn how to prepare an audition. Get great tips on how to practice. Reserve your spot before Thursday, Nov. 16 via musicadmissions@vaniercollege.qc.ca. Check www.vaniercollege.qc.ca/music/home/for the January-March schedule of online information sessions.
• **VANIER MUSIC SCHOOL**
NEW! A music school offering lessons from beginner to advanced levels for elementary and high school age students as well as adults, and for CEGEP-level audition preparation. Information at https://www.vaniercollege.qc.ca/conted/music-school/

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form new and exciting performance opportunities. **Share**, by stimulating the Orchestra's social engagement and implication in the community, by developing mutually beneficial partnerships, by presenting recordings and broadcasts of the highest quality and by encouraging openness, tolerance and the willingness to share.



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Tel: (514) 398-4535

www.mcgill.ca/music

• PROGRAMS OFFERED

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• FACILITIES

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

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

• FACULTY

Full-time tenure-stream professors, part-time professors and course instructors.

• STUDENTS 850

2/3 undergraduates, 1/3 graduates

• SCHOLARSHIPS & FINANCIAL AID

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

• DESCRIPTION

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



THE GLENN GOULD SCHOOL THE ROYAL CONSERVATORY OF MUSIC
The TELUS Centre for Performance and Learning
273 Bloor Street W.
Toronto, ON M5S 1W2
Phone: (416) 408-2824 x204 or 1-800-462-3815

glenn Gouldschool@rcmusic.ca
rcmusic.com/ggs

• PROGRAM OFFERED

The Glenn Gould School offers degrees and diplomas for three levels of study:
• Bachelor of Music, Performance (Honours)*,
• Artist Diploma (for post-Bachelor studies), and
• The Rebanks Family Fellowship and International Performance Residency Program (1-year post-graduate program; tuition-free with \$6,000 stipend).

• FACILITIES

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

Performance and Learning include Koerner Hall, Mazzoleni Hall, Temerty Theatre, plus practice and teaching studios available seven days a week including holidays.

• TUITION FEES

The Glenn Gould School is able to offer EVERY student substantial scholarship support for the duration of their program, with 70% of our students receiving full scholarships.

• DESCRIPTION

The Royal Conservatory's Glenn Gould School is a post-secondary institution with a focus on performance. Our school has world-renowned faculty including Dean James Anagnoson, Associate Dean Barry Shiffman and Vocal Chair Adrienne Pieczonka, outstanding performance spaces such as Koerner Hall, and a cap

of 130 students, each of whom receives 90 minutes of individual studio instruction weekly. Students also benefit from an unparalleled master class program, as well as numerous performance opportunities throughout the year.

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

*This institution has been granted a consent by the Minister of Training, Colleges and Universities to offer this program for a seven-year term starting October 12, 2017. Prospective students are responsible for satisfying themselves that the program and the degree will be appropriate to their needs (e.g., acceptable to potential employers, professional licensing bodies or other educational institutions.)



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Fax: (519) 661-3531
music@uwo.ca
www.music.uwo.ca

• UNDERGRADUATE PROGRAMS

Bachelor of Music: Music Education, Performance, Music Research, Composition, General.
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Minor (academic) in Music, Minor in Dance

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Creative Arts and Production Music and Psychology

Other concurrent degree options are possible

• GRADUATE PROGRAMS

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Musicology (1-year MA, PhD) .
Composition (MMus, PhD)
Music Education (MMus, PhD)
Performance (MMus, DMA)

• PERFORMANCE FACILITIES

48 seat small recital hall
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• **FACULTY** 37 full-time, 52 part-time
• **STUDENTS** 403 undergraduate, 183 graduate
• **TUITION FEES**
(1 academic year, full-time undergraduate-domestic) \$ 7,941.88

• DESCRIPTION

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munity. We offer a full range of traditional music programs, opportunities to combine music with other disciplines, unique programs such as Music Administrative Studies, Popular Music Studies and collaborative programs with business and sound recording.

Western is also a leader in technology and computer applications in music. More than 350 concerts are presented each year. Our facilities include a recording studio, with live-streaming capabilities and a full-time technician, instrument repair shop that includes hundreds of instruments for student use, string instrument bank of rare and valuable instruments and bows for student use and more than 150 pianos.

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undergrad.music@utoronto.ca
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• **PROGRAMS OFFERED**

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

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

• **FACILITIES**

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

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

• **STUDENTS** 900

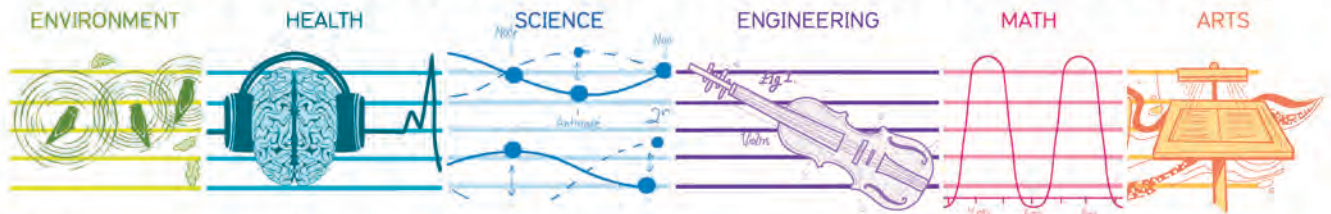
• **TUITION FEES**

(1 academic year, full-time undergraduate) Ontario Resident fees \$6,100 CAD (excl student fees)
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• **DESCRIPTION**

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

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Music Huts (28)

• **TUITION FEES**

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• **DESCRIPTION**

Music programs at Banff Centre provide time and space for artists to push boundaries in honing their skills on the path to realizing their potential. During their time on campus, musicians can focus on their artistic development, with the opportunity to perform and record, while receiving inspiration and career advice from expert faculty members. Music facilities at Banff Centre range from intimate spaces to the spectacular, housing a variety of theatres, recital halls, practice rooms, recording studios, and production facilities. Music programs have been offered at Banff Centre since 1936, when courses in musical composition, interpretation and performance were added to the

community theatre training programs founded in 1933. Over the decades Banff Centre became a leading force in the education of musicians from across Canada and around the world through its innovative and intensive programs.

M Manhattan School of Music

MANHATTAN SCHOOL OF MUSIC
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• **PROGRAMS OFFERED**

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

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

• **FACILITIES**

Located in the academic heart of NYC's Upper West Side, MSM's facilities include 8 performance halls anchored by the recently removed Neidorff Karpatti Hall seating 650, 140 practice rooms, a

residence hall, libraries, and recording facilities.

• **FACULTY**

Full-time faculty: 89
Part-time faculty: 166

• **STUDENTS**

Full-time: 1035

• **TUITION FEES**

\$74,705 USD (\$102,178 CAN)

• **DESCRIPTION**

Manhattan School of Music is one of the world's premier music conservatories for classical music, jazz, and musical theatre, offering degrees and certificates for undergraduate, graduate, and professional musicians. Our 1,000 students from across the United States and globe study with our faculty of world-renowned performer educators, make their home in a welcoming collegiate neighborhood, and have access to unrivaled musical, learning, and professional opportunities in the global cultural capital of NYC. MSM is thrilled to be accepting applications for our new.

MCGILL AND UNIVERSITÉ DE MONTRÉAL

BUILDING A COLLABORATIVE PIANO/VOICE PROGRAM

by VIKTOR LAZAROV

In the spring of 2022, the Azrieli Foundation announced an unprecedented donation of \$2 million to establish an artistic residency focused on art song and operatic repertoire. Six young pianists from around the world take part in an immersive nine-month program at McGill University and the University of Montreal.

Initiated by Sharon Azrieli, the UdeM–McGill Piano Vocal Accompaniment Residency aims to address “the lack of collaborative pianists with the necessary skills to work with experienced singers.” Co-directed by two experienced pianists and vocal coaches—Michael McMahon (McGill) and Francis Perron (UdeM)—the program allows candidates to train with international experts.

“The people we invite are not just great teachers; they are the best in the world,” says McMahon, a professor at the Schulich School of Music. During the first edition, this included figures like James Vaughan, head vocal coach at the Teatro alla Scala in Milan; Graham Johnson, professor at the Guildhall School of Music & Drama; John Churchwell, head of music at the San Francisco Opera; Jeff Cohen, professor at the Conservatoire de Paris (CNSDM); Wolfram Rieger, professor at the Hochschule für Musik Hanns Eisler Berlin; and the baritone François Le Roux, a specialist in French melody and director of the Académie Francis Poulenc.

“We have structured the visits of the guest professors around different themes,” says Perron, professor at the Université de Montréal. During an intensive 10-day period, each artist shares their knowledge on *Lied*, French melody, opera, lyrical diction, musical style, or poetry.

Throughout the rest of the year, participants take continuo classes with harpsichordist Luc Beauséjour, accompany singing lessons, and participate in opera rehearsals at both universities.

Students also participate in weekly seminars with Perron and McMahon. “It was really like a laboratory where we could ask questions, learn, and exchange with the singers who were also participating in this activity,” explains Michel-Alexandre Broekaert, a Quebec pianist in the 2022-23 cohort.

Recently appointed professor at the Rimouski Conservatory, Broekaert highlights the spirit of collegiality and camaraderie present among the pianists. “We made friends for life,” he says. The camaraderie among the young artists was noticed by their teachers: “What I liked very much,” says Perron, “is to see how the relationships among the pianists developed. The fact that they work as a group and learn together, has fostered contact and



PIANISTS MICHEL-ALEXANDRE BROEKAERT, TONY STAUFFER, AND CHRISTOPHER KNOPP, SOPRANO HARRIET BURNS, AND PIANISTS ERIN PALMER, PIERRE-ANDRÉ DOUCET AND RHYSGURGES. PHOTO: PIERRE-ANDRÉ DOUCET



RESIDENCY CO-DIRECTORS MICHAEL MCMAHON AND FRANCIS PERRON PHOTO: PIERRE-ANDRÉ DOUCET

the exchange of knowledge among them. It’s something I’ve always wished for.”

Thanks to the Azrieli Foundation, all pianists receive a full scholarship covering program fees in addition to a monthly living allowance. As the single largest interuniversity donation in Canada, the foundation’s support allows young pianists to fully benefit from the expertise and resources offered by the two universities.

A career development fund is also allocated to the pianists, so they can participate in an internationally renowned workshop, academy, or internship. Participants have trained at the Franz Schubert Institute and the Aspen Music Festival, recorded albums, and learned German at the Goethe Institute. “We wanted everyone to learn as much as possible,” says McMahon. “Our idea was that if we train pianists, they will be able to disseminate the information with others in the future.”

Broekaert confirms that “Michael and Francis are extraordinary teachers who only wish for our happiness.” The residency puts

these early career artists back “in a position to learn, to be coached. To do this well, you must agree to be vulnerable, to question your beliefs, to be flexible, curious, and to trust those who want to take care of you,” Broekaert adds.

In addition to accompanying singers in recitals, each pianist gives a concert of their own. The candidates also collaborate with a visiting singer, by sharing their program

during a recital that Perron and McMahon affectionately refer to as “the twelve-hands concert.” The guest for 2022-23 was Montreal International Music Competition laureate, Harriet Burns. This year, bass-baritone Milan Sviljanov will share the stage with the six pianists coming from five different countries (Brazil, France, Israel, Russia, and Canada).

The 2023-24 season welcomes guest professors James Vaughan from La Scala; Warren Jones, former professor at the Manhattan School of Music; Pierre Vallet, pianist and conductor at the Metropolitan Opera; and internationally renowned collaborative pianist, Helmut Deutsch. Deutsch and Vaughan will each bring an international soloist—Julia Muzychenko-Greenhalgh (soprano) and Francesco Demuro (tenor)—with whom they will perform on Nov. 20 at 7:30 p.m. at Pollack Hall and on March 18, 2024, at 7:30 p.m. at Salle Claude-Champagne.

Perron and McMahon are deeply grateful for the Azrieli Foundation’s donation. “Bringing these artists here to Montreal is an extraordinary opportunity. These young musicians would normally have to travel all over the world to acquire all this knowledge in the span of a year,” says Perron.

The program allows for a unique collaboration between two institutions that usually compete to attract and retain students. “The fact that this is facilitated through collaborative piano is somewhat poetic because we, as collaborative artists, believe above all in human interaction and the sharing of knowledge. It’s a small victory for us and for the Montreal musical community,” says Broekaert. **LSM**

The admission period for the 2024-25 residency is open from November 2023 to January 2024.

www.mcgill.ca

THE RECORD ROUNDUP

by MARC CHÉNARD

TRIBUTES



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François Houle Genera Sextet
Clean Feed Records, CF624CD

Vancouver clarinetist extraordinaire François Houle is a consummate virtuoso whose free improvisation is among the best in the field, and who can meet the demands of the most demanding new music scores. In addition to his performance skills, he is a most savvy composer and arranger, as testified to in this debut release with his Genera sextet, recorded for the Portuguese Clean Feed imprint. Leading a lineup of trustworthy accomplices such as pianist Benoît Delbecq and trombonist Samuel Blaser, Houle pays tribute to a man who actively promoted him—the late founding artistic director of the city's jazz fest, Ken Pickering. The second of the nine tracks on his 50-minute side, appropriately titled *Requiem for KP*, sets the tone of the album: a heart-felt elegy to a guiding light of that city's scene, who died in 2018. In a nutshell: contemporary chamber jazz at its finest.

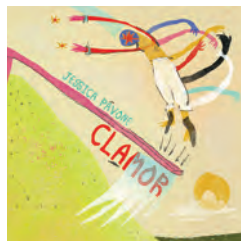


Our Mr. Jackson

Darrell Grant's MJ New
Lake Hill Records, LHR 007

The title of this recording by pianist Darrell Grant gives a hint as to what this album is about, which is confirmed with a look at the group involved: a piano trio fronted by a vibraphone. What more could you ask for than the torchbearer of good taste that was the Modern Jazz Quartet? Both that legacy, and its measured swing hold true in this hour-long offering divided into 12 tracks. The first three are from the MJQ's own book, opening with its bluest number, *Bag's Groove*. The remainder covers other material, with nudges to Schubert and Bach here, a Latin touch of Jobim there, and some vintage hard bop from Oscar Pettiford. This album is really a double tribute, the first with that legendary group in mind, the second a nod toward this quartet's own drummer, Carlton Jackson, who passed away after this 2017 date (no relation to Milt, if you're wondering).

STRINGS FIRST



Clamor

Jessica Pavone, viola, String Sextet
Out of Your Head Records 023

Were it not for solos by participants of a string sextet led by violist Jessica Pavone and a guest bassoonist, there would be nothing to connect this album with jazz in the slightest. Instead, a microtonal world of sound prevails throughout the four 10-minute pieces of the disc, which will be met more positively by those accustomed to these timbres than the majority of listeners, who are used to well-tempered scales. With few melodic hooks, or retainable themes and ensuing variations, the music unfurls at a slow pace, its mood ominous, floating in a state of near weightlessness. Such listening challenges are a welcome change, though, when compared to much of the easy-listening and sappy-sounding music so often heard from string ensembles. Just one quibble: the typeface in white on a red background inside the album is nearly unreadable.



Ritual Being

Pascal Le Boeuf, piano and composer
SoundSpore Records, SS-202302

In a totally different sound world than the preceding album, composer and pianist Pascal Le Boeuf plays a virtuosic card of often spellbinding proportions. While there are improvisations strewn throughout the 13 tracks—several featuring his sibling, Rémi, on alto sax—the leader's dizzying string arrangements are the centerpiece of this recording, masterfully lifted off the page by two string ensembles: the Friction Quartet and Shattered Glass. Sandwiched in the middle of the program are four miniatures (*Rituals of Change I to IV*) that offer a nice change of pace after the first five high-octane tracks, after which the roller-coaster ride returns until the subdued closer, *Family of Others*. In his spiralling lines, Le Boeuf's writing takes cues from the American minimalists, Steve Reich in particular. That said, with the sheer number of devices in his bag of tricks, one would better qualify him as a maximalist. Whether you call it jazz or not matters little; this one will keep you on the edge of your seat.



For Mahalia, With Love

James Brandon Lewis
TAO Forms, TAO 13

Tenor saxophonist James Brandon Lewis is one among the current crop of rising African-American lions on a roll these days, and is churning out new albums like hotcakes. This recent entry to his output—a double package, no less—is bound to increase his visibility. It contains two very different musical propositions, both of which are rooted in gospel music—more specifically, to one of its greatest icons: Mahalia Jackson. Nine hymnal songs fill the first disc, performed by the leader's Red Lily Quintet, which comprises cornet, cello, bass and drums. Although much liberty is taken with the tunes, including great outpourings of notes and feelings, soulfulness runs through the 70-minute playing time. Lewis leads the pack with his poignant tune readings and solos.

Vastly different in terms of instrumentation, yet inhabited by the same feeling, Disc 2 presents Lewis alongside the Polish Lutosławski String Quartet, performing a multi-movement work appropriately titled *These are Soulful Days*. Commissioned by the Polish Music Forum and premiered two years ago at the Jazztopád Festival in Wrocław, this 50-minute spirited encounter brings Lewis out of his usual box as a composer and player. He shows no signs of being intimidated by this unlikely environment. The string quartet, for its part, responds in kind, stoking its own fires, far beyond the customary niceties padding jazz soloists. Some attuned listeners may well catch the hardly-veiled reference to *Wade in the Water* in one of the movements, but we'll leave up to you, the reader, to pick that tune out and compare it with this one.

GOING ROGUE 1,2,3

RogueArt is its name, documenting left-of-centre music is its game. Here are three recent releases added to this French imprint's impressive catalogue.



hEARoes

ROG-0127

The unusual typesetting of this album's title underscores the nature of the music it features, all of which is spontaneous creation based on close listening. To be successful at this sort of musical work requires experience and discipline, both of which these performers have, starting with double bassist Joëlle Léandre and her partners violist Mat Maneri and pianist Craig Taborn. Divided into seven tracks, this concise, 40-minute live performance (with applause edited out) never meanders. The pieces end on a common accord. This cogent performance could easily rival any through-composed contemporary chamber music work, minus the paper and required rehearsals.



The Sixth Decade: From Paris to Paris

Art Ensemble of Chicago

ROG-0123

A beacon of the American jazz avant-garde, the Art Ensemble of Chicago has stood the test of time for over half a century. Having lost three of its founders since its inception in 1965, its last survivors—reedist Roscoe Mitchell and drummer Famoudou Don Moye—keep the ship afloat with considerable support from a diehard audience and promoters like this label. Just a month shy of the first pandemic wave in 2020, a marathon concert was held in Paris, a sprawling 100-minute show spread over two discs. True to form, the group—now augmented by a 20-strong cast of musicians playing a wide array of instruments, including a couple of word poets—covered about every style under the sun during this time. Disc 1 demonstrates their musical range, from sacred music in the classical tradition, to abstract sound splinters, and grooving percussion ostinati—to name a few. Although certain passages drag, this package sums up the AEC's musical ethos pretty well, and achieved their mission of playing “Great Black American Music, Past, Present and Future.”



For Jemeel: Fire From the Road

Jemeel Moondoc ROG-0126

Three hours of bristling free jazz over a grooving rhythm section is a sizable chunk to take in, and difficult in a single sitting. The man of the hour here is the late alto saxophonist Jemeel Moondoc, for whom this release was put together by Steve Swell, trombonist and sideman of the quartet Fire into Music. Each disc of this triple set was recorded in concert, the last at the Guelph Jazz Festival in 2004. Having emerged during the Loft Jazz era of the 1970s, Moondoc was a torchbearer of the Free Jazz esthetic throughout his career, with a keen sense of melody not unlike that of Ornette Coleman, a clear influence on him. Backing the horns here are the one-two combination of William Parker (bass) and Hamid Drake (drums), the very finest of their kind. Great music to heat up a pad on a chilly late-year evening.

HAT TRICK

Having first made its mark on account of its unique presentations of both music and LP packages, the Swiss label “hatHut” switched to the CD format in the 1980, renaming itself “hat Art” for its jazz series. Now called “hat-ezzthetics,” the label is currently reissuing albums from other labels in its *Revisited* series, which features styles ranging from swing to bop to free, the latter heard in the following titles.



Don Cherry: Complete Communion & Symphony For Improvisers Revisited

ezz-thetics 1122

A compilation of seminal Blue Note albums of the mid- to late-1960s by trumpeter Don Cherry, this side nearing the 80-minute mark presents the musician in two post-Ornette Coleman outings. The spirit of his throughout, from the pianoless quartet, *Complete Communion* with Gato Barbieri, to *Symphony for Improvisers* with Jean-François Jenny-Clark as second bass and Pharoah Sanders shrieking on tenor and tooting on piccolo. This was not for the faint of heart at one time, but is much less jarring to today's ears. Years later, the music has lost nothing of its potency, and we as listeners ought to be grateful to Cherry and company for having extended the jazz language.



Bill Dixon With Archie Shepp, 7-Tette & Orchestra Revisited

ezz-thetics 1157

Trumpeter and flugelhornist Bill Dixon first drew attention by making his debut on the Savoy label, some material from which is included here. Outspoken, he never backed down on his positions—this hastened his departure from the Big Apple, after which he landed a teaching position in Vermont. The better part of this disc is taken up by his 1966 RCA album *Intents and Purposes*, a collector's item that fell under the CD radar for years. Now fully restored and enhanced digitally, like all other albums in this series, this singular work presents a composer harnessing free improvisation within harmonically elusive frameworks, closer to European contemporary music than free-for-all jazz fanfares. Bill Dixon not only dared to be different, but he dared to be different from those who already were.



Clifford Thornton: Ketchoua Revisited + Arthur Jones Trio: Scorpio

ezz-thetics 1154

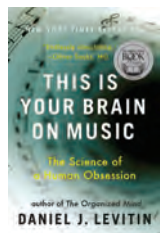
A sympathizer of the Black Panthers, trumpeter and valve trombonist Clifford Thornton sought refuge in France in the late 1960s, only to be kicked out and relocated to Switzerland, where he lived until his early death in 1989. In the first half of this package, he leads a septet and octet of likeminded “New Thing” luminaries. The music often grooves to pummeling drum beats, allowing a soloist (such as Archie Shepp on soprano) to cut loose, all in the spirit of a time when Black Music rhymed with protest. Front and centre in the second half is altoist Arthur Jones, one of the musicians of the Thornton group. A sadly forgotten figure, Jones is blessed with a superb tone and great chops to match. With just bass and drums in tow, this single album credited to his name (*Scorpio*) is reason enough to seek out this item. **LSM**

HOLIDAY GIFT GUIDE

by BRIDGET ESLER, VIKTOR LAZAROV, ROBIN MADER, JOSEPH SO, DINO SPAZIANI, EVA STONE-BARNEY AND ANDRÉANNE VENNE

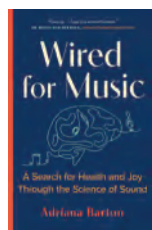
FOR BOOK LOVERS

There is no shortage of compelling music-related reads. Here are some of our favourites:



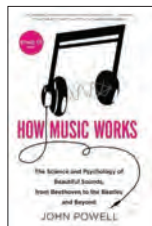
This is Your Brain on Music: The Science of a Human Obsession (2008)

Neuroscientist and McGill University professor Daniel J. Levitin explores the effects that our favourite musical sounds have on the human brain. Combining scientific research with music theoretical and practical concepts, Levitin gets to the bottom of how—and why—we listen.



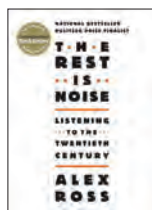
Wired for Music: A Search for Health and Joy Through the Science of Sound (2022)

Adriana Barton's monograph combines scientific inquiry and personal memoir. The health journalist and former cellist connects the experiences of music listening and music-making to human health, resilience, and joy.



How Music Works: The Science and Psychology of Beautiful Sounds, from Beethoven to the Beatles (2010)

In *How Music Works*, physicist John Powell combines music theory and acoustics to ask—and answer—questions about music, physics, and everything in between. Using easily digestible language, Powell brings readers into the fascinating world of the science of sounds.



The Rest is Noise: Listening to the Twentieth Century (2007)

Alex Ross, music critic at *The New Yorker*, brings readers into the world of 20th-century music in his 2007 book, *The Rest is Noise*. Ross tells the history of 20th-century Europe and North America through its classical repertoire, encouraging listeners to consider these experimental sounds through a new lens.



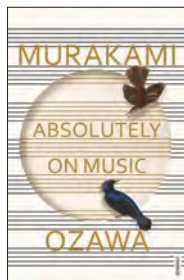
The Inner Voice: The Making of a Singer (2004)

Soprano Renée Fleming's memoir tells the candid story of her art, and her career. Perfect for an emerging artist, or a fan of Fleming's singing, this book provides an honest account of the trials and successes of her professional life, painting a picture of resilience and creativity.



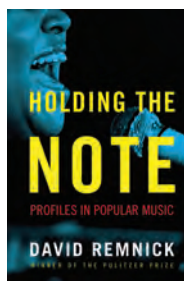
The Impossible Art: Adventures in Opera (2021)

Composer and author Matthew Aucoin's *The Impossible Art* has been described as "a love letter to the form." In it, he offers reflections on the relationship between composers and librettists, between literary and musical figures—all from his perspective as an opera artist living through the COVID-19 pandemic. The book also offers insight into the creative process of his recent work, *Eurydice*, which received its première at the Metropolitan Opera in 2021.



Absolutely on Music (2011)

Japanese writer Haruki Murakami sits down with former conductor of the Boston Symphony Orchestra, Seiji Ozawa, for a set of conversations on music. The pair discuss composers, recordings, Ozawa's retreat for young musicians, and much more.



Holding the Note: Profiles in Popular Music (2023)

Hot off the presses, this new release by Pulitzer Prize-winning journalist David Remnick provides in-depth portraits of some of the most influential popular musical artists of our time. This intimate look into the lives and work of Leonard Cohen, Buddy Guy, Mavis Staples, Paul McCartney, Bruce Springsteen, Patti Smith, and others is not one to miss.

NEW ALBUMS

Purchasing an album not only offers the gift of music to friends and family, but shows support and encouragement to artists recording and releasing new classical performances. Please see our album reviews section for a longer list of new releases, all of which would make great gifts this holiday season.



Nocturne

Released by GFN Classics, and presented by Les 9, this album offers a collection of well-known works arranged for the lower strings by Joey Reda and conductor Francis Choinière, such as *The Swan*, *Claire de Lune* and Rachmaninoff's *Vocalise*. Two selections feature the beautiful voice of soprano Lyne Fortin. The album also features a new composition by

Christian Thomas, titled *Messe solennelle pour une pleine d'été* (based on text by Michel Tremblay). The playing is exquisite, and the recording top quality. Amid the hustle and bustle of the holiday season, this disc provides a brief moment of quiet listening, bound to soothe the soul and refresh the spirits.



Waves

Released by Deutsche Grammophon, Bruce Liu's new album, *Waves*, demonstrates his command of baroque performance practice, as he finds the perfect balance in playing this repertoire on the modern piano, which sounds light and crisp under his touch. He excels in capturing the brightness and youthful elegance of the repertoire, and is simply an exceptional pianist.

He plays with taste, eloquence, breathtaking technical control, and nuance. A highly recommended album.

COMMUNITY-MINDED GIFTS

Donations

One *La Scena Musicale* staff member recommends making a donation to your local orchestra, choir, or arts organization in the name of a loved one. In some cases, concert halls and theatres will name seats after your honouree—a perfect way to give, and give back! Some organizations, like *Éveil Musical du Québec*, are committed to providing free, accessible music lessons to all. A donation to organizations like *Éveil* promises the gift of music will be passed on to others. www.eveilmusicalduquebec.com

Personalized Performances

Alternatively, why not offer a song or piece to a loved one this holiday season? Either hiring a musical professional to record a personalized performance or recording a musical message of your own is a unique way to share good tidings this year.

INVENTIVE PRODUCTS



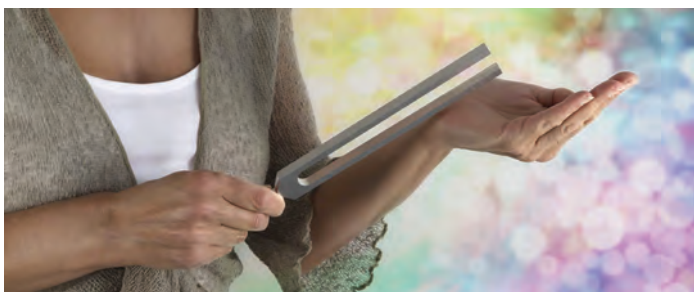
Wall-Art

Positive Prints produces customized “Soundwave art,” artistically mapping the sound waves of your favourite song onto a print ready to be hung on your wall. www.positiveprints.com



Masterclasses & Online Learning

The online learning platform *Masterclass* offers lecture series on a wide variety of topics by industry experts, for affordable prices. In the masterclass by YoYo Ma, for instance, the virtuosic cellist explores music as a gateway to connection and creativity. Other courses are also available, taught by artists such as Itzhak Perlman, Reba McEntire, and Herbie Hancock. www.masterclass.com



Tuning Forks for Healing

While tuning forks have long been used as a practical device for musicians, they can also be used as a tool for health and wellness. www.sacredwaves.com



FOR KIDS

Roll-Up Keyboard

A roll-up keyboard provides an affordable, space-friendly, playful way to introduce young children to the keyboard. www.indigo.ca

Guitar Night-Light

This customizable wooden guitar-shaped night light (item DRHLO148 on the *Drawelry* shopping site) will make the perfect addition to any young rock star’s bedroom. Just bear in mind that, in addition to shipping time, five to 12 days are needed to create the item. www.drawelryca.com



Music Lessons

The new year is a perfect time to start music lessons. A starter pack of one-on-one or group music classes in singing (choir), guitar, piano or violin is sure to be a fabulous, enduring gift for little ones. **LSM**

CD REVIEWS

by JUSTIN BERNARD, BRIDGET ESLER, PIETRO FREIBURGER, HASSAN LAGCHA, VIKTOR LAZAROV, ZENITH WOLFE

Etiquette

Maureen Batt, Erin Bardua, sopranos; Lucy Hayes Davis, mezzo-soprano; Tara Scott, piano; Brad Reid, clarinet; Monica Pearce, composer; John Terauds, librettist

Leaf Music, September 2023

★★★★☆



This world-première recording of *Etiquette*, a one-act chamber opera with music by Monica Pearce and libretto by John Terauds, features sopranos Maureen Batt and Erin Bardua, mezzo-soprano Lucy Hayes Davis, pianist Tara Scott, and clarinetist Brad Reid.

The opera takes its title from socialite Emily Post's 1922 book of the same name, which has served as "the definitive guide to American manners" for over a century. Through the lens of Post's book and satirist Dorothy Parker's 1927 critique of the book, which was printed in *The New Yorker*, *Etiquette* is a glimpse into the 1920s from the point of view of three women: Parker, Post and politician Nancy Astor.

Etiquette clocks in at only 23 minutes long, unfolding in three vignettes. In the first and final scenes, Dorothy Parker, sung by Maureen Batt, reads from her article "Mrs. Post Enlarges on Etiquette," wittily disparaging the socialite's rules for politeness. Terauds succeeds in the difficult task of condensing Parker's original 1,500-word article into an aria-appropriate length, while retaining its sharpness and humour. Pearce's score matches the sarcasm of the libretto, alternating between moments of staccato levity and sweeping melodrama. Batt interprets the role with charisma and vocal flexibility. Scene 2, more dense and serious in tone, imagines a conversation between Post and Astor who, coincidentally, both became divorcées in the 1910s. Though it is at times difficult to decipher Bardua and Davis's text in more dramatic moments, each delivers a consummate performance and they pair very nicely together. With only two instruments in the "orchestra" for this miniature opera, Pearce is clever to pair the versatile piano with a clarinet. Throughout the piece, especially in a brief but charming overture reminiscent of Gershwin's *Rhapsody in Blue*, the clarinet evokes the atmosphere of the 1920s jazz age. *Etiquette* successfully transports listeners to Post, Parker, and Astor's world. **BE**

Elgar & Lalo Cello Concertos

Ofra Harnoy, cello

Sony Classical, September 2023

★★★★☆



Nearly three decades after it was initially made, Israeli-Canadian cellist Ofra Harnoy's recording of Edward Elgar's cello concerto has been released on Sony Classical. In 1996, Harnoy spent four days at London's iconic Abbey Road Studios to record what she describes as a "warhorse" of the cello repertoire with the London Philharmonic Orchestra. The masters were believed to have been lost until 2022 when a thorough search led to their miraculous discovery. The tapes are now being released for the first time on this album, paired with a remastered version of her 1995 recording of Édouard Lalo's *Cello Concerto in D Minor*.

Harnoy interprets Elgar's monumental concerto with precision and elegance. Sometimes, in service of refinement, she sacrifices the drama and depth that one longs for in this romantic repertoire. Certain passages feel underphrased, perhaps as a result of her tendency toward classy understatement—or maybe a sign of her youth at the time this recording was made (she was still only in her late 20s). That being said, the clarity and accuracy with which she plays is very welcome, especially in the second movement, characterized by unrelenting, quick 16th-note passages. Her performance is self-assured and perfectly clean: its shining moment comes in the third movement, a heart-wrenching adagio. She pays just as much mind to the silences as to the melodies, rendering a tender, pure effect.

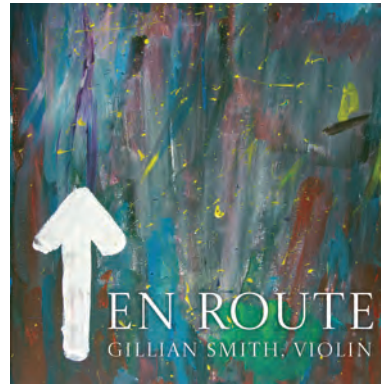
Harnoy has said in the past that she cannot make it through this concerto without crying, and when listening to this movement, one understands why. Her interpretation of the Lalo concerto is equally consummate, ripe with moments of full-bodied warmth and emotion. Overall, this album is an unexpected and much-appreciated gift from the archives! **BE**

En Route

Gillian Smith, violin

Leaf Music, November 2023

★★☆☆☆



For better or worse, *En Route* is a unique example of how track lengths, titles, and human voices (or the lack thereof) affect a listener's experience of an album.

The first set of tracks, *Nebula Variations*, was written by Derek Charke, whose compositions offer experimental analyses of the nature of music and instrumentation. These variations are no exception: the first plays around with range, using low and high notes to gauge their textural discrepancies; the third explores how strings sound when played simultaneously. Both convey ideas through short runtimes and loose melodies. Gillian Smith's careful solo violin performance, however, fails to uphold novelty in Variations 2 and 5, which experiment with discordant crescendos and string plucks over their seven- and nine-minute durations, respectively.

Hsiu-Ping Wu's titular work, despite being longer than both variations, presents a much more palatable experiment. The piece utilizes octave leaps, scratching sounds, shifts in tempo, and moments of silence to generate an uneasy tension. The listener comes to associate emotions with specific instrumental techniques. Amy Brandon's *Dualisms* then uses descriptive titles like "Darkly Melting" and "Joyfully" to generate the same emotional clarity as Wu's work, while using the concise length of Charke's variations.

Tree Talk is an oddity. Contrary to Smith's own words, which carry a conversation with her instrument, the violin's "voice" doesn't sound like one at all, but rather like a collection of whiny, unpleasant patterns with little lyrical flow. Smith tells the listeners how to feel rather than allowing them to feel for themselves. This creates tension with the album's previously asserted stance that the melodies of the violin have the power to carry meanings of their own. **ZW**

Tzimtzum

Jaap Nico Hamburger, composer and bells; Matt Dupont, harp; Yegor Dyachkov and Juan Sebastian Delgado, cello; Magali Simard-Galdès and Measha Brueggergosman-Lee, soprano; Marie-Andrée Mathieu, alto; Gideon Zelermyer, tenor; William Kraushaar, bass; Ilya Poletaev, Janelle Fung, Michael McMahon, and Philip Chiu, piano; Axel Strauss, violin; Victor Fournelle-Blain, viola; Lara Deutsch, flute; Ensemble ArtChoral; Orchestre classique de Montréal; Ensemble Caprice

Leaf Music, Nov. 17, 2023

★★★★★



“Tzimtzum”: a Hebrew word describing the first step God takes in the process of creation, a contraction of His infinite light into a space ripe for a new realm.

Tzimtzum: an album composed by Jaap Nico Hamburger that contracts an impressive list of featured artists into eight tracks to transport listeners into a magical musical realm.

Hamburger instantly sets a heavenly scene on the titular track, and while this concept might be cliché for an introduction, the execution is anything but. Delgado’s deep cello and Dupont’s low harp glide effortlessly through Ensemble ArtChoral’s enchanting, wordless choral performance, with resonant bells to boot. This is Hamburger’s moment of light, where the beautiful melodic layers begin to form a natural realm. These exclusively optimistic tones cannot exist in perpetuity, however, and soon give way to the sombre, challenging tones of *Quartet for Violin, Viola, Violoncello, and Pianoforte*, and later *Cloches Sourdes (for Two Pianos and Bells)* and *Souvenirs Fugaces pour piano solo*. Without the darkness, anxiety, or uncertainty presented by these tracks, the power of the light is not nearly as meaningful, Hamburger argues. The quartet’s second movement stands out for its compelling combination of Poletaev’s low, staccato piano with Strauss’s frantic violin.

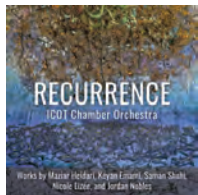
Hundreds of years of rich musical history, timeless compositions and technological advancements are explored in the 11 minutes of the final work, *Concerto Antico*. This loving send-off reflects on the importance and impact of creation, and Hamburger’s light shines through just as much at the end of the album as at the beginning. **ZW**

Recurrence

ICOT Chamber Orchestra and the New Orford String Quartet

Leaf Music, October 2023

★★★★☆



Released on Oct. 13, 2023, *Recurrence* is a collaboration between members of the ICOT (Iranian-Canadian Composers of Toronto) Chamber Orchestra, the New Orford String Quartet and two

eminent Canadian composers. The album features five newly commissioned compositions from Maziar Heidari, Keyan Emami, and Saman Shahi (the founding members of ICOT), Nicole Lizée and Jordan Nobles. The works are drawn together by the idea of repetition, and its meaning in various domains of human inquiry.

The opening work, *Eroded*, evokes the effect of coastal erosion on the formation of sea stacks, vertical rock formations near a coast. The structure, sound, and ambience of the music mimics the five steps of this ecological process, as explained by the composer, Saman Shahi. The music successfully depicts the wet, echoey space of caves, rocks, and drops of water through its instrumentation and texture. The idea of space and movement are well captured through the use of various techniques, timbres, motifs, and the exploitation of higher and lower registers. The concepts of repetition and erosion are difficult to grasp, however, without the aid of program notes. Technically well executed by the musicians and captured by the producers, the piece’s programmatic meaning would be enhanced and reinforced by visual material documenting the process of coastal erosion.

The composition by Jordan Nobles, *30 Crows*, is a kind of musical game. Sinister and haunting, like a soundtrack to C. D. Friedrich’s oil painting *The Abbey in the Oakwood*, the composition emerges from 30 musical phrases which can be played in any order by the musicians, in their own time, and “whenever they like” over a rhythmic ostinato, played by piano and percussion. Highly suggestive, unnerving and unsettling, the piece creates a unique and memorable, if dark and disturbing, sonic palette. The program notes are unpretentious, direct, and simple. The piece is complex, imaginative, and stands on its own. Expertly performed by the players, *30 Crows* is as terrifying as it seems fun to play!

Themes of innocence and tragedy are the basis of *Kian in Rainbows*, an emotional, sombre piece inspired by the death of a 9-year-old boy named Kian Pirfalak, the youngest victim of Iranian uprisings in the fall of 2022. Keyan Emami’s music speaks eloquently and poignantly about a subject that eludes rationalization. *Kian in Rainbows* is the centrepiece of the album: slowly emerging out of sustained string parts and a low, repeated drum, a haunting melody at the flute announces a chilling voice. “I was a child of nine,” it says in Persian. Keyan Emami magnificently captures the “fleeting beauty of childhood,” as he puts it in the program notes, amid complete darkness and decay. A remarkable work.

Blissphemy by Nicole Lizée, meanwhile, combines electroacoustic, jazz-style piano writing, electronic beats, and rhythmic percussive motives, creating a frenzy of lights and dizzying movement. Lizée creates illusions of changing spaces with her virtuoso instrumentation and layering of textures, rhythmic and melodic counterpoint. Inspired by the life and work of the fashion designer

Alexander McQueen, the music is flashy, edgy, and leaves one hungry for more from this brilliant Quebec composer.

Following in a lighter mood, *Arrays* playfully tackles the concepts of recurrence, change, and transformation. Maziar Heidari’s work bursts with energy as all the instruments showcase their flair, cutting each other off in a dazzling display of virtuosity. Intriguing and surprising, *Arrays* keeps listeners on their toes. Cleverly designed, engaging, the finale of this album is strong and unpredictable.

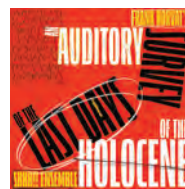
An original album with some very strong, deeply felt, and creative works: jewels for those who love contemporary music, hopefully a revelation or two for the more novice listeners. **VL**

An Auditory Survey of the Last Days of the Holocene

Frank Horvat, composer; SHHH!! Ensemble

Leaf Music, October 2023

★★★★★



The age of humans—the “Holocene era”—is at its end, suggests award-winning composer Frank Horvat on his latest masterpiece, *An Auditory Survey of the Last Days of the Holocene*. And yet,

such a recording, filled with more than 100 audio samples and dozens of instruments played by the two musicians of SHHH!! Ensemble would not be possible without the very technological innovations that are leading to the demise of our species. According to the composer, these innovations also present possible solutions.

Horvat is known for distilling complex analyses into avant-garde, yet digestible experiences. As such, each work is only a few minutes long. The album is divided into four parts, each of which has been given a name that explains what role they play in diagnosing (and proposing solutions) for contemporary issues. In Part 1, *Causes*, gun shots rattle off below a tense and monotone staccato piano melody; chainsaws whirr as a marimba plays a repetitive tune; and various gongs emulate the sounds of travelling cars and blaring horns. Each sample is used sparingly, so as not to overshadow the instruments; they never sound tacky or appended to the music for the sake of melodrama.

The piano is the only constant, shifting from angry to anxious to hopeful as the album progresses, perhaps as a representation of the power of human agency. The gentle-but-loud marimba, which becomes increasingly prevalent across Parts 2 and 3—*Symptoms* and *Solutions*, respectively—suggests that humanity must be diligent and forceful as we aspire to self-improvement. The calm vibraphone and pleasant natural sounds of Part 4, *The Outcome*, close out the album with a satisfying optimism despite the original doom-and-gloom.

This musical experience is a much-needed reminder of the healthy world we’re all working toward. **ZW**

Waves: Music by Rameau, Ravel, and Alkan

Bruce Liu, piano

Deutsche Grammophon, November 2023

★★★★★



Bruce Liu's new album, *Waves*, opens with Rameau's well-known *Gavotte et six doubles*, a stately French dance with variations, each of which explore and ornament the theme

in a different and more dramatic way. The opening *Gavotte* welcomes listeners into Liu's gorgeous, exquisite sound, fine tonal and technical control. The "doubles" are played with ease, sensitivity, and mature elegance. While rhythmically driven, Liu's performance could use more metric differentiation and breath, which would make the dance rhythms more perceptible amid the fountain of sparkling notes.

From the very first notes of Charles-Valentin Alkan's *Barcarolle*, Liu draws the listener into a warm and melancholic sound world. The pianist's exquisite touch perfectly suits the atmosphere of this lovely, if modest, piece. In Rameau's *Les sauvages*, from his opera *Les Indes galantes*, Liu demonstrates more liveliness and improvisation than in the opening *Gavotte*. In true baroque spirit, Liu's performance is impetuous, charismatic, daring, and alive. An exemplary stylistic interpretation.

Ravel's *Miroirs* then displays the impressive pianistic control of the latest Chopin Competition winner. Flowing through *Noctuelles* with elusive agility, Liu captures the fleeting rapture of Ravel's seductive and crisp piano writing. The pianist's gift for timing and dynamic nuance is perfectly suited to *Oiseaux tristes*, in which he explores the suite's emotional depth, wallowing in dark, disturbed loneliness. Liu's exquisite control is breathtaking in *Une barque sur l'océan*, the brightest piece in the collection. Brilliant yet balanced arpeggiated passages reflect the glitter on the surface of the water, between the warm sunshine outside and the darker depths of the sea. Using a lighter touch than most pianists adopt in *Alborada del gracioso*, Liu brings out the brighter side of this notoriously challenging piece. On the fast side, Liu's fresh take offers a welcome, light and sparkling approach. But Liu's delicate touch and bright timbre translate less well into the much heavier, darker last movement. While the treble figures and melody are transparent and lucid, the bass and middle registers feel a little understated in the finale.

Notwithstanding Liu's fantastic display of pianism in Alkan's *Le festin d'Ésope*, one cannot help noticing the gap between great and decent composers on this album. Alkan's showy salon piece simply does not hold candles next to Ravel's masterpiece nor to Rameau's flair. Pianists might reconsider programming the works of Alkan, in favour of

better composers whose works merit being recorded on Deutsche Grammophon.

The album ends with Rameau's beautiful rondeau *Les Tendres plaintes*. Once again, Liu proves his taste and eloquence in performing baroque music on the piano. His light, precise, agile touch perfectly suits the next rondeau, *Les Cyclopes*. Liu captures the unsettling, excited character of this work. His command of baroque performance practice serves him well in finding the perfect balance in playing this repertoire on the modern piano, which sounds light and crisp under his touch. The album ends with a rendition of Rameau's *La Poule*, a former staple of Grigory Sokolov.

While excelling in capturing the brightness and youthful elegance of the repertoire, with time, Liu may consider exploring the more mature, baritone, oak timbre of the piano. Yet this slight criticism should not in any way derail from the fact that Bruce Liu is simply an exceptional pianist. He plays with taste, eloquence, breathtaking technical control, and nuance. A highly recommended album. **VL**

Fifteen Feet Closer to the Sky

Adam Zinatelli, trumpet

Leaf Music, Nov. 10, 2023

★★★★★



Adam Zinatelli's first solo album consists of pieces composed for trumpet by living composers. These include: William Rowson's *Sonata*; Gabriel Dharmoo's *Sung in a Rickshaw*; Tobin Stokes's *Trio Lyrical*; Jeffrey Ryan's *Legacy* and *Open and Shut*; Eric Nathan's *Four Sculptures*; David John Lang's *Song Without Words*; Claude Lapalme's *Tarantella dell'Ubricaco*; Dorothy Chang's *All That Glitters*; and Karen Donnelly's *Fanfare for the Backyard Birdfeeder*.

The CD opens with *Sonata*, a neoclassical-inspired piece that Zinatelli interprets with balance and brilliance. In Ryan's *Legacy*, the listener can appreciate the rhythmic precision and timbral beauty of Zinatelli's clean, precise sound. The piece, which was composed for the trumpeter's debut album, is inspired by the relationship between teacher and student, and explores the transmission of musical knowledge. A fragment is developed throughout the three movements: this symbolizes the acquisition and development of knowledge, as it changes continuously.

Four Sculptures, inspired by sculptures by Derek Parker, contains the movement from which the album draws its name: *Fifteen Feet Closer to the Sky*. This title seems appropriate, as Zinatelli certainly takes a step, here—if not upward, then forward. The decision to make an album consisting entirely of contemporary music written by living composers is commendable. The album closes with *Fanfare for the Backyard Birdfeeder*, in which the serious content is cleverly juxtaposed against a playful title. A highly original recording project. **PF**

Kevin Lau: Under a Veil of Stars

St. John-Mercer-Park Trio; Kevin Lau, composer

Leaf Music, September 2023

★★★★★



Rarely do program notes capture the intangible, inexpressible nature of the works they describe. But such is not the case with composer Kevin Lau's album *Under a Veil of Stars*, whose notes

accurately describe the music as "music that invites us into an experience with the warm, welcoming touch of the familiar, only to then show us the universe"

The four piano trios by the Hong Kong-born Canadian composer are wonderfully performed by the St. John-Mercer-Park Trio (Scott St. John, Rachel Mercer and Angela Park). The opening of the first movement, *The Stars are Never Still*, demonstrates limpid, supple piano playing, complemented by exquisite, warm string sonorities. Lau's fluid writing evokes colourful spaces and varied textures. Flavours of Spanish and modal music, combined with echoes of the classical and popular music repertoires, bring interesting accents to the work, recalling a spirit of American naïveté (derived from Aaron Copland).

The second movement, *Land of Poison Trees*, features repetitive rhythmic and melodic motifs, reflecting the cacophony of modern life. The consonant harmonies are pleasant to listen to, and the trio's excellent playing expresses Lau's musical sounds with tenderness and warmth. In contrast, the third movement, *In That Shoreless Ocean*, creates an atmosphere of resignation: the end of a short, eventful life for this magnificent piano trio.

Performed by Angela Park, *The Dreamer*, for solo piano, takes its impetus from a repetitive, syncopated rhythmic motif that recalls familiar music, but whose contours escape our memory. Hints of traditional Jewish and Arabic music pepper a magnificent piano melody. Reminiscent of Philip Glass and the soundtrack to *Shtisel*, an Israeli *Netflix* series, the pure simplicity of the writing is splendid.

In his duet for piano and violin, *If Life Were Like a Mirror*, Lau offers a bouquet of familiar themes, melodies and musical fragments whose sources are not always clear. A post-modern collage of fragments, the listener can pick out the work of J.S. Bach (including *Jesu, Joy of Man's Desiring*), Beethoven (*Appassionata Sonata*, *Moonlight Sonata* and Op.111), Mozart (*Sonata in E minor for violin and piano*) and Piazzolla (tango accents).

The rest of the album contains *Piano Trio No. 1*, *Timescape Variations* and *A Simple Secret* for piano trio, and *Intuitions No. 2* for violin and cello. A perfect match between the poetic content of the music and the talents of each trio member, Lau's colourful imagination evokes nature, the ocean and wide-open spaces. The writing is melodically sensitive and projects a delicate emotion. A dynamic rhythm ensures that the music flows at all times.

A wonderful discovery of contemporary works that are accessible, pleasant to listen to and rich in all aspects: melody, rhythm, colour and harmony, counterpoint, technique, sonority and timbre. Thanks to the excellent sound recording by Leaf Music's producers, Lau's imagination is fully captured and expressed by the brilliant playing of the St. John-Mercer-Park trio. A gift for all music lovers: to be listened to and savoured. **VL**

Ispiciwin

Luminous Voices chamber choir; Andrew Balfour, composer
Leaf Music, October 2023

★★★★☆



In the company of the Luminous Voices vocal ensemble (under the direction of Timothy Shantz), Andrew Balfour presents a new album of compositions inspired by Cree texts.

Ispiciwin, which means “journey” in Cree, takes us on musical and vocal strolls through cultures and traditions, with the help of renowned artists: Jessica McMann (from the Cowessess First Nation in Saskatchewan) on bass flute, and Walter MacDonald White Bear (from the Moose Factory First Nation in Ontario) on Indigenous flute and guitar.

This cross-cultural journey features works by Arthur Bachmann, Stuart Beatch, Carmen Braden, Laura Hawley, Walter MacDonald White Bear, Jessica McMann, Sherryl Sewepagaham and Zachary Wadsworth.

This is as much an artistic project as it is a personal reflection by Toronto composer Balfour, a Cree member of the Fisher River First Nation, on artistic reconciliation and the healing work involved in truly healing the wounds of the past. Using Cree texts as material for original choral music creations, Balfour (who is also a conductor, singer and sound designer) achieves a “dream collaboration.” He looked forward to doing this work with Luminous Voices, whose members include some of the finest ensemble voices in the Calgary region. The choir’s 2015 recording of Mendelssohn’s *Te Deum* won Canada Choral’s Best Choral Recording Award in 2016. **HL**

Remembrances

Ziya Tabassian, percussion
Independent, October 2023

★★★★☆



Montreal percussionist Ziya Tabassian’s new album features original compositions inspired by Iran’s Safavid musical heritage. Tabassian continues his musical project based on the

rhythmic cycles of classical Persian music. The artist and ambassador for peace chose the Museum of Jewish Montreal as venue for the

album’s launch, which is significant given the current situation in the Middle East.

In this creation, Ziya draws on rhythmic cycles (osul) from a manuscript written by Amir Khan Gorgi for the King of Iran in 1696 to compose original melodies. The result is a timeless fusion of Persian classical music repertoire and contemporary compositions.

This new sound experiment by Ziya Tabassian (featuring instruments including the tombak, bendir, dayereh, def, naqareh, cajon, cabasa, bell, spoons, anbor, cymbals) attests to the originality of the musical exploration he has been pursuing since the start of his career in early music (Middle Ages, Renaissance and baroque), world music and contemporary music.

Of particular note is the collaboration on this album of several seasoned musicians: Didem Başar, kanun; Maryam Tazhdeh, tar; Yasamin Shahhosseini, oud; Sheila Hannigan, cello; Anjana Srinivasan, violin; Saeed Kamjoo, kamanche; Nazih Borish, oud; Emmanuel Hovhannisyann, duduk; Fabio Accurso, lute; Marie-Laurence Primeau, viola da gamba; Krystina Marcoux, marimba. **HL**

Los Santos y Pecadores

Battle of Santiago
UNFIT Music, September 2023

★★★★☆



With their new album *Los Santos y Pecadores* (The Saints and Sinners), Toronto-born band Battle of Santiago’s latest musical experiment continues to arouse the curiosity of audiences on the alternative Latin experimental scene.

The growing interest in the creations of this group, formed in 2011, stems from the fact that its Afro-Cuban post-rock musical experimentation reflects some of the new musical trends that distinguish the cosmopolitan, artistically diverse Ontario metropolis. It was with this in mind that the band’s founder and leader, Michael Owen (bassist and producer), created UNFIT Music, a record label and agency dedicated to promoting the avant-garde exploration of new, eclectic, hybrid approaches to experimental music.

The new opus builds on and expands the group’s musical aims, and features a rotation of musicians, including mainstays Reimundo Sosa (percussion and vocals), Lyle Crilly

(guitar and synth), Michael Butler (saxophone and flute) and Anthony Daniel (drums). In 2017, the group received its first recognition of the merits of their approach. Their first Juno nomination drew attention to its original musical formula, the highly interesting blend of traditional Afro-Cuban rhythms with rock and post-rock influences. **HL**

Ricercari

Cameron Crozman, cello
Atma Classique, September 2023

★★★★☆



Ricercar in the singular, ricercari in the plural. These are most often solo instrumental pieces dating from the early baroque period, which are similar in character to Bach’s better-known preludes for solo cello. On Cameron Crozman’s recent album, released by Atma Classique, the cellist pays tribute to another composer: Domenico Gabrielli (1651 or 1659–1690), who wrote seven ricercari in 1689. The performer plays all seven, but intelligently chooses to reorder them so as to make listening as pleasant as possible.

The originality of the project lies in the inclusion of several creations—commissioned by Crozman—by composers of diverse nationalities (Canadian, French, Colombian, American). Paired with the Gabrielli pieces, old and new communicate in a dialogue that is nourishing and constructive. Although dissonant, Alexina Louie’s *Quasi Cadenza* pairs very well with the third and fifth ricercari. The same goes for *Primary Colors* by Nina C. Young. These new works have an inspired, introspective character that give them the impression of being improvised on the spot, and complement their distant baroque cousins.

Jordan Pal’s *Fleet* sheds light on another facet of the ricercari genre: namely the virtuosity of these pieces, which are often used as etudes. Daniel Alvarado Bonilla’s *Senderos*, on the other hand, seems overly interspersed with silences. The excessive use of brushed strings fail to match up to Gabrielli’s verve. In addition to works by Benoît Sitzia and Kelly-Ann Murphy, *Falling Forward*, composed by the performer himself, borrows from the baroque style—notably, in the way it utilizes the swelling and fading of pitches. An ambitious, audacious album that nonetheless provides comfort by featuring music that has stood the test of time. **JB**



Jewels of Romance

André Rieu, violin; Johann Strauss Orchestra
 Universal Music, Nov. 17, 2023

★★★★☆

As the holiday season approaches, Dutch violinist André Rieu returns with a special album titled *Jewels of Romance*. After *Happy Together* (2021) and *Silver Bells* (2022), the man who became famous for his interpretations of Johann Strauss II's *Blue Danube* (and subsequently created an orchestra in the composer's name), offers us another series of classics from pop song, cinema and the great orchestral repertoire. With an ensemble of more than 50 musicians, it's hardly surprising that some arrangements, such as *Indian Love Call*, *The Sound of Silence* and *Everything I do*, drag

more than their original versions. On the other hand, *The Ludlows* does an excellent job of recreating James Horner's music in *Legends of the Fall*. In fact, the latter has a *Nowel*, *Nowel* feel that could easily see it played on Dec. 25. The popular hit *Smile* also lends itself well to the exercise.

The album also contains a Ukrainian folk song, *Nitsch Jaka*, featuring Anna Reker. The Ukrainian-born singer, with her pleasant timbre but sometimes a shortness of breath, is accompanied by the Mastreechter Staar, a choir based in André Rieu's birthplace and hometown. Last but not least, two standards from the classical repertoire are also on offer: *Aquarium*, from Camille Saint-Saëns's *Carnaval des animaux*, and the waltz from the ballet *Coppélia*, composed by Léo Delibes. **JB**

Portrait

Cheng² Duo: Bryan & Silvie Cheng
 Centrediscs, October 2023

★★★★☆



new album, *Portrait*, on Centrediscs—the most personal of their entire discography.

For several years now, Cheng² Duo has made performing contemporary Canadian music their specialty. Bryan and Silvie Cheng—brother and sister in real life—have just released a

We are greeted by the haunting sounds of *Portait of an Imaginary Sibling*, by Ontario composer Dinuk Wijeratne. The hypnotic scales of the piano immediately plunge listeners into a mystical atmosphere, before the cello begins an ethereal solo. A more rhythmic section gives way to an energetic dialogue between the instruments, reminiscent of Piazzolla's sensual music.

The listening continues with *Horizon Images*, a three-piece cycle by Vincent Ho. The soaring character of the cello, in the high register, combines with the vaporous arpeggios of the piano to create an impression of infinite space.

The album has shortcomings. Up until the sixth piece, it contains a great homogeneity of meditative sonorities, which are evocative of faraway lands—similar to *Moon's Reflection upon a Spring* by the Chinese musician Hua Yanjun, known as Abing (1893-1950). These pieces do tend to sound alike. Beyond the sixth track, though, Alexina Louie's *Wild Horse Running* offers a little more contrast, with its dissonances, variety of effects and required virtuosity, particularly on the cello. Paul Wiancko's *Sonata No. 1* provides a different kind of exaltation, this time adopting a compositional process based on the repetition of the same rhythmic cell, often associated with minimalist music. Huang Haihui's *Racing Horses* concludes the album with a final sprint—a literal ride that perfectly illustrates the ease and generous verve of the two performers. **JB**

LSM

NEW RELEASES

ADVERTISING

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

Beethoven: Waldstein & Appassionata Sonatas on a Broadwood (1806)

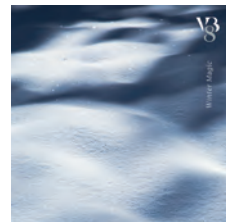
Anders Muskens, fortepiano
 Leaf Music: AM202303
 Release: Dec. 1, 2023



Anders Muskens brings you back to the early 19th-century to experience Ludwig van Beethoven's musical rawness: the manic excitement, the tumult, the struggle, the frustration, the boldness, the bravery, and the heroism. This album includes a couple of Beethoven's famous compositions: the *Appassionata* and *Waldstein* sonatas (1803-1806), which were recorded on an original English fortepiano made by the Broadwood firm in London (1806) to capture the sound and vitality that Beethoven knew in his time and strived for.

Winter Magic in the 21st Century

VB8 octet: Bronwyn Thies-Thompson, Kimberley Lynch, Angèle Trudeau, Maddie Studt, Nick Veltmeyer / Kerry Burse, Andrew Gray (artistic director), John Giffen, William Kraushaar
 Leaf Music VB2023
 Release: Dec. 1, 2023

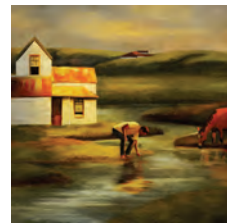


fusion of contemporary compositions and new harmonisations. The ensemble fills the air with mesmerizing soundscapes that include renowned composers such as Arvo Pärt, James MacMillan, and René Clausen and the first recordings of works by Canadian composers Elizabeth Ekholm, Louis Desjarlais, and Benjamin Sigerson.

VB8 features eight members of the prestigious chamber choir Voces Boreales, which invites you to experience *Winter Magic* this holiday season. This album showcases an elegant

American Spiritual

Michael Lee, piano
 Leaf Music ML202301
 Release: Jan. 26, 2024



Michael Lee's *American Spiritual* stands at the intersection of European Art Music and the American Spiritual; it highlights stories told by Black Americans. It comprises piano

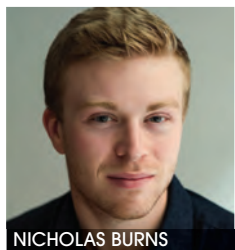
works by Florence Price (the first African-American woman to have a work premiered by a major American orchestra), Margaret Bonds (the first African-American person to perform with the Chicago Symphony Orchestra), and Robert Nathaniel Dett (a leading figure of the National Association of Negro Musicians).

LSM

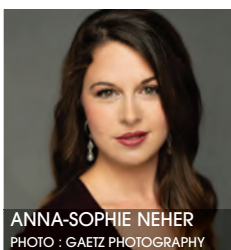
UPCOMING MESSIAH PERFORMANCES

AND OTHER CHRISTMAS CONCERTS

by EVA STONE-BARNEY



NICHOLAS BURNS



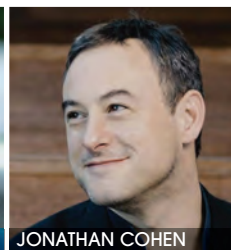
ANNA-SOPHIE NEHER
PHOTO: GAEIZ PHOTOGRAPHY



JANE GLOVER



CLODAGH EARLS



JONATHAN COHEN



SORRELL JEANNETTE

It's the most wonderful time of the year! Canadians can look forward to top-quality *Messiah* performances and holiday concerts across the country. Here are some of our picks this season.

QUEBEC CITY

LES VIOLONS DU ROY + LA CHAPELLE DE QUÉBEC CHAMBER CHOIR

This year, conductor Jonathan Cohen will lead the Violons du Roy and La Chapelle de Québec in an exciting performance of Bach's Christmas Oratorio. The groups will be joined by soprano Myriam Leblanc, countertenor Iestyn Davies, tenor Sam Boden, and bass-baritone Michael Sumuel, for performances in Quebec City (Dec. 14, 15) and Montreal (Dec. 16).

www.violonsduroy.com

MONTREAL

SMAM + ARION BAROQUE

The Studio de musique ancienne de Montréal will join forces with Arion Baroque Orchestra for what is sure to be an electric performance of Handel's *Messiah*. Conductor Andrew McAnerney, who regularly leads the orchestra, will join soloists Susan Elizabeth Brown (soprano), Nicholas Burns (alto), Haitham Haidar (tenor), and Geoffroy Salvat (baritone) for three performances at Bourgie Hall (Nov. 17, 18, and 19).

www.mbam.qc.ca

ORCHESTRE MÉTROPOLITAIN

Yannick Nézet-Séguin will conduct the Orchestre Métropolitain in performances of *Messiah*, joined by soprano Magali Simard Galdès, contralto Rose Naggar-Tremblay, baritone Philippe Sly, and tenor Spencer Britten at Montreal's beloved Notre-Dame Basilica (Dec. 19 and 20).

www.orchestremetropolitain.com

ORCHESTRE CLASSIQUE DE MONTRÉAL

This year, the Orchestre classique de Montréal will continue their annual holiday tradition of hosting *Messiah* performances in the crypt of

the Saint Joseph Oratory. Maestro Jacques Lacombe will conduct the Filles de l'île women's choir, joined by Les Chantres Musiciens, alongside soprano Sydney Baedke, mezzo-soprano Lauren Segal, tenor Antoine Bélanger, and bass-baritone Greg Dahl (Dec. 13 and 14).

www.orchestre.ca

CHOEUR ST-LAURENT

Those who are interested in trying their hand at singing *Messiah* are welcome to do so at the Choeur St-Laurent's singalong event. Free of charge, the performance at Westmount Baptist Church will provide singers of all levels with the opportunity to take part in this beloved musical event. The choir, conducted by Philippe Bourque, will be accompanied by a string quartet and piano (Dec. 13).

www.choeur.qc.ca

FESTIVAL CLASSICA/ENS. CAPRICE

In collaboration with Ensemble ArtChoral and the Festival Classica, Ensemble Caprice will present their interpretation of Handel's *Messiah* at the Maison symphonique. Led by Caprice's Matthias Maute, the orchestra and choir will be joined by soprano Anna-Sophie Neher, mezzo-soprano Stéphanie Pothier, tenor Emmanuel Hasler, and baritone Marc Boucher (Dec. 6, 7, 9, 22 in Longueuil, Boucherville, Quebec City and Montreal).

www.festivalclassica.com, www.placedesarts.com

www.palaismontcalm.ca

OTTAWA

NAC ORCHESTRA, CANTATA SINGERS OF OTTAWA + CAPITAL CHAMBER CHOIR

Christmas will be right around the corner when Ottawa-area audiences get a chance to hear Handel's *Messiah* this year, as interpreted by the NAC Orchestra, the Cantata Singers of Ottawa and the Capital Chamber Choir. Under the baton of conductor Jeannette Sorrell, the groups will perform with soprano Sonya Headlam, mezzo-soprano Georgia Burashko, bass-baritone Kevin Deas, and tenor Lawrence Wiliford (Dec. 20 and 21).

www.nac-cna.ca

TORONTO

MASTERWORKS OF OAKVILLE

The Masterworks of Oakville Chorus and Orchestra are getting audiences into the holiday spirit early this year, with their performances of Handel's *Messiah*. Featuring soloists Clodagh Earls (soprano), Celine Cascanette (mezzo), Bud Roach (tenor), and Nicholas Borg (bass), the performances will be free of charge for audience members under 30, as part of the orchestra's mission to make classical masterworks accessible to young people. (Nov. 25 and 26). www.masterworksofoakville.ca

TAFELMUSIK BAROQUE ORCHESTRA + CHAMBER CHOIR

Tafelmusik's *Messiah* is one of Toronto's most exciting events of the season, complete with stellar musical performances, and an appearance from Handel himself. This year, Tafelmusik Chamber Choir director Ivars Taurins will conduct the choir and orchestra, joined by soloists Rachel Redmond (soprano), Cameron Shahbazi (countertenor), James Reese (tenor), and Enrico Lagasca (bass-baritone) at the Royal Conservatory of Music's Koerner Hall (Dec. 14 and 15). www.rcmusic.com

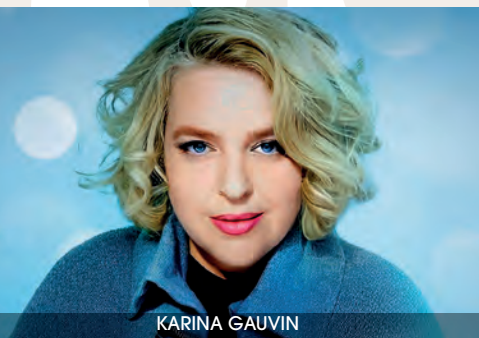
TORONTO SYMPHONY ORCHESTRA + TORONTO MENDELSSOHN CHOIR

The Toronto Mendelssohn Choir rings in this year's holiday season with their well-loved annual celebration of all things festive. This year's Festival of Carols, conducted by Jean-Sébastien Vallée and accompanied by organist Jonathan Oldengarm, will bring traditional household favourites and innovative arrangements of seasonal classics to Yorkminster Park Baptist Church in equal measure (Dec. 5 and 6).

www.tmchoir.org

The Toronto Symphony Orchestra will embark on an ambitious five-show run of *Messiah* performances this December, at Roy Thomson Hall. Joined by the Toronto Mendelssohn Choir (prepared by Jean-Sébastien Vallée), these concerts will be led by Dame Jane Glover, and feature soprano Lauren Snouffer, mezzo-soprano Krisztina Szabó, tenor Colin Ainsworth, and baritone Joshua Hopkins (Dec. 17, 19, 20, 22, 23). www.tso.ca

LSM



KARINA GAUVIN



DOROTHÉA VENTURA



KATHLEEN ALLEN, AMADEUS CHOIR

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

- Cath. Holy Trinity** Cathédrale Holy Trinity, 31, Rue des Jardins, Québec
- Grand Théâtre Qc** Grand Théâtre de Québec, 269, boulevard René-Lévesque Est, Québec
- Grand Théâtre Qc** Salle Louis-Fréchette, 269 Boulevard René-Lévesque E, Québec
- Montcalm- RJ** Palais Montcalm- Salle Raoul-Jobin, 995 Rue D'Youville, Québec
- PalMont-Youville** Palais Montcalm- Salle d'Youville, 995 Rue D'Youville, Québec
- Palais Montcalm** Salle Raoul-Jobin, Palais Montcalm, 995 place D'Youville, Québec
- Palais Montcalm** Salle Raoul-Jobin, 995 place D'Youville, Québec

NOVEMBER

- 16** 19h30. *Montcalm- RJ*. \$35-60.
Montcalm: Dehors Novembre-Supplémentaire. 418-641-6220
- 18** 20h. *PalMont-Youville*. \$30-45.
Montcalm: Henri Herbert. 418-641-6220
- 19** 14h30. *Cath. Holy Trinity*. \$15-30.
Concerts Couperin: Lizotte plays Lizotte. 418-692-5646
- 19** 15h. *PalMont-Youville*. \$40-50.
Montcalm: Société de guitare de Québec, Ensemble Terra Nova. 418-641-6220
- 21** 20h. *Montcalm- RJ*. \$48-237.
Montcalm: Fondation Maison Dauphine, 5e La Dauphine. 418-641-6220
- 24** 20h. *PalMont-Youville*. \$27-41.
Montcalm: Ken Presse-This Ain't the Night. 418-641-6220
- 25** 19h. *PalMont-Youville*. \$25.
Montcalm: Tommy Tikey-Concert Soul to Soul. 418-641-6220
- 26** 14h. *Montcalm- RJ*. \$35-60.
Montcalm: Nocturne - Les 9. 418-641-6220
- 29** 19h30. *Palais Montcalm*. \$21-90.
Viols du Roy: La guitare de Milo - Fantaisie baroque. 1-877-641-6040

- 29** 20h. *Grand Théâtre Qc*. \$55-92.
Works by Clyne, Rachmaninov and Mahler. 1-877-643-8131
- 30** 10h30. *Grand Théâtre Qc*. \$59.
Works by Rachmaninov and Mahler. 1-877-643-8131

DECEMBER

- 02** 20h. *Montcalm- RJ*. \$29. **Montcalm: L'Harmonie des Cascades & de Charlesbourg.** 418-641-6220
- 04** 19h30. *Palais Montcalm*. \$21-110.
Viols du Roy: L'oratorio de Bach (1). 1-877-641-6040
- 06** 20h. *PalMont-Youville*. \$26.
Montcalm: Jazzlab Orchestra, Greg Lamy. 418-641-6220
- 09** 19h30. *Palais Montcalm*. \$53-80.
Ensemble Caprice performs Handel's Messiah. 514-523-3611
- 15** 19h30. *Grand Théâtre Qc*. \$59-91.
Performance of movie soundtracks. 1-877-643-8131
- 15** 19h30. *Palais Montcalm*. \$21-110.
Viols du Roy: L'oratorio de Bach (2). 1-877-641-6040
- 16** 14h30. *Grand Théâtre Qc*. \$59-96.
Performance of movie soundtracks. 1-877-643-8131
- 16** 19h30. *Grand Théâtre Qc*. \$59-96.
Performance of movie soundtracks. 1-877-643-8131
- 17** 15h. *Grand Théâtre Qc*. \$65-90.
Christmas concert. 418-643-8131

JANUARY

- 06** 19h30. *Grand Théâtre Qc*. \$35-\$130.
Music from Looney Tunes. 418-643-8131
- 18** 14h. *Palais Montcalm*. \$21-75.
Viols du Roy: Maîtres français : 100 ans après (1). 1-877-641-6040
- 18** 19h30. *Palais Montcalm*. \$21-75.
Viols du Roy: Maîtres français : 100 ans après (2). 1-877-641-6039

- 22** 19h30. *Palais Montcalm*. \$15-95.
Vikungur Olafsson performs the Goldberg Variations by Bach. 418-641-6040
- 25** 19h30. *Grand Théâtre Qc*. \$53-90.
Works by Grieg, Ravel and Elgar. 1-877-643-8131
- 31** 20h. *Grand Théâtre Qc*. \$53-90.
Works by Ravel, Mozart and Moussorgski. 1-877-643-8131

FEBRUARY

- 01** 10h30. *Grand Théâtre Qc*. \$53-59.
Works by Ravel, Mozart and Moussorgski. 1-877-643-8131
- 01** 19h30. *Palais Montcalm*. \$21-91.
Viols du Roy: French Romance. 1-877-641-6040
- 02** 19h30. *Palais Montcalm*. \$21-91.
Viols du Roy: Mozart et Haydn: Winds and Harp (1). 1-877-641-6040

MONTREAL

- Bas Not-Dame** Basilique Notre-Dame, 110, rue Notre-Dame Ouest, Montréal.
- Bon-Secours** Chapelle Notre-Dame-de-Bonsecours, 400 Rue Saint Paul Est, Montréal.
- Bourgie** Bourgie Hall, 1339, rue Sherbrooke Ouest, Montréal.
- C. cult. Peter B. Y.** Centre culturel Peter B. Yeomans, 1401, chemin du Bord-du-Lac, Dorval.
- CDMDMA** Conservatoire de musique de Montréal, 4750, avenue Henri-Julien, Montréal.
- CIRMMT** CIRMMT, 527 Sherbrooke Ouest #8, Montréal.
- Centre cult. NDG** Centre culturel de Notre-Dame-de-Grâce, 6400 av Monkland, Montréal.
- Ch.Loyola** Chapelle Loyola, Université Concordia, 7141, rue Sherbrooke Ouest, Montréal.
- Ch.ND-BonSecours** Notre-Dame-de-Bon-Secours Chapel, 400 Rue Saint-Paul E, Montréal.
- Cons. de Musique** Salle de concert, Conservatoire de musique de Montréal, 4750, rue Henri-Julien, Montréal.

É Imm-Conc Église de l'Immaculée-Conception, 1855 Rachel Est (Métro Papineau), Montréal.

É St-And St-Paul L'Église St-Andrew and St-Paul Church, 3415, rue Redpath (Entrée publique | Public Entrance: rue Sherbrooke), Montréal.

É St-René-Gpl Église Saint-René-Goupil, 4251 rue du Parc-René-Goupil, Montréal.

É Westmount église baptiste de Westmount, 411 Roslyn Avenue, Montréal.

É St-F-Boucherville Église Sainte-Famille-de-Boucherville, 560 Boulevard Marie-Victorin, Boucherville, Montréal.

É St-Jn-Baptiste Église Saint-Jean Baptiste, 309 Rachel St. East, Montréal.

É St-Joachim Église Saint-Joachim de Pointe-Claire, 2, rue Sainte-Anne, Pointe-Claire.

É St-Lambert Église catholique de Saint-Lambert, 41, ave Lorne, Saint-Lambert.

É Ste-M-Bourgeois (Verdun) Église Ste-Marguerite-Bourgeois, 286, Elgar, Verdun.

ESJB Église Saint-Jean-Baptiste, 4237, Henri-Julien, Montréal.

Église Jean XXIII Église Jean XXIII, 7101, avenue de l'Alsace, Anjou.

Fond. G. Molinari Fondation Guido Molinari, 3290, rue Sainte-Catherine Est, Montréal.

GSF Église Sainte-Famille, 560, boul. Marie-Victorin, Boucherville.

Le Balcon Le Balcon, 463, Sainte-Catherine O, Montréal.

Le Gesù Le Gesù, 1200 Rue de Bleury, Montréal.

M Steinway Maison Steinway, 7719 boulevard Saint-Laurent, Montréal.

M. Symph Maison Symphonique de Montréal, 1600, rue Saint-Urbain, Montréal.

MCRosement Maison de la culture de Rosemont-La-Petite-Patrie, 6707, rue De-Lorimier, Montréal.

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

Mn arts Laval Salle André-Mathieu, 475, boul. de l'Avenir, Laval.

Mn cult. Maisonneuve Maison de la culture Maisonneuve, 4200 rue Ontario Est, Montréal.

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

Fier partenaire des arts et de La Scena Musicale.

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Pointe Claire **Grand Concert**

TRIO LORRAINE DESMARAIS :
Jazz pour Noël / Jazz for Christmas

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

Vendredi 1er décembre / Friday, December 1 - 20:00

Billets / Tickets : \$20 & \$12
disponibles en ligne au / available online at:
<https://lepointdevente.com/billets/18o231103003> or/ou
Centre culturel Stewart Hall Cultural Centre 514 630-1220

N-D du Bon-Secours Chapelle Notre Dame de Bon Secours, 400, rue Saint-Paul Est, Montréal.

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

Oscar Pet Salle de concert Oscar-Peterson, 7141, Sherbrooke Street West, Montréal.

PaulDMon Salle Paul-Desmarais du Centre Canadien d'Architecture, 1920, rue Baile, Montréal.

Pierre-Mercure Salle Pierre-Mercure, Centre Pierre-Péladeau, 300, boulevard de Maisonneuve Est, Montréal.

Pierre-Mercure Centre Pierre-Péladeau, 300 boulevard de Maisonneuve Est métro Berri-UQAM, Montréal.

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

Pollack Pollack Hall, 555 Sherbrooke St W, Montréal.

Redpath Redpath Hall, Montréal, 3461 rue McTavish (McTavish Gates), Montréal.

S Pratt Whitney Salle Pratt & Whitney Canda, 150 rue de Gentilly Est, Longueuil.

S Redpath Salle Redpath, McGill, 3461 McTavish, Montréal.

S. JLMillette Théâtre de la Ville de Longueuil, Salle Jean-Louis Millette, 150 Rue de Gentilly E, Longueuil.

S. Pauline-Julien Salle Pauline-Julien, 15615 Gouin Ouest, Sainte-Geneviève.

S. W.-Pelletier Salle Wilfrid-Pelletier, 1600 Saint-Urbain, Montréal.

Salle Victoria Salle Victoria, 4626 Sherbrooke Ouest, Westmount.

St An & St Paul Church of St. Andrew & St. Paul, 3415 rue Redpath, Montréal.

St-A-Padoue Cathédrale Saint-Antoine-de-Padoue, 55 rue Saint-Élisabeth, Longueuil.

St-François-Xa. Salle Saint-François-Xavier, 994, rue Principale, Prévost.

St.GeorgeCh. St. George Church, 1001 Av. des Canadiens-de-Montréal, Montréal.

StewartHall Centre Culturel Stewart Hall, 176 Chem. du Bord-du-Lac-Lakeshore, Pointe-Claire.

Th. Alph. Desj. Théâtre Alphonse-Desjardins, 25 Allée de la Création, Repentigny.

Th. G-Vigneault Théâtre Gilles-Vigneault, 118, RUE DE LA GARE, Saint-Jérôme.

Th. Marc-Champagnat Théâtre Marcellin-Champagnat, 1275 Avenue du Collège A, Laval.

Vincent-d'Indy École de musique Vincent-d'Indy, 628 Chem. de la Côte-Sainte-Catherine, Outremont.

Wildier Espace Orange, Édifice Wildier, 1435 Rue De Bleury, Montréal.

Wilfrid-Pelletier Salle Wilfrid-Pelletier, 175 Saint-Catherine St W, Montréal.



Centre-culturel Pointe-Claire:
Salon des Artisans
25 et 26 novembre 2023
à Centre culturel Stewart Hall

19 Sunday

- ▶ 10h. *Pierre-Mercure*. Free. **SMCQ: Maëlie et le dragon**. 514-843-9305
- ▶ 13h. *Pierre-Mercure*. Free. **SMCQ: Maëlie et le dragon**. 514-843-9305
- ▶ 14h30. *Pierre-Mercure*. **ODM: Monteverdi's The Coronation of Poppea**.
- ▶ 15h. *PaulDMon*. Free. **Bon-Pasteur: J.S. Bach**.
- ▶ 15h. *Pierre-Mercure*. Free. **SMCQ: Maëlie et le dragon**. 514-843-9305
- ▶ 15h30. *Oratoire St-J*. \$0. **Bach Fest: Bach; Andreoni**. 514-487-5190

20 Monday

- ▶ 19h30. *Ch.ND-BonSecours*. \$20-65. **Bach Fest: Penderecki; Hayoung Choi**. 514-487-5190

21 Tuesday

- ▶ 19h. *Vincent-d'Indy*. \$20-45. **Quatuor Voxpopuli: Haydn, Mozart**. 418-524-8264
- ▶ 19h30. *Bourgie*. \$30-90. **Bach Fest: Bach, Mozart, Brahms, Liszt; Gevorgyan**. 514-487-5190
- ▶ 19h30. *Wildier*. \$20-36. **Tribute to Claude Vivier**. 514-903-7794

22 Wednesday

- ▶ 19h. *Salle Victoria*. **Conseil des arts de Montréal en tournée**. 514-523-3611
- ▶ 19h30. *St.GeorgeCh*. \$20-65. **Bach Fest: Maslanka, Reich, AC/DC; Signum Saxophone Quartet**. 514-487-5190
- ▶ 19h30. *PaulDMon*. Free. **Bon-Pasteur: Free improvised music**.
- ▶ 19h30. *Mn cult. Maisonneuve*. \$0-48. **Traditional works by Italian composers**. 514-523-3095
- ▶ 19h30. *Bourgie*. \$0-100. **Bourgie: I Gemelli Ensemble**. 514-285-2000

23 Thursday

- ▶ 19h30. *Église Jean XXIII*. **Conseil des arts de Montréal en tournée**. 514-523-3611
- ▶ 19h30. *Pierre-Mercure*. \$25-55. **The OCM presents: Maria de Buenos Aires**. 514-487-5190
- ▶ 19h30. *Wildier*. \$20-36. **Works by Héту and Sharkya**. 514-903-7794
- ▶ 20h. *Centre Cult. NDG*. Free. **Vietnamese culture weeks Opera**. 514-872-0777
- ▶ 20h. *S. Pauline-Julien*. \$15-33. **Salle Pauline-Julien: Yves Léveillé - L'échelle du temps**. 514-626-1616

24 Friday

- ▶ 19h30. *St An & St Paul*. \$20-90. **Bach Fest: Zielenski, Gabrieli, Monteverdi, Schein; Capella Cracoviensis**. 514-487-5190
- ▶ 19h30. *S. W.-Pelletier*. \$65-116. **Music from Disney movies**. 514-842-2112
- ▶ 20h. *Th. Alph. Desj.* \$36-45. **The Fortin-Poirier Duo presents Nuit Blanche**. 450-582-6714
- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Yordan Martinez**. 514-528-9766

NOVEMBER

15 Wednesday

- ▶ 19h30. *PaulDMon*. Free. **Bon-Pasteur: Giguère, Béluze, Saint-Marcoux & Vivier**.
- ▶ 19h30. *Bourgie*. \$0-100. **Bourgie: Jean Rondeau, pianoforte**. 514-285-2000

16 Thursday

- ▶ 17h30. *Th. Alph. Desj.* \$30. **Performance of jazz standards**. 450-582-6714
- ▶ 19h30. *Redpath*. Free. **Allegra plays works by Pärt, Shostakovich, Bruch, and Elgar**.

17 Friday

- ▶ 19h30. *M. Symph.* \$20-90. **Bach Fest: Bach; Nosrati**. 514-487-5190
- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Madonna, Cyndi Lauper, Blondie, Irene Cara, Tina Turner**. 514-528-9766

18 Saturday

- ▶ 19h30. *Pierre-Mercure*. **ODM: Monteverdi's The Coronation of Poppea**.
- ▶ 19h30. *M. Symph.* \$20-223. **OM: Halvorsen, Shostakovich; Nezet-Seguín, Duénas**. 514-842-2112
- ▶ 20h. *Th. G-Vigneault*. \$55-62. **Nelligan en concert**. 450-432-0660, ext 1
- ▶ 20h. *Th. Alph. Desj.* \$35. **Performance of Klezmer music**. 450-582-6714
- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Freddie James Project**. 514-528-9766

Upcoming CONCERTS

MONTREAL

by EVA STONE-BARNEY

THE ORCHESTRE MÉTROPOLITAIN AND MARÍA DUEÑAS

In November, the illustrious Yannick Nézet-Séguin will interpret Shostakovich's Symphony No. 7 with his Orchestre Métropolitain. Known as the Leningrad symphony, the piece became a symbol of hope during the Second World War. Also on the program is Halvorsen's Violin Concerto, which will be interpreted by the young Spanish violinist, María Dueñas (Nov. 17 and 18).

www.orchestremetropolitain.com



MARÍA DUEÑAS

GALA DES JEUNES AMBASSADEURS ET AMBASSADRIQUES LYRIQUES

The Gala des Jeunes Ambassadeurs et Ambassadrices Lyriques will take place in the Concert Hall at the Conservatoire de musique de Montréal (4750 Henri-Julien Ave.). This benefit concert will feature the laureates of the JAL program, as well as young international singers, accompanied by the OperaLAB Chamber Orchestra, conducted by Louise-Andrée Baril. Following the gala, 12 directors of international opera companies will offer the young performers auditions, concerts, internships, and engagements at their opera houses (Nov. 25 at 7:30 p.m). www.l20.ca



HERMITAGE PIANO TRIO

LADIES' MORNING MUSICAL CLUB

This December, the Ladies' Morning Musical Club welcomes the Hermitage Piano Trio to the stage. Named after the Hermitage Museum in Saint Petersburg, the ensemble captures the grandeur and esteem of the institution—and their Russian lineage—with their interpretations of Russian masterworks, in the central-European style, alongside contemporary commissions. Based in New York, the trio has recently signed with Reference Recordings. Violinist Misha Keylin, cellist Sergey Antonov, and pianist Ilya Kazantsev are sure to delight Montreal audiences with their program, which is yet to be announced (Dec. 3). www.lmmc.ca

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

The Orchestre symphonique de Montréal presents three particularly exciting events before the new year. First up, Rafael Payare and the orchestra will be joined by pianist Javier Perianes for a program of South American music. In the first half, audiences will be treated to Argentinian Ginastera's *Variaciones concertantes*, Op. 23, and the Montreal première of Jimmy López Bellido's piano concerto, *Ephemeræ*. The evening will conclude with Ravel's *Boléro*, and Hector Villa-Lobos's *Bachianas brasileiras No. 8* (Nov. 22 and 23). Come December, the orchestra will perform Messiaen's *Turangalila-Symphonie*, conducted by Payare, featuring guest artist Jean-Yves Thibaudet, who will take on the work's complex, virtuosic piano part (Dec. 5 and 6). Finally, Hervé Niquet will conduct a holiday special. Berlioz's *L'enfance du Christ* will feature tenor Cyrille Dubois in the role of the Narrator, Julie Boulianne as Ste. Mary, baritone Gordon Binter as St. Joseph, bass-baritone Robert Gleadow as Herod, and bass Tomislav Lavoie, singing A father of the family. The OSM chorus will round out the evening, prepared by chorus master Andrew Megill (Dec. 19). www.osm.ca

GALILEO

Conducted by Daniel Constantineau, Galileo, formerly known as the Orchestre symphonique de la Vallée-du-Haut-Saint-Laurent, specializes in the historically informed performance of symphony works from the 1730s to the 1930s. They bring this repertoire to the Montérégie-West region, in configurations ranging from 15 to 55 musicians. This year, they will perform Haydn's *Creation* as a holiday treat. Led by Constantineau, the performances at Église Sainte-Rose-de-Lima in L'Île-Perrot will feature Jean-Pascal Hamelin as co-director, alongside soprano Andréa Núñez, tenor Philippe Gagné, and baritone Dion Mazerolle (Dec. 23). www.orchestregalileo.com

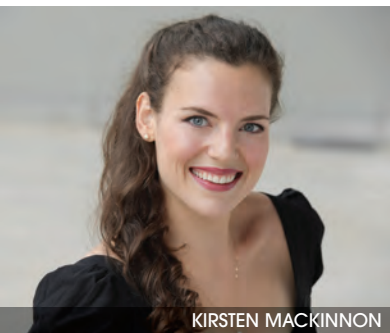
QUEBEC



CLEMENS SCHULDt

ORCHESTRE SYMPHONIQUE DE QUÉBEC

In November, conductor Clemens Schuldt will lead the Orchestre symphonique de Québec in two programs. On Wednesday evening (Nov. 29), the orchestra, pianist Claire Huangci, and students from the University of Laval and Conservatoire de musique de Québec will interpret Clyne's *Masquerade*, Rachmaninoff's *Rhapsody on a theme of Paganini*, and Mahler's Symphony No. 1, "Titan." The following morning, they will perform Rachmaninoff's Preludes No. 2, 5, and 7, paired with the "Titan" Symphony, at the Grand Théâtre de Québec (Nov. 29 and 30). www.osq.org



KIRSTEN MACKINNON

ORCHESTRE SYMPHONIQUE DE LAVAL

To celebrate the 100th birthday of the late, great Maria Callas, the Orchestre symphonique de Laval will kick off the new year with a performance of Italian operatic favourites. Conducted by Simon Rivard, the program will feature excerpts from Verdi's *La Traviata* and *Nabucco*, as well as Bellini's *Norma*. Kirsten MacKinnon will take on the responsibility of bringing these great soprano arias to life, and will be joined by tenor Matthew Dalen, bass-baritone Alexandre Sylvestre, and the Choeur de Laval, prepared by chorus master Dany Wiseman (Feb. 28). www.osl.ca



Pointe-Claire Cultural Centre:
LORRAINE DESMARAIS TRIO: JAZZ FOR CHRISTMAS
Friday December 1st 2023
Pointe-Claire at Saint-Joachim Church

25 Saturday

- ▶ 10h. *StewartHall*. Free. **2023 Pointe-Claire Artisan Show**. 514-630-1220
- ▶ 19h30. *St-François-Xa*. \$0-30. **Amalgamme: Le Duo Chartré-Salov**. 450-335-3037
- ▶ 19h30. *Ch.ND-BonSecours*. \$20-65. **Bach Fest: Gabrieli, Fontana, Purcell, Torelli; Ensemble Diderot**. 514-487-5190
- ▶ 19h30. *ESJB*. \$30-65. **Concert-bénéfice des Petits Chanteurs du Mont-Royal**. 438-821-3666
- ▶ 19h30. *M. Symph*. \$45-80. **Nocturne - Les 9**. 514-842-2112
- ▶ 19h30. *Wildr*. \$25-40. **Works by Gilbert, Cusson and Marhulets**. 514-903-7794
- ▶ 19h30. *Oscar Pet*. \$5-25. **Orchestre des jeunes du Mont-Royal: The Great Romantics**. 438-389-4128
- ▶ 19h30. *S.W.-Pelletier*. \$65-116. **Music from Disney movies**. 514-842-2112
- ▶ 19h30. *Cons. de Musique*. \$0-150. **Gala des jeunes Ambassadeurs et Ambassadeurs Lyriques**. 514-873-4031x313
- ▶ 20h. *Centre Cult. NDG*. gratuit - laissez-passer requis. **Présences opéRAtiques**. (514) 872 - 0777
- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Leslie 'Snooksta' Alston**. 514-528-9766

26 Sunday

- ▶ 10h30. *Le Gesù*. \$15. **Experience the joy of Tchaikovsky's timeless classic the BBB way!**
- ▶ 11h. *C. cult. Peter B. Y. Conseil des arts de Montréal en tournée*. 514-523-3611
- ▶ 12h. *StewartHall*. Free. **2023 Pointe-Claire Artisan Show**. 514-630-1220
- ▶ 14h. *MdC Plateau*. Free. **Works by Ali-Zadeh, Debussy and Bartok**. 514-872-2266
- ▶ 14h30. *Bourgie*. \$0-100. **Bourgie: Muskens, pianoforte**. 514-285-2000
- ▶ 15h. *PaulDMon*. Free. **Bon-Pasteur: Mendelssohn, Debussy & Rachmaninov**.
- ▶ 15h. *É Imm-Conc*. \$35 (General admission). **Fauré Requiem, Durufle motets**.
- ▶ 15h. *S.W.-Pelletier*. \$65-116. **Music from Disney movies**. 514-842-2112
- ▶ 16h. *Le Gesù*. \$15. **Experience the joy of Tchaikovsky's timeless classic the BBB way!** 514-861-4378
- ▶ 16h. *É St-René-Gpl*. **Conseil des arts de Montréal en tournée**. 514-523-3611
- ▶ 19h. *N-D du Bon-Secours*. \$25-30. **Songs of devotion from women's communities, Spain to Sweden, 12-16th c**. 514-894-2764

27 Monday

- ▶ 15h. *Espace Wip*. **Off-Bach Fest: Viktor Lazarov**. 514-487-5190

28 Tuesday

- ▶ 19h30. *Bourgie*. \$30-90. **Bach Fest: Vivaldi, Muffat, Bach; Prina, McNabey, Read**. 514-487-5190

29 Wednesday

- ▶ 19h30. *St An & St Paul*. \$20-90. **Bach Fest: Bach; Orchestre et Choeur de l'Agora**. 514-487-5190
- ▶ 19h30. *PaulDMon*. Free. **Bon-Pasteur: Rachmaninoff, Prokofiev, Saint-Saëns & Ravel**.
- ▶ 19h30. *Bourgie*. \$0-100. **Bourgie: Les Rugissants**. 514-285-2000

30 Thursday

- ▶ 19h. *CIRMMT*. \$13-20. **Works by Blais, Guerra-Lacasse, Jullin and more**. 514-903-7794
- ▶ 19h30. *Bourgie*. \$30-90. **Bach Fest: Bach; Sergei Babayan**. 514-487-5190
- ▶ 19h30. *Bas Not-Dame*. 25-40. **OSM: 20 years of Bruno Pelletier's Christmas album**. 1-888-842-9951

DECEMBER

01 Friday

- ▶ 19h30. *St.GeorgeCh*. \$20-50. **Bach Fest; Luc Beausejour, Andrew Wan**. 514-487-5190
- ▶ 19h30. *S.W.-Pelletier*. \$60-120. **Home Alone in Concert**.
- ▶ 19h30. *CDMDMA*. \$12-30. **Works by Ali-Zadeh, Debussy and Bartok**. 514-873-4031
- ▶ 20h. *É St-Joachim*. \$20 and \$12. **Pointe-Claire: Lorraine Desmarais Trio, Jazz for Christmas**. 514-630-1220
- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Dorian Sherwood, Soul Tree**. 514-528-9766

02 Saturday

- ▶ 10h. *M. Symph*. \$13-57. **OM: Vallieres; Grenier, Fontaine, Pronovost, Petits Chanteurs du Montreal**. 514-842-2112
- ▶ 16h. *M. Symph*. \$13-57. **OM: Vallieres; Grenier, Fontaine, Pronovost, Petits Chanteurs du Montreal**. 514-842-2112
- ▶ 17h30. *Bourgie*. \$0-100. **Tribute to Maria Callas: Kutan, Godin, Turp**. 514-285-2000
- ▶ 19h30. *St-François-Xa*. \$35. **Amalgamme: Le Noël de Gaïa**.
- ▶ 19h30. *St.GeorgeCh*. \$20-90. **Bach Fest; William Youn**. 514-487-5190
- ▶ 19h30. *ESJB*. \$25-65. **Ensemble Caprice performs Handel's Messiah**. 514-523-3611
- ▶ 20h. *É St-Lambert*. \$30. **Société chorale de Saint-Lambert: Christmas Night**. 514-953-0293
- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Dorian Sherwood, Soul Tree**. 514-528-9766

03 Sunday

- ▶ 10h. *M. Symph*. \$13-57. **OM: Vallieres; Grenier, Fontaine, Pronovost, Petits Chanteurs du Montreal**. 514-842-2112
- ▶ 11h. *Th. Alph. Desj*. \$11-19. **Family concert**. 450-582-6714
- ▶ 15h. *PaulDMon*. Free. **Bon-Pasteur: Schumann, Taillefer, Fauré & Poulenc**.
- ▶ 15h. *S.W.-Pelletier*. \$69-190. **Sountrack of the Final Fantasy series**. 514-842-2112
- ▶ 15h30. *Oratoire St-J*. \$0. **Bach Fest: Bach, Telemann; Schola de l'Oratoire, Vincent Boucher**. 514-487-5190
- ▶ 15h30. *Pollack*. \$25-350. **LMMC: Hermitage Piano Trio**. 514 932-6796
- ▶ 16h. *É Ste-M-Bourgeois (Verdun)*. 15-20. **Concert of the Songs about Winter and Christmas**. 514-769-6210
- ▶ 16h. *M. Symph*. \$13-57. **OM: Vallieres; Grenier, Fontaine, Pronovost, Petits Chanteurs du Montreal**. 514-842-2112

05 Tuesday

- ▶ 19h30. *M. Symph.* \$35. **OSM: Rafael Payare, Turangalila-Symphonie.** 1-888-842-9951
- ▶ 19h30. *Bourgie.* \$0-100. **Musicians from Marlboro.** 514-285-2000
- ▶ 20h. *Centre Cult. NDG.* Free. **Lengaia Salsa Brava.** 514-872-0777

06 Wednesday

- ▶ 19h30. *PaulDMon.* Free. **Bon-Pasteur: Jazz tunes by Gillespie, Ellington, Young & others.**
- ▶ 19h30. *St-A-Padoue.* \$0-55. **Ensemble Caprice performs Handel's Messiah.** 514-523-3611
- ▶ 19h30. *Mn arts Laval.* \$15-62. **Christmas concert.** 450-667-2040
- ▶ 19h30. *M. Symph.* \$35. **OSM: Rafael Payare, Turangalila-Symphonie.** 1-888-842-9951
- ▶ 19h30. *Bourgie.* \$0-100. **Besette, Hamm (pianos).** 514-285-2000
- ▶ 20h30. *Le Balcon.* \$50. **Le Balcon: Michelle Sweeney.** 514-528-9766

07 Thursday

- ▶ 18h. *Bourgie.* \$0-100. **Jazz 5 à 7.** 514-285-2000
- ▶ 19h30. *GSF.* \$0-55. **Ensemble Caprice performs Handel's Messiah.** 514-523-3611
- ▶ 19h30. *É. St-F-Boucherville.* **Rediscover this extraordinary masterpiece of the Baroque era.**
- ▶ 20h. *Th. Alph. Desj.* \$44-55. **Performance of Haendel's Messiah.** 450-582-6714
- ▶ 20h. *Ch.Loyola.* \$18-38. **Lyric Theatre Singers: Noël aux chandelles 2023.**
- ▶ 20h30. *Le Balcon.* \$50. **Le Balcon: Michelle Sweeney.** 514-528-9766

08 Friday

- ▶ 19h30. *Bourgie.* \$0-100. **Swanson, tenor; Arida, piano.** 514-285-2000
- ▶ 20h. *Ch.Loyola.* \$18-38. **Lyric Theatre Singers: Noël aux chandelles 2023.**
- ▶ 20h30. *Le Balcon.* \$50. **Le Balcon: Michelle Sweeney.** 514-528-9766

09 Saturday

- ▶ 16h. *Ch.Loyola.* \$18-38. **Lyric Theatre Singers: Noël aux chandelles 2023.**
- ▶ 19h30. *M. Symph.* \$20-279. **OM: Antoine Gratton; Lee, Watson, Orchestre National de Jazz de Montreal.** 514-842-2112
- ▶ 20h30. *Le Balcon.* \$50. **Le Balcon: Michelle Sweeney.** 514-528-9766

10 Sunday

- ▶ 14h30. *Bourgie.* \$0-100. **Momo and Mari Kodama, pianos.** 514-285-2000
- ▶ 15h. *PaulDMon.* Free. **Bon-Pasteur: Grieg, Strauss, Ravel, Canteloube & Moore-Ramenesh.**
- ▶ 15h. *Th. Marc-Champagnat.* \$30-115. **Christmas concert.** 450-667-2040
- ▶ 15h. *Centre Cult. NDG.* Free. **Christmas concert: les Petits chanteurs du Mont-Royal.** 514-872-0777
- ▶ 15h. *Oscar Pet.* \$10-30. **OPMM: Beethoven's Sixth Symphony.**
- ▶ 16h. *É St-And St-Paul.* 10-30. **A concert to raise awareness about the humanitarian crisis in Sudan.**
- ▶ 16h. *Ch.Loyola.* \$18-38. **Lyric Theatre Singers: Noël aux chandelles 2023.**
- ▶ 16h. *M. Symph.* \$20-279. **OM: Antoine Gratton; Lee, Watson, Orchestre National de Jazz de Montreal.** 514-842-2112

12 Tuesday

- ▶ 20h30. *Le Balcon.* \$50. **Le Balcon: Freddie James Project.** 514-528-9766

13 Wednesday

- ▶ 19h. *É Westmount.* \$. **St. Lawrence Choir: Messiah: Sing-Along.**

- ▶ 19h30. *PaulDMon.* Free. **Bon-Pasteur: Ravel, Gustavino & Morlock.**
- ▶ 19h30. *Ortre St-Joseph.* \$39-99. **The OCM performs Handel's Messiah.** 514-487-5190
- ▶ 19h30. *Bourgie.* \$0-100. **The Women Who Leave.** 514-285-2000
- ▶ 20h30. *Le Balcon.* \$50. **Le Balcon: Off the Wall.** 514-528-9766

14 Thursday

- ▶ 17h30. *Th. Alph. Desj.* \$30. **Performance of Holiday season music.** 450-582-6714
- ▶ 19h30. *M. Symph.* 25-40. **Fred Pellerin with OSM: Le secret de Polichignon.** 1 888 842-9951
- ▶ 19h30. *Ortre St-Joseph.* \$39-99. **The OCM performs Handel's Messiah.** 514-487-5190
- ▶ 19h30. *Bourgie.* \$0-100. **Gothic Voices.** 514-285-2000
- ▶ 20h30. *Le Balcon.* \$50. **Le Balcon: Freddie James Project.** 514-528-9766

15 Friday

- ▶ 15h. *PaulDMon.* Free. **Bon-Pasteur: Tchaikovski, Torme, Martin, Gruber a. o.**
- ▶ 19h30. *Ortre St-Joseph.* \$20-35. **Christmas concert.** 514-385-6320
- ▶ 20h30. *Le Balcon.* \$50. **Le Balcon: Freddie James Project.** 514-528-9766

16 Saturday

- ▶ 15h. *Oscar Pet.* 10-30. **Concert Gala - Orchestre des jeunes du mont Royal.** 438-389-4128
- ▶ 15h. *Fond. G. Molinar.* \$20. **Works by Papineau-Couture, Cherney, Schafer and Debussy.** 514-527-5515
- ▶ 19h30. *Mn cult. Plateau.* Free. **Works by Richter, Nyman, Einaudi, Glass.** 514-872-2266
- ▶ 19h30. *É. St-Jn-Baptiste.* \$21-60. **Violons du Roy: L'oratorio de Bach (3).**
- ▶ 20h. *S Pratt Whitney.* \$62-76. **Christmas concert.** 450-667-2040
- ▶ 20h. *S. Pauline-Julien.* \$15-34. **Salle Pauline-Julien: Le Noël de Quartom.** 514-626-1615
- ▶ 20h30. *Le Balcon.* \$50. **Le Balcon: Freddie James Project.** 514-528-9766

17 Sunday

- ▶ 14h30. *Bourgie.* \$0-100. **Arien Baroque Orchestra.** 514-285-2000
- ▶ 15h. *S Redpath.* \$15-25. **The Choral de Gesù presents In Terra Pax.** 514-351-3541
- ▶ 16h. *M Steinway.* Suggested donation \$20. **Trio Ascendance's inaugural concert / music for flute, clarinet and piano.** 450-330 - 3992
- ▶ 19h30. *PaulDMon.* Free. **Bon-Pasteur: Handel, Medtner, Messiaen, Tchaikovski & Bertin.**

19 Tuesday

- ▶ 19h. *Vincent-d'Indy.* \$20-45. **Quatuor Voxpopuli: Haydn, Mozart.** 418-524-8264
- ▶ 19h30. *M. Symph.* \$35. **OSM: Berlioz's L'enfance du Christ, Hervé Niquet, dir.** 1-888-842-9951

20 Wednesday

- ▶ 19h30. *Th. G-Vigneault.* \$30-35. **Yves Lambert presents Tentations.** 450-432-0660, ext 1
- ▶ 20h30. *Le Balcon.* \$50. **Le Balcon: Off the Wall.** 514-528-9766

21 Thursday

- ▶ 00h. *Bon-Secours.* 30.00. **Christmas by Candlelight 2023.** (514) 717 - 2993
- ▶ 19h30. *M. Symph.* \$69-140. **Christmas concert.** 514-842-2112

OTTAWA

NATIONAL ARTS CENTRE ORCHESTRA

In November, the National Arts Centre Orchestra will interpret Richard Strauss's *Don Juan* and *Tod und Verklärung* (Death and Transfiguration) at Southam Hall, alongside Mozart's Horn Concerto No. 4, as interpreted by renowned horn player Felix Klieser. Conducted by Alexander Shelley, the program will also feature the world premières of Kevin Lau's *The Infinite Reaches* and Kelly-Marie Murphy's *Dark Nights, Bright Stars, Vast Universe*, both of which were commissioned by the NACO (Nov. 22 and 23). Switching things up, the NAC Popular Music & Variety program will welcome jazz singer and composer Holly Cole, who will perform seasonal favourites off two of her most well-loved holiday albums, *Baby It's Cold Outside*, and *Christmas Blues* (Dec. 13). www.nac-cna.ca

TORONTO

TAPESTRY OPERA

Toronto's Tapestry Opera Company is halfway through its run of the award-winning *Rocking Horse Winner*. Composed by Gareth Williams, with libretto by Anna Chatterton, the contemporary adaptation of D.H. Lawrence's short story is directed by Michael Hidetoshi Mori, with musical direction by Kamna Gupta. Tenor Asitha Tennekoon will sing the role of Paul, alongside Lucia Cesaroni as Ava, Peter McGillivray as Bas-



sett, Keith Klassen as Oscar, and Midori Marsh, Alex Hetherington, Anika Venkatesh, and Korin Thomas-Smith as "The House." Produced in association with Crow's Theatre, the Dora Mavor Moore Award-winning piece is not to be missed (Nov. 1-12). www.tapestryopera.com

TORONTO SYMPHONY ORCHESTRA

The Toronto Symphony Orchestra kicks off its holiday season with an appearance by Ukrainian conductor Oksana Lyniv, who will lead the orchestra in a performance of Dvořák's Symphony No. 8, which evokes images of the countryside, rife with Czech dances. The concert will also

- ▶ 19h30. *ChNDBonsecours*. \$27-30. **VB8: Christmas by candlelight**. 514-717-2993
- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Off the Wall**. 514-528-9766

22 Friday

- ▶ 19h30. *M. Symph.* \$40-130. **Ensemble Caprice performs Handel's Messiah**. 514-523-3611
- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Freddie James Project**. 514-528-9766

23 Saturday

- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Freddie James Project**. 514-528-9766

27 Wednesday

- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Imani Gospel Singers**. 514-528-9766

28 Thursday

- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Michelle Sweeney, The Gospel Tribe**. 514-528-9766

30 Saturday

- ▶ 20h30. *Le Balcon*. \$50. **Le Balcon: Dorian Sherwood, Soul Tree**. 514-528-9766

JANUARY

13 Saturday

- ▶ 19h30. *S. W.-Pelletier*. \$65-125. **Music from Looney Tunes**. 514-842-2112

14 Sunday

- ▶ 14h. *S. W.-Pelletier*. \$65-125. **Music from Looney Tunes**. 514-842-2112
- ▶ 14h30. *St-François-Xa*. \$30. **Amalgamme: Russell Iceberg, violon**.
- ▶ 19h. *S. W.-Pelletier*. \$65-125. **Music from Looney Tunes**. 514-842-2112

16 Tuesday

- ▶ 19h30. *M. Symph.* \$35. **OSM: Mahler's Symphony No. 7, Rafael Payare, dir.** 1-888-842-9951

17 Wednesday

- ▶ 19h30. *M. Symph.* \$35. **OSM: Mahler's Symphony No. 7, Rafael Payare, dir.** 1-888-842-9951

19 Friday

- ▶ 19h30. *Bourgie*. \$0-100. **Les Violons du Roy 2023-2024**. 514-285-2000
- ▶ 19h30. *Bourgie*. \$33-66. **Violons du Roy; Maîtres français : 100 ans après (3)**. 514-285-2000 x 1

20 Saturday

- ▶ 14h. *M. Symph.* \$35. **OSM: Mahler's Symphony No. 7, Rafael Payare, dir.** 1-888-842-9951

21 Sunday

- ▶ 14h30. *Bourgie*. \$0-100. **Françoise Sullivan Tribute**. 514-285-2000
- ▶ 15h. *M. Symph.* \$20-223. **OM: Dukas, Garuta, Prokofiev; Elisabeth Pion**. 514-842-2112
- ▶ 15h. *Th. G-Vigneault*. \$50-53. **Sophie Faucher and Marc Hervieux perform Maria Callas**. 450-432-0660, ext 1

23 Tuesday

- ▶ 17h30. *Bourgie*. \$0-100. **Music at Theresienstadt**. 514-285-2000

24 Wednesday

- ▶ 19h30. *Wilder*. \$15. **Compositions by Ensemble Tesse**. 514-903-7794
- ▶ 19h30. *Bourgie*. \$0-100. **Bach's Goldberg Variations: Vikingur Ólafsson**. 514-285-2000

25 Thursday

- ▶ 19h30. *Bourgie*. \$0-100. **The String Quartet**. 514-285-2000

26 Friday

- ▶ 19h30. *Wilder*. \$15. **Works by Trybucki, Abrahmsen, Takemitsu, Saariaho and Lauvray**. 514-903-7794

27 Saturday

- ▶ 19h30. *Bourgie*. \$0-100. **Holocaust memorial Concert: Wolfgang Holzmair**. 514-285-2000

28 Sunday

- ▶ 13h. *Th. Alph. Desj.* \$11-19. **Family concert**. 450-582-6714
- ▶ 14h30. *Bourgie*. \$0-100. **Ensemble Caprice**. 514-285-2000
- ▶ 15h30. *St-François-Xa*. \$30. **Amalgamme: Philip Chiu, piano**.
- ▶ 19h. *M. Symph.* \$60-125. **French and Broadway music**. 416-872-4255

FEBRUARY

01 Thursday

- ▶ 19h30. *Bourgie*. \$0-100. **Imani Winds**. 514-285-2000
- ▶ 19h30. *McRosement*. Free. **Works by Richter, Nyman, Einaudi, Glass**. 514-872-1730

02 Friday

- ▶ 19h30. *Bourgie*. \$0-100. **Les Violons du Roy 2023-2024**. 514-285-2000

03 Saturday

- ▶ 16h. *M. Symph.* \$20-223. **OM: Beach, Boulanger, Poulenc; Brugger, Cargill, Tourville, Choeur Métropolitain**. 514-842-2112
- ▶ 19h30. *Wilifred-Pelletier*. \$30-270. **Opéra de Montréal: La Reine-Garçon**. 514.985.2258
- ▶ 19h30. *Bourgie*. \$33-66. **Violons du Roy: Mozart et Haydn: Winds and Harp (2)**. 515-285-2000 x 1

04 Sunday

- ▶ 15h. *S. JLMillette*. \$25. **Art Crush: Devil's Trill**. 514-250-1558
- ▶ 15h30. *Pollack*. \$25-350. **LMMC: Javier Perianes**. 514 932-6796

06 Tuesday

- ▶ 19h30. *Wilifred-Pelletier*. \$30-270. **Opéra de Montréal: La Reine-Garçon**. 514.985.2258
- ▶ 19h30. *Bourgie*. \$0-100. **Apollon Musagète Quartet**. 514-285-2000

QUEBEC (ELSEWHERE)

- Carré 150** Carré 150, 150 rue Notre-Dame Est, Victoriaville.
- Cent. Nicolet** Centre des arts populaires de Nicolet, 725 boulevard Louis-Frédérique, Nicolet.
- Centre 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.
- CHTh Chambly** Café-Théâtre de Chambly, 2447 Av. Bourgogne, Chambly.
- Denim Sw** Denim Swift, 575 rue des Écoles, Drummondville.
- É. St-Jovite** Église Saint-Jovite, 950, St-Jovite, Mont-Tremblant.
- EM Gilles-Vignit** Espace Mezzanine, Théâtre Gilles-Vigneault, 118 rue de la Gare, Saint-Jérôme.
- ES Gilles-Vignit** Espace Scène, Théâtre Gilles-Vigneault, 118 rue de la Gare, Saint-Jérôme.
- J.-Antonio-Thompson** Salle J.-Antonio-Thompson, 374, rue des Forges, Trois-Rivières.
- M. de la Cult. Warwick** Maison Musicale de Warwick (CAMMW), 11, rue Boulanger, Warwick.
- Maurice-O'Bready** Salle Maurice-O'Bready du Centre culturel de l'Université de Sher-

brooke, 2 500, Boul. de l'Université, Sherbrooke.

- MdA Drummondville** Maison des arts Desjardins Drummondville, 175 rue Ringuet, Drummondville.
- S. An-All-Rousseau (Trois-Riv.)** Salle Anaïs-Allard-Rousseau, 1425 place de l'Hôtel de Ville, Trois-Rivières.
- Th Deux Rives** Théâtre des Deux Rives, 30 Bd du Séminaire N, Saint-Jean-sur-Richelieu.

NOVEMBER

- 14 20h. *Centre Baie-Comeau*. \$60. **Albertine en cinq temps - The Opera**. 819-828-3742
- 16 19h30. *MdA Drummondville*. \$45-87. **OSD: Beethoven, Stravinsky and Evangelista**. 819-477-1056
- 17 20h. *ES Gilles-Vignit*. \$22-30. **Cédric Dind-Lavoie presents his project Archives**. 450-432-0660, ext 1
- 18 19h30. *J.-Antonio-Thompson*. \$30-77. **Works by Evangelista, Korngold and Berlioz**. 819-380-9797
- 18 20h. *M. de la Cult. Warwick*. \$40. **Maison Warwick: Alain Bédard, l'Ensemble Auguste**. (819) 358 - 2201
- 19 11h. *EM Gilles-Vignit*. \$20-25. **Blanche Baillargeon presents Le nid**. 450-432-0660, ext 1
- 24 20h. *Centre Juliette-Lassonde*. \$52,50. **Jesse Cook / Libre**. 1 855-778-3388
- 30 20h. *Centre Juliette-Lassonde*. \$54. **Mathieu Gaudet, Schubert: La mélodie secrète**. 855-778-3388

DECEMBER

- 03 11h. *S. An-All-Rousseau (Trois-Riv.)*. \$0-30. **Piano quartet concert**. 819-380-9797
- 09 19h30. *J.-Antonio-Thompson*. \$30-77. **Works by Jutras, Vaughan Williams, Bizet, Tchaikovsky and more**. 819-380-9797
- 10 15h. *Maurice-O'Bready*. \$18,50. **Udesherbrooke: Concert de Noël de l'Ensemble vocal**. 819-821-8040
- 14 19h30. *Th Deux Rives*. \$30-115. **Christmas concert**. 450-667-2040
- 14 19h30. *MdA Drummondville*. \$45-87. **The OSD performs L'Elisir d'amore by Donizetti**. 819-477-1056
- 16 20h. *Carré 150*. \$36-90. **The OSD performs L'Elisir d'amore by Donizetti**. 819-477-1056
- 17 15h. *É. St-Jovite*. \$30-55. **Christmas concert**. 450-667-2040
- 17 19h30. *É. St-Jovite*. \$30-55. **Christmas concert**. 450-667-2040
- 21 19h30. *J.-Antonio-Thompson*. \$25-70. **Ensemble Caprice performs Handel's Messiah**. 514-523-3611
- 21 20h. *ChTh Chambly*. 32. **Christmas concert**. 450-447-2953

JANUARY

- 31 19h30. *Cent. Nicolet*. \$20-33. **Classical music with Afro-Cuban influences**. 819-477-1056

FEBRUARY

- 01 17h. *Denim Sw*. \$20-33. **Classical music with Afro-Cuban influences**. 819-477-1056
- 03 20h. *M. de la Cult. Warwick*. \$40. **Maison Warwick: Taurey Butler Trio**. 819-358-2201
- 04 15h. *S. An-All-Rousseau (Trois-Riv.)*. \$20-44. **Works by Armenian composers**. 819-380-9797

OTTAWA-GATINEAU

- Azrieli Studio (CNA)** Azrieli Studio, 1 Elgin Street, Ottawa.
- Centre national des arts** Southam Hall, 1 Elgin Street, Ottawa.
- Club Saw** Club Saw, 67 rue Nicholas, Ottawa.
- Dominion-Chalmers** Carleton Dominion-Chalmers Centre, 355 Cooper Street, Ottawa.
- NDCB** Notre-Dame Cathedral Basilica, 56 Guigues Avenue, Ottawa.
- Rideau Ch** Rideau Park United Church, 2203 Alta Vista Drive, Ottawa.

Southminster Ud Ch. Southminster United Church, 15 Aylmer Ave., Ottawa.

St. Francois d'A. Ch. St. François d'Assise Church, 20 Fairmount Avenue, Ottawa.

St. Matthew's Ch. St. Matthew's Church, 130 Glebe Avenue, Ottawa.

TD Place The Arena at TD Place, 1015 Bank St, Ottawa.

Woodroffe Ud Ch. Woodroffe United Church, 207 Woodroffe Ave, Ottawa.

NOVEMBER

- 19 11h. *Azrieli Studio (CNA)*. \$15. **NACO; Maderspach, Roy, Jeunesses Musicales Canada**. 514-487-5190
- 19 13h30. *Azrieli Studio (CNA)*. \$15. **NACO; Maderspach, Roy, Jeunesses Musicales Canada**. 514-487-5190
- 19 15h. *Azrieli Studio (CNA)*. \$15. **NACO; Maderspach, Roy, Jeunesses Musicales Canada**. 514-487-5190
- 19 17h. *Dominion-Chalmers*. \$20-55. **Bach Fest: Bach; Nosrati**. 514-487-5190
- 22 20h. *Centre national des arts*. \$15-100. **NACO: Murphy, Strauss, Mozart, Lau; Felix Kliesser**. 514-487-5190
- 23 20h. *Centre national des arts*. \$15-100. **NACO: Murphy, Strauss, Mozart, Lau; Felix Kliesser**. 514-487-5190
- 26 17h30. *Dominion-Chalmers*. \$0-50. **OSO: Sunday Socials 1**.
- 28 19h. *Dominion-Chalmers*. \$35-59. **Works by Lau and Ravel**. 613-234-8008
- 30 19h30. *TD Place*. \$78-140. **Soundtrack from the film Star Wars: A New Hope**. 613-232-6767

DECEMBER

- 01 20h. *Centre national des arts*. \$31-109,50. **NAC: NACO plays James Bond music**. 613-947-7000
- 01 21h30. *TD Place*. \$78-140. **Soundtrack from the film Star Wars: A New Hope**. 613-232-6767
- 02 20h. *St. Matthew's Ch*. \$20-55. **Ottawa Bach Choir: Magnificat**.
- 05 19h30. *Dominion-Chalmers*. \$10-45. **Thirteen Strings: Christmas Candlelight Concert**. 613-738-7888
- 07 12h. *Dominion-Chalmers*. \$20-50. **Music and Beyond: ETA Hoffman and Music**. 613-241-0777
- 07 19h30. *NDCB*. \$20-50. **Music and Beyond: Jennifer Loveless**. 613-241-0777
- 07 19h30. *Woodroffe Ud Ch*. \$20-50. **Music and Beyond: Phaeton Trio**. 613-241-0777
- 07 20h. *Centre national des arts*. \$15-120. **NACO: Williams; Ewashko Singers, NACO**. 514-487-5190
- 08 19h30. *Southminster Ud Ch*. \$20-75. **Music & Beyond: Messiah**.
- 08 20h. *Centre national des arts*. \$15-120. **NACO: Williams; Ewashko Singers, NACO**. 514-487-5190
- 09 14h. *Centre national des arts*. \$15-120. **NACO: Williams; Ewashko Singers, NACO**. 514-487-5190
- 09 19h. *Rideau Ch*. \$20-25. **New Opera Lyra: Scrooge's Christmas**.
- 09 20h. *Centre national des arts*. \$15-120. **NACO: Williams; Ewashko Singers, NACO**. 514-487-5190
- 12 20h. *Centre national des arts*. \$15-100. **NACO: Berlioz, Holst, Tchaikovsky; Ottawa Choral Society, NACO**. 514-487-5190
- 13 20h. *Centre national des arts*. \$34-110. **NACO: Frank Loesser, Sabrina Claudio; Holly Cole**. 514-487-5190
- 15 19h. *Dominion-Chalmers*. \$35-59. **Works by Bach, Vivaldi, Vaughan Williams and more**. 613-234-8008
- 16 19h30. *St. Matthew's Church*. \$20-30. **Christmas with Seventeen Voyces**.
- 17 15h. *St. Francois d'A. Ch*. \$35-55. **Ottawa Choral Society: A Christmas Tapestry**. 613-725-2560

- 17** 16h. *St. Matthew's Church*. \$20-30. **Christmas with Seventeen Voyces.**
- 20** 19h. *Centre national des arts*. \$15-110. **NACO: Handel; Headlam, Burashko, Wilford, Deas, Canata Singers of Ottawa.** 514-487-5190
- 21** 19h. *Centre national des arts*. \$15-110. **NACO: Handel; Headlam, Burashko, Wilford, Deas, Canata Singers of Ottawa.** 514-487-5190
- 21** 19h30. *Dominion-Chalmers*. \$20-75. **Christmas with Music and Beyond, Karina Gauvin.**

JANUARY

- 10** 20h. *Centre national des arts*. \$15-110. **NACO: Bach; Ehnés, Kawasaki, Linnebach.** 514-487-5190
- 16** 20h. *Centre national des arts*. \$15-110. **NACO: Bach, Mendelssohn, Shostakovich, Barber, Schumann; Hewitt.** 514-487-5190
- 17** 20h. *Centre national des arts*. \$15-110. **NACO: Shaw, Mozart, Mendelssohn; G'froerer.** 514-487-5190
- 18** 20h. *Centre national des arts*. \$15-110. **NACO: Shaw, Mozart, Mendelssohn; G'froerer.** 514-487-5190
- 20** 21h. *Club Saw*. \$15-31. **NACO: Bielawa, Bruce; NACO musicians.** 514-487-5190
- 25** 20h. *Centre national des arts*. \$15-110. **NACO: Chabrier, Gershwin, Bizet; NACO, Troupe Vertigo.** 514-487-5190
- 26** 20h. *Centre national des arts*. \$15-110. **NACO: Chabrier, Gershwin, Bizet; NACO, Troupe Vertigo.** 514-487-5190
- 27** 20h. *Centre national des arts*. \$15-110. **NACO: Chabrier, Gershwin, Bizet; NACO, Troupe Vertigo.** 514-487-5190

FEBRUARY

- 04** 15h. *Dominion-Chalmers*. \$15-49. **NACO: Strauss, Perry, Auerbach, Tchaikovsky; Pouliot, G'froerer, Kawasaki.** 514-487-5190
- 07** 20h. *Centre national des arts*. \$15-110. **NACO: Razaz, Tchaikovsky, Rimsky-Korsakov; Blake Pouliot.** 514-487-5190

TORONTO

- Betty Olip Th** Betty Oliphant Theatre, 404 Jarvis, Toronto.
- Ch-on-the-Hill** Grace Church on-the-Hill, 300 Lonsdale Road, Toronto.

- Flato Markham Th.** Flato Markham Theatre, 171 Town Centre Blvd, Markham.
- Fleck Th** Fleck Dance Theatre, 207 Queens Quay W, Toronto.
- Four seasons** Four Seasons Centre for the Performing Arts, 145 Queen St W, Toronto.
- G. Weston Hall** George Weston Recital Hall, 5040 Yonge Street, North York.
- George West RH** George Weston Recital Hall, 5040 Yonge Street, Toronto.
- GraceCh** Grace Church-on-the-Hill, 300 Lonsdale Rd, Toronto.
- Hammerson Hall** Hammerson Hall, 4141 Living Arts Dr, Mississauga.
- Jane Mallett** Jane Mallett Theatre, 27 Front St. E., Toronto.
- Jeanne Lamon Hall** Trinity-St. Paul's Centre, 427 Bloor Street West, Toronto.
- Koerner** Koerner Hall, 273 Bloor Street West, Toronto.
- Massey** Massey Hall, 178 Victoria Street, Toronto.
- Mazzoleni Hall** Mazzoleni Hall, TELUS Centre for Performance and Learning, 273 Bloor St W, Toronto.
- Meridian Hall** Meridian Hall, 1 Front Street East, Toronto.
- Roy Thom. Hall** Roy Thomson Hall, 60 Simcoe Street, Toronto.
- Walter Hall** Walter Hall, 80 Queen's Park, Toronto.
- Yorkminster** Yorkminster Park Baptist Church, 1585 Yonge St, Toronto.

NOVEMBER

16 Thursday

- 13h30. *Walter Hall*. \$50. **WMCT: Tesla Quartet.** 416-923-7052 x.1
- 20h. *Roy Thom. Hall*. \$64-177. **TSO: Almashi, Liszt, Dvorak; Illia ovcharenko.** 416-593-7769

17 Friday

- 20h. *Jeanne Lamon Hall*. \$47-95. **Choral works by Monteverdi, Rossi, Bertali, Lalande, Bach and more.** 1-833-964-6337

18 Saturday

- 20h. *Hammerson Hall*. \$25-100. **Mississauga Symphony performs Verdi's Requiem.** 905-915-4405
- 20h. *Jeanne Lamon Hall*. \$42-95. **Choral works by Monteverdi, Rossi, Bertali, Lalande, Bach and more.** 1-833-964-6337
- 20h. *Roy Thom. Hall*. \$64-176. **TSO: Almashi, Liszt, Dvorak; Illia ovcharenko.** 416-593-7769

19 Sunday

- 13h30. *Roy Thom. Hall*. \$30-44. **TSO: Joseph Bologne; Daniel Bartholomew-Poyser, Classical Kids LIVE!** 416-593-7769

feature a performance by the 2022 Honens Piano Competition laureate, Ukrainian Illia Ovcharenko, who will play Liszt's First Piano Concerto; as well as the Canadian première of Zoltan Almashi's *Maria's City*. The concert will be preceded by a performance by the Ukrainian Art Song Project, featuring mezzo-soprano Andrea Ludwig, tenor Benjamin Butterfield, and pianist Steven Philcox (Nov. 16 and 18). Later in November, conductor Michael Tilson Thomas will return to the TSO to present a program that includes Mahler's Fifth Symphony, in C-sharp minor, alongside Berg's *Seven Early Songs*, sung by TSO 2023-24 Spotlight Artist, mezzo-soprano Emily D'Angelo (Nov. 22, 24, 25). At the end of the month, the orchestra will interpret Tchaikovsky's *Sleeping Beauty*, as compiled by guest conductor Maxim Emelyanichev, alongside the prelude to Humperdinck's *Hansel and Gretel*, and Marjan Mozetich's Bassoon Concerto, performed by TSO bassoonist Michael Sweeney (Nov. 29, 30, Dec. 1, 3). www.tso.ca



OKSANA LYNIV

SLOW RISE MUSIC

Sopranos Natalya Gennadi, Midori Marsh, McKenzie Warriner, and Shantelle Przybylo will join forces with VC2 Cello Duo, set designer Jessica Hiemstra, music director Jo Greenaway, and sound designer and composer Tristan Zaba to present *Here Be Sirens*. The concert, which will take place at Toronto's historic Tranzac Club, is presented by Slow Rise Music, an ensemble founded by Warriner and Zaba, aimed at commissioning and performing new works by Canadian composers in the hopes of exploring the human voice. The program will highlight Kate Soper's 2012 *Here Be Sirens*, alongside pieces by Ashley Seward, Kathryn Knowles, Aida Khorsandi, and Paul Lessard (Nov. 18). www.slowrisemusic.ca



NATALYA GENNADI

PHOTO: JULIA MERK PHOTOGRAPHY

ESPRIT ORCHESTRA

Esprit Orchestra will close out the first half of their 2023-24 season with *Circle Maps*, at Koerner Hall. Conducted by Alex Pauk, and featuring soloist Kevin Ahfat, who will play Valentin Silvestrov's *Postludium*, the program will include the Canadian première of Kaija Saariaho's *Circle Map*, for orchestra and electronics, and Lithuanian composer Žibuoklė Martinaitytė's *Millefleur*. Vito Žuraj's *Api-danza macabra*, meanwhile, will receive its North American première (Nov. 30). www.espritorchestra.com



KEVIN AHFAT

PHOTO: BRANDON PATOC


MAGNIFICAT

Bach: *Magnificat in Eb major, BWV 243a*
 Zelenka: *Magnificat in C major, ZWV 107*
 Biber: *Magnificat in g minor, C. 24*
 Leonardo: *Magnificat in D major, Op. 19, no. 10*
 and Bach: *Jauchzet Gott in allen Landen, BWV 51*

Myriam Leblanc, soprano
Daniel Taylor, countertenor
Owen McCausland, tenor
Alex Dobson, bass

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- ▶ 15h. *Jeanne Lamou Hall*. \$30-95. **Choral works by Monteverdi, Rossi, Bertali, Lalande, Bach and more.** 1-833-964-6337
- ▶ 16h. *Roy Thom. Hall*. \$30-44. **TSO: Joseph Bologne; Daniel Bartholomew-Poyser, Classical Kids LIVE!** 416-593-7769

22 Wednesday

- ▶ 20h. *Koerner*. \$40-80. **Nocturne - Les 9.** 416-408-0208
- ▶ 20h. *Roy Thom. Hall*. \$51-169. **TSO: Berg, Mahler; Emily D'Angelo.** 416-593-7769

23 Thursday

- ▶ 19h30. *Fleck Th.* \$29-79. **Harbourfront Centre: Louise Lecavalier's Stations.**
- ▶ 20h. *George West RH.* 25-55. **Collectif9 and guests.**

24 Friday

- ▶ 19h30. *Roy Thom. Hall*. \$51-164. **TSO: Berg, Mahler; Emily D'Angelo.** 416-593-7769
- ▶ 20h. *Koerner*. \$25-52. **RCM: RCM Orchestra, JoAnn Falletta, dir, Henry From, piano.** 416-408-0208

25 Saturday

- ▶ 15h. *G. Weston Hall*. \$22-34. **TSO: Bacewicz, Stravinsky, Tchaikovsky; Toronto Symphony Youth Orchestra.** 416-593-7769
- ▶ 20h. *Roy Thom. Hall*. \$59-172. **TSO: Berg, Mahler; Emily D'Angelo.** 416-593-7769

26 Sunday

- ▶ 20h. *Betty Olip Th.* **Works by Berio, Kendall, Felix, Abbasi and Haber.** 416-961-9594

29 Wednesday

- ▶ 19h30. *Mazzoleni Hall*. \$25. **The Royal Conservatory presents ARC Ensemble: Celebrating 20 Years.** 416-408-0208
- ▶ 20h. *Roy Thom. Hall*. \$48-166. **TSO: Humperdinck, Mozetich, Tchaikovsky; Michael Sweeney.** 416-593-7769

30 Thursday

- ▶ 20h. *Roy Thom. Hall*. \$41-166. **TSO: Humperdinck, Mozetich, Tchaikovsky; Michael Sweeney.** 416-593-7769

DECEMBER

01 Friday

- ▶ 19h30. *Ch-on-the-Hill*. \$0-25. **The Upper Canada Choristers & Cantemos.** 416-256-0510
- ▶ 19h30. *Roy Thom. Hall*. \$53-166. **TSO: Humperdinck, Mozetich, Tchaikovsky; Michael Sweeney.** 416-593-7769
- ▶ 19h30. *GraceCh.* \$25. **Upper Canada Choristers: A Seasonal Journey.** 416-256-0510
- ▶ 20h. *Roy Thom. Hall*. \$35-163. **TSO: TSO, Toronto Mendelssohn Choir jouent Mozart, Beethoven.** 416-593-1285

03 Sunday

- ▶ 15h. *Roy Thom. Hall*. \$62-169. **TSO: Humperdinck, Mozetich, Tchaikovsky; Michael Sweeney.** 416-593-7769

05 Tuesday

- ▶ 19h30. *Yorkminster*. \$25-90. **Traditional and contemporary Christmas carols.** 416-598-0422

06 Wednesday

- ▶ 19h30. *Yorkminster*. \$25-90. **Traditional and contemporary Christmas carols.** 416-598-0422

07 Thursday

- ▶ 19h30. *Roy Thom. Hall*. \$115-174. **TSO: John Williams; Modern Sound Collective, Kai Leung.** 416-593-7769

08 Friday

- ▶ 19h30. *Roy Thom. Hall*. \$115-175. **TSO: John Williams; Modern Sound Collective, Kai Leung.** 416-593-7769
- ▶ 20h. *Jane Mallett*. \$20-52. **Sinfonia Toronto: Dvorak Dances; Schumann Cello Concerto; Corelli Christmas Concerto.** 416-499-0403
- ▶ 20h. *Koerner*. \$50-110. **RCM: Holly Cole, Royal Conservatory Strings.** 416-408-0208

09 Saturday

- ▶ 14h. *Roy Thom. Hall*. \$115-175. **TSO: John Williams; Modern Sound Collective, Kai Leung.** 416-593-7769
- ▶ 19h30. *Roy Thom. Hall*. \$115-175. **TSO: John Williams; Modern Sound Collective, Kai Leung.** 416-593-7769
- ▶ 20h. *Flato Markham Th.* \$15-40. **Kindred Spirits Orchestra: The Greatest Show.** 905-604-8339
- ▶ 20h. *Koerner*. \$50-110. **RCM: Turtle Island Quartet; Wayne Shorter.** 416-408-0208

11 Monday

- ▶ 20h. *Roy Thom. Hall*. \$75-148. **TSO: Johnson, Newton-Davis, Etobicoke School of the Arts Holiday Chorus.** 416-593-7769

12 Tuesday

- ▶ 20h. *Roy Thom. Hall*. \$70-161. **TSO: Johnson, Newton-Davis, Etobicoke School of the Arts Holiday Chorus.** 416-593-7769

13 Wednesday

- ▶ 14h. *Roy Thom. Hall*. \$76-142. **TSO: Johnson, Newton-Davis, Etobicoke School of the Arts Holiday Chorus.** 416-593-7769
- ▶ 20h. *Roy Thom. Hall*. \$83-164. **TSO: Johnson, Newton-Davis, Etobicoke School of the Arts Holiday Chorus.** 416-593-7769

14 Thursday

- ▶ 19h30. *Koerner*. \$50-140. **Tafelmusik presents Handel's Messiah.** 1-833-964-6337

15 Friday

- ▶ 19h30. *Koerner*. \$50-140. **Tafelmusik presents Handel's Messiah.** 1-833-964-6337

16 Saturday

- ▶ 19h30. *Hammerson Hall*. \$25-100. **Christmas concert.** 905-915-4405
- ▶ 19h30. *Koerner*. \$50-140. **Tafelmusik presents Handel's Messiah.** 1-833-964-6337

17 Sunday

- ▶ 14h. *Koerner*. \$54-59. **Interactive concert.** 1-833-964-6337
- ▶ 15h. *Roy Thom. Hall*. \$76-199. **TSO: Handel; Snouffer, Szabo, Ainsworth, Hopkins, TMC.** 416-593-7769

19 Tuesday

- ▶ 20h. *Roy Thom. Hall*. \$48-166. **TSO: Handel; Snouffer, Szabo, Ainsworth, Hopkins, TMC.** 416-593-7769

20 Wednesday

- ▶ 20h. *Roy Thom. Hall*. \$48-163. **TSO: Handel; Snouffer, Szabo, Ainsworth, Hopkins, TMC.** 416-593-7769

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22 Friday

▶ 20h. *Roy Thom. Hall.* \$47-166. **TSO: Handel; Snouffer, Szabo, Ainsworth, Hopkins, TMC.** 416-593-7769

23 Saturday

▶ 20h. *Roy Thom. Hall.* \$51-171. **TSO: Handel; Snouffer, Szabo, Ainsworth, Hopkins, TMC.** 416-593-7769

JANUARY

10 Wednesday

▶ 20h. *Roy Thom. Hall.* \$48-168. **TSO: Walker, Lutoslawski, Brahms; Daniil Trifonov.** 416-593-7769

11 Thursday

▶ 20h. *Roy Thom. Hall.* \$45-168. **TSO: Walker, Lutoslawski, Brahms; Daniil Trifonov.** 416-593-7769

12 Friday

▶ 19h30. *Meridian Hall.* \$60-130. **Music from Looney Tunes.** 416-366-7723

13 Saturday

▶ 20h. *Roy Thom. Hall.* \$52-168. **TSO: Walker, Lutoslawski, Brahms; Daniil Trifonov.** 416-593-7769

17 Wednesday

▶ 20h. *Roy Thom. Hall.* \$49-168. **TSO: Gimon, Adams, Rachmaninoff; Steven Banks.** 416-593-7769

19 Friday

▶ 20h. *Koerner.* \$21-120. **21C: Fazil Say and Friends.** 416-408-0208

20 Saturday

▶ 20h. *Koerner.* \$21-120. **21C: Lara St. John: ♀ she/her/hers.** 416-408-0208
▶ 20h. *Roy Thom. Hall.* \$55-168. **TSO: Gimon, Adams, Rachmaninoff; Steven Banks.** 416-593-7769
▶ 22h. *Koerner.* \$21-120. **21C Afterhours: Indigena.** 416-408-0208

21 Sunday

▶ 15h. *Koerner.* \$21-120. **21C: Bridget Kibbey & Calidore String Quartet.** 416-408-0208
▶ 15h. *G. Weston Hall.* \$54-115. **TSO: Gimon, Adams, Rachmaninoff; Steven Banks.** 416-593-7769

26 Friday

▶ 19h30. *Four seasons.* \$55-360. **COC: The Cunning Little Vixen.** 416-363-8231
▶ 19h30. *Meridian Hall.* \$99-190. **Soundtrack from the film Lord of the Rings: The Two Towers.** 416-366-7723
▶ 19h30. *Roy Thom. Hall.* \$65-168. **TSO: Korngold, Beethoven; Ray Chen.** 416-593-7769
▶ 20h. *Jeanne Lamou Hall.* \$20-52. **Sinfonia Toronto: Mozart Piano Concerto No. 23, Coultard, Janacek's folkloric Idyll.** 416-499-0403
▶ 20h. *Massey.* \$60-125. **French and Broadway music.** 416-872-4255

27 Saturday

▶ 19h30. *Meridian Hall.* \$99-190. **Soundtrack from the film Lord of the Rings: The Two Towers.** 416-366-7723
▶ 20h. *Koerner.* \$21-120. **21C: Brad Mehldau - 14 Reveries.** 416-408-0208
▶ 20h. *Roy Thom. Hall.* \$66-168. **TSO: Korngold, Beethoven; Ray Chen.** 416-593-7769

28 Sunday

▶ 14h. *Four seasons.* \$55-360. **COC: The Cunning Little Vixen.** 416-363-8231
▶ 14h. *Meridian Hall.* \$99-190. **Soundtrack from the film Lord of the Rings: The Two Towers.** 416-366-7723

FEBRUARY

01 Thursday

▶ 20h. *Roy Thom. Hall.* \$35-168. **TSO: Verdi, Respighi, Berio, Rota; Gustavo Gimeno.** 416-593-7769

02 Friday

▶ 19h30. *Four seasons.* \$55-360. **COC: Don Giovanni.** 416-363-8231
▶ 20h. *Jeanne Lamou Hall.* \$30-95. **Works by Castello, Capricornus, Bertali and more.** 1-833-964-6337
▶ 20h. *Koerner.* \$60-130. **RCM: Gabrielle Cavassa.** 416-408-0208

03 Saturday

▶ 16h30. *Four seasons.* \$55-360. **COC: The Cunning Little Vixen.** 416-363-8231
▶ 20h. *Flato Markham Th.* \$15-40. **Kindred Spirits Orchestra: Around the World.** 905-604-8339
▶ 20h. *Jeanne Lamou Hall.* \$42-95. **Works by Castello, Capricornus, Bertali and more.** 1-833-964-6337
▶ 20h. *Koerner.* \$45-90. **RCM: Elida Almeida, Teófilo Chantre, Lucibela, Lura, and Nancy Vieira.** 416-408-0208
▶ 20h. *Roy Thom. Hall.* \$37-168. **TSO: Verdi, Respighi, Berio, Rota; Gustavo Gimeno.** 416-593-7769

04 Sunday

▶ 14h. *Four seasons.* \$55-360. **COC: Don Giovanni.** 416-363-8231
▶ 15h. *Jeanne Lamou Hall.* \$30-95. **Works by Castello, Capricornus, Bertali and more.** 1-833-964-6337
▶ 15h. *Roy Thom. Hall.* \$35-114. **TSO: Verdi, Respighi, Berio, Rota; Gustavo Gimeno.** 416-593-7769

07 Wednesday

▶ 19h30. *Four seasons.* \$55-360. **COC: Don Giovanni.** 416-363-8231
▶ 20h. *Koerner.* \$65-120. **RCM: Peter Sellars, Grant Gersho, Los Angeles Master Chorale.** 416-408-0208

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NOVEMBER

25 19h30. *Isabel.* \$10-65. **Isabel: Capella Cracoviensis.** 613-533-2424
25 20h. *Hiway Ch.* 25-55. **Collectif9 and guests.**
26 14h30. *Isabel.* \$8-32. **Isabel: Isabel Quartet: Mozart, Burge, Mendelssohn.** 613-533-2423

DECEMBER

10 14h. *Duchess Markham.* 15-20. **TD Markham Jazz Festival: Donovan Locke Trio.** 647-983-7777

JANUARY

21 14h. *Isabel.* \$10-58. **Isabel: Janina Fialkowska.** 613-533-2422

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