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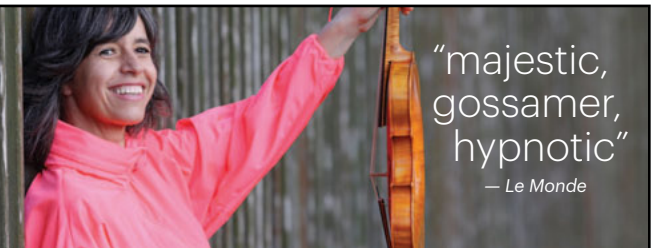
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28

6	Editorial
8	Industry News
9	L'école-atelier Bruand
9	Antoine Bareil & OS Laval
10	Fall Festivals Guide
13	Fall Festival Picks
14	Tafelmusik
16	La Nef
16	François Dompierre Requiem
18	Sharon Azrieli
18	Jeunesses Musicales Canada
20	New Artistic Directors Survey
23	Minimalism in Belgrade
24	Cover Story: Tanya Tagaq
28	SMAM: Andrew McAnerney
31	Luminous Voices
31	Choeur Phil. du Nouveau Monde
32	Alberta Ballet & Ballet Edmonton
48	CD Reviews
49	Audio: Headphones
50	National Calendar
51	Concert Previews

2024-25 Arts Preview

30	Choral Music
33	Indigenous Arts
34	Orchestra
36	Chamber & Solo
37	Opera
38	Contemporary Music
39	World Music
40	Youth
41	Canadians Abroad
42	Jazz
44	French Theatre
45	English Theatre
46	Dance
47	Visual Arts

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SEPTEMBER 2024

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Editorial

FROM THE EDITOR

Welcome to the September 2024 national issue of *La Scena Musicale*, our annual season Arts Preview special that kicks off our 29th season of publishing, which will include six full-colour issues (three in the fall and three in the winter and summer) of *La Scena Musicale*.

The 2024-25 season continues the all-colour format the magazine adopted in November 2017. All six issues will be national issues, with separate English and French editions, which asserts our position as the largest bilingual arts media in Canada. We may also publish special issues during the year for our paying subscribers. Additionally, we will continue to offer personalized serenades for both Valentine's Day and Mother's Day.

SEPTEMBER ISSUE

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

Following our successful national Choir Guide in the June issue, we have decided to support choral music by dedicating a two-page Choral section in every issue starting in September. On the cover of the French edition is Andrew McAnerney of the Studio de musique ancienne de Montréal which is celebrating their 50th anniversary.

Our cover story features an interview with Inuk throat singer Tanya Tagaq. Also, over the past couple of years, many directors of Canada's leading artistic organisations have retired, giving way to a new generation of executives. In the first part of a continuing series, we meet several of these new leaders.

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

OUR OCTOBER ISSUE WILL INCLUDE THE VENUE GUIDE.

I want to take this opportunity to thank Marc Chénard who retired as Jazz section editor in June; you can read his writings at myscena.org/author/marc-chenard. Félix-Antoine Hamel has taken up the torch.

SUBSCRIPTION AND DONATION DRIVE

La Scena Musicale 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 2024-25 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 by joining 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. We are also reviving our Discovery Box, which was suspended during COVID.

As a result of the pandemic, we have changed from street distribution to home delivery. We invite our readers to purchase subscriptions so as to ensure they continue to receive all of our annual issues. Subscriptions can also be purchased for others, and make an ideal gift for parents or artists.

As always, *La Scena Musicale* maintains a vigorous presence on Facebook, X/Twitter and LinkedIn. The website offers new resources almost daily. The live performing arts are back, and *La Scena Musicale* is here to support them.

We wish you a happy and artistic fall!



WAH KEUNG CHAN,
Founding Editor



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NEWS by KRISTEN WHITTLE



HENRY KENNEDY
PHOTO: CURTIS PERRY



GUSTAVO DUDAMEL



JACQUES LACOMBE
PHOTO: FRED STUCKER

APPOINTMENTS/RETIREMENTS

Yannick Nézet-Séguin has signed an extended contract as Director of the Metropolitan Opera. After joining the organization in the 2018-19 season, this newest contract extends his tenure for another six years through to 2029-30. Highlights of the upcoming seasons includes full presentations of Wagner's *Ring Cycle* beginning in 2027-28, four new opera premières at the Met, and a new staging of *Le nozze di Figaro*.

The Regina Symphony Orchestra has appointed **Samuel Deason** as their new Executive Director. This announcement, in addition to the two-year extended appointment of Music Director Gordon Gerrard, completes the executive team at the RSO with a worldly pianist who grew up on the Prairies. The orchestra is excited for great accomplishments with this new team member in 2024-25.

Henry Kennedy has been appointed the new Resident Conductor of the NAC Orchestra. From Nova Scotia, Kennedy is excited to return to Canada after spending most of his life and career in the United Kingdom. His appointment officially begins in September, though Kennedy will be in Ottawa to attend the orchestra's summer concert series.

AWARDS

The Glenn Gould Foundation presented the 14th annual Glenn Gould Prize to Maestro **Gustavo Dudamel** on Aug. 2. This prestigious award recognizes exceptional musical achievements that reflect the unique and innovative spirit of Glenn Gould himself. Maestro Dudamel was awarded a \$100,000 cash prize and had the opportunity to select two laureates to share the Glenn Gould Protégé Prize—an award that acknowledges the vital power of mentorship in the arts. Andrés David Ascanio Abreu and Enluis Montes Olivar were selected for their exceptional promise, earning them a cash award of \$25,000.

The Azrieli Music Foundation has announced the 2024 Gala Concert will take place on Oct. 28 at the Maison symphonique de Montréal. Celebrating this year's laureates, the gala will explore the contemporary musical imaginations of each winner. The four laureates are **Josef Bardanshvil**, **Yair Klartag**, **Jordan Nobles**, and **Juan Trigos**. Each prize package is valued at \$200,000.



SAMUEL DEASON

NEWS

Sir John Eliot Gardiner, founder of the Monteverdi Choir and Orchestras, has stepped down from his role as leader and Artistic Director, effective immediately. This decision is following a year of therapy and "soul-searching" since an inappropriate outburst at the August 2023 Festival Berlioz at La Côte-Saint-André. Gardiner is not retiring, but rather choosing to focus on other projects at this time.

The Orchestre classique de Montréal has announced the end of **Jacques Lacombe's** term as artistic director after one year. In a press release, the orchestra thanked Maestro Lacombe for his many contributions and wished him well in future endeavours.

Opéra de Montréal has removed the age limit from the audition criteria for **Atelier Lyrique's** 2025-26 national auditions. The Atelier lyrique program is a professional training residency for Canadian opera singers and pianist-vocal coaches. The bilingual program offers training in all aspects of artistic, professional, and personal development. Finalists will be invited to perform in a talent gala, where prizes of up to \$10,000 will be awarded. Deadline for applications is Sept. 9, 2024.

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ÉCOLE-ATELIER BRUAND

A PASSION FOR INSTRUMENT-MAKING

by JUSTIN BERNARD

The post-pandemic years have not been easy for Bruand Lutherie-Guitare. General Manager Pier Bergeron is now smiling again, not just for the start of the new school year, but for the longer-term projects that could redefine the training offered at this workshop/school, in partnership with CÉGEP du Vieux Montréal.

“This year, we’re delighted to have had 21 candidates accepted for the Diplôme d’études collégiales en techniques des métiers d’art,” he says. “We’re back at a pace we haven’t seen for seven or eight years. It’s very positive not only for the employees and students, but also for the entire lutherie-guitar community. When you’re part of a larger cohort, a dynamic is created that is very favourable to the running of the school. Our workshop has been enriched by new members of staff. What’s more, we’re supposed to have five candidates next session, which is a record. We may never achieve gender equity, but women who have come through the school in the last 15 years have changed the dynamic of the group for the bet-

ter. It enhances the quality of all the students’ work, their approach and their rigour, too.”

Bergeron attributes this success to the school’s work outside the studio, such as the violin-making festival in Kinsbury and the international guitar festival in Abitibi. “We go out there to demonstrate what we have to offer to the public and to potential candidates in particular. It’s a passionate profession. I went to France myself last year to take part in a number of events, including the Salon européen de l’Éducation in Paris. As a result, we’re attracting more and more French people. Once again, that raises the bar a little higher and encourages a kind of emulation (among the students).”

Almost all the teachers at the Bruand school are professional luthiers, including Bergeron. “We have a phenomenal wealth of experience here. Every year, our graduates have the chance to show what they have created to professional musicians at conferences and exhibitions, particularly in the United States. A lot of people there have told me that they’ve



never seen luthiers at their age with such manual dexterity.”

Only two colleges in the province offer arts and crafts courses: CÉGEP du Vieux Montréal and CÉGEP de Limoilou. For Bergeron, despite all the administrative and governmental pressure, this is a vital preservation issue. Meanwhile, a number of players in the arts-and-crafts community are working hard to create an artisans’ quarter in the heart of Montreal. A presentation to the Commission de l’Office de consultation publique de la Ville de Montréal has already been made by Bergeron himself. “It’s a collective project in which I believe deeply,” he says. “Culture is the digital footprint of communities around the world. It plays a part in how societies identify themselves at a high level.”

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TRANSLATION BY GIANMARCO SEGATO

www.bruand.com

ANTOINE BAREIL AND THE OSL

EXPLORE THE MENDELSSOHN

by ARNAUD G. VEYDARIER

Since its founding in 1984, Orchestre symphonique de Laval (OSL) has brilliantly established itself in the musical landscape of Greater Montreal. On the eve of its 40th anniversary, the orchestra will open its new season with *Encounter: Antoine Bareil plays Mendelssohn*, an evening under the direction of conductor Adam Johnson featuring Felix Mendelssohn’s Violin Concerto in E minor (1844), *Pictures at an Exhibition* (1874) by Modest Mussorgsky, and the Overture in C major (1832) by Fanny Mendelssohn Hensel. A grandiose program combining the enchanting expressiveness of German Romanticism with the raw lyricism of the Russian tradition.

A FAMILY STORY

Felix Mendelssohn’s Violin Concerto occupies a central place in the violin repertoire. A true test of artistic maturity, this monument of Romanticism is a must for any aspiring artist. And yet, this will be the first time that the charismatic Antoine Bareil will play it in concert. Far from shying away from this challenge, the OSL’s first concertmaster sees it as a unique

opportunity to approach this masterpiece with a fresh perspective. Quite a change for a violinist more accustomed to the 20th-century fare he regularly plays with the Molinari Quartet.

The evening’s program also includes the Overture in C major by Fanny Mendelssohn Hensel, Felix’s sister. Largely overshadowed by the success of her brother, she was a victim of the patriarchal restrictions of her time, which limited the publication of her works. She nevertheless managed to compose more than 450 *lieder* and solo piano works. Conductor Adam Johnson looks forward to highlighting the legacy of this great artist, whom historians recognize as having a significant influence on her illustrious brother.

THE OSL AT THE HEART OF ITS COMMUNITY

With a reputation as a bedroom community whose bungalows and asphalt create the landscape of a soulless suburb, Laval has experienced a tremendous revival in recent years, with culture at its beating heart. This is further evidenced by the new cultural centre soon to begin construction, which will be OSL’s future



ORCHESTRE SYMPHONIQUE DE LAVAL
PHOTO : ALARIE PHOTO

home. For Simon Ouellette, general director of the OSL, there is no doubt that the orchestra will be called upon to play a key role in this cultural renaissance.

In addition to its seasonal programming, the OSL sponsors the Laval-Laurentides Youth Symphony Orchestra and organizes several community initiatives, including concerts and activities intended for families, school students, as well as residents. This community commitment has been an integral part of the orchestra’s mission since its beginnings. As Bareil sums it up so well, “Despite time and trials, one constant remains: the desire to serve and stay close to the Laval community.”

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TRANSLATION BY GIANMARCO SEGATO

www.osl.ca

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www.journeesdelaculture.qc.ca

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www.neighbourhooddanceworks.com/fnd2024

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www.harvestmusicfest.ca

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www.swfilmfest.com

MONTRÉAL

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www.popmontreal.com

FESTIVAL QUARTIERS DANSES

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www.quartiersdances.com

MONTREAL UKRAINIAN FESTIVAL

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www.ukefestmontreal.org

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www.alto-fest.com

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www.festival-fil.qc.ca

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www.societedesharpistesdemontreal.square.site/la-journee-de-la-harpe

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www.mgff.ca

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www.nouveaucinema.ca



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www.reverdiesmontreal.org

FESTIVAL SPASM

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www.spasm.ca

CINEMANIA FRENCH FILM FESTIVAL

Montréal, November 6 to 17
www.festivalcinemania.com

MONTREAL BACH FESTIVAL

Montréal, November 16 to December 8
www.festivalbachmontreal.com

MUNDIAL MONTREAL

Montréal, November 19 to 22
www.mundialmontreal.com

IMAGE+NATION

Montréal, November 20 to 30
www.image-nation.org

M FOR MONTREAL

Montréal, November 20 to 23
www.mformontreal.com

MONTREAL DOCUMENTARY FESTIVAL

Montréal, November 20 to December 1
www.ridm.ca

SALON DU LIVRE DE MONTRÉAL

Montréal, November 27 to December 1
www.salondulivredemontreal.com

QUÉBEC

QUÉBEC CITY FILM FESTIVAL

Québec et environs, September 11 to 15
www.fcvq.ca

QUÉBEC EN TOUTES LETTRES

Québec, October 17 to 27
www.quebecentouteslettres.qc.ca

AILLEURS AU QC

FESTIVAL INTERNATIONAL DE THÉÂTRE DE MONT-LAURIER

Mont-Laurier, September 5 to 11
www.doubledefi.org

FLEUR DE LYS, FLEUR DE THÉ

Chicoutimi, September 12 to 15
www.accesasie.com



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Vox Colossus

October 15

A world premiere for heavy metal Growlers Choir, classical choir Temps Fort, grand church organ, invented instruments and percussion, at the église du Sacré-Cœur-de-Jésus

Final Round

October 25

11 young organists from around the world compete throughout October. The four finalists present stunning programs on the organ at Maison symphonique de Montréal

Olivier Latry

November 2

Olivier Latry, one of the titular organists of Notre-Dame Cathedral in Paris, will perform at the basilique-cathédrale Notre-Dame de Québec. Presented by the Diocèse de Québec, in collaboration with the CIOC and Les Amis de l'orgue de Québec.



www.ciocm.org



Montréal



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APR 6: OPERA-CANDY
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OCT. 19 — 7:30 P.M.

Works by VERDI and PUCCINI

LA FONTE MUSICA
Enigma Fortuna

OCT. 20 — 2:30 P.M.

Works by ZACARA DA TERAMO

FESTIVAL DE LA POÉSIE DE TROIS-RIVIÈRES

Trois-Rivières, October 4 to 13
www.fiptr.com

FMC - FESTIVAL DES MUSIQUES DE CRÉATION

Saguenay, October 17 to 27
www.cem.studio/fmc

LES VIOLONS D'AUTOMNE

Saint-Jean-Port-Joli, October 18 to 20
www.violons-automne.com

OTTAWA-GATINEAU

NAC ORCHESTRA: SPHERE 2024

Ottawa, September 10 to 20
www.nac-cna.ca/en/sphere

CITYFOLK

Ottawa, September 11 to 15
www.cityfolkfestival.com

OTTAWA WRITERS FESTIVAL

Ottawa, October 23 to 27
www.writersfestival.org

TORONTO

TORONTO FILM FESTIVAL

Toronto, September 5 to 15
www.tiff.net/thefestival

TIM HORTONS SOUTHSIDE SHUFFLE BLUES & JAZZ FESTIVAL

Port Credit, September 6 to 8
www.southsideshuffle.com

KENSINGTON MARKET JAZZ FEST

Toronto, September 27 to 29
www.kensingtonjazz.com

ELEVATE FESTIVAL

Toronto, October 1 to 4
www.elevate.ca

ALUCINE LATIN FILM & MEDIA ARTS

Toronto, October 16 to 19
www.alucinefestival.com

ART TORONTO

Toronto, October 24 to 27
www.arttoronto.ca

ONTARIO ELSEWHERE

PRINCE EDWARD COUNTY CHAMBER MUSIC FESTIVAL

Picton, August 25 to September 22
www.pecmusicfestival.com

SWEETWATER MUSIC FESTIVAL

Owen Sound, Leith, and Meaford,
September 10 to 15
www.sweetwatermusicfestival.ca

CANADIAN BIG BAND CELEBRATION

Port Elgin & Southampton, Sept. 13 to 15
www.canadianbigband.ca

GUELPH JAZZ FESTIVAL

Guelph, September 13 to 15
www.guelphjazzfestival.com

CULTURE DAYS

Guelph, September 20 to October 13
www.guelph.ca/culturedays

WINDSOR FILM FESTIVAL

Windsor, October 24 to November 3
www.windsorfilmfestival.com

ALBERTA

HONENS FESTIVAL

Calgary, September 5 to 8
www.honens.com

YARDBIRD SUITE VIRTUAL SERIES

Edmonton, September 6 to October 26
www.yardbirdsuite.com

CALGARY FILM FESTIVAL

Calgary, September 19 to 29
www.calgaryfilm.com

WORD ON THE STREET LETHBRIDGE

Lethbridge, September 21 to 21
www.thewordonthestreet.ca

BREAKOUT WEST

Calgary, September 25 to 29
www.breakoutwest.ca

BANFF MOUNTAIN FILM & BOOK FESTIVAL

Banff, October 26 to November 3
www.banffcentre.ca

BRITISH COLUMBIA

BARD ON THE BEACH

Vancouver, June 11 to September 21
www.bardonthebeach.org

VANCOUVER FRINGE FESTIVAL

Vancouver, September 5 to 15
www.vancouverfringe.com

PENTASTIC HOT JAZZ FESTIVAL

Penticton, September 6 to 8
www.pentasticjazz.ca

RIFFLANDIA FESTIVAL

Victoria, September 13 to 15
www.rifflandia.com

VANCOUVER FILM FESTIVAL

Vancouver, September 26 to October 6
www.viff.org

ANTIMATTER [MEDIA ART]

Victoria, October 17 to 27
www.antimatter.ca

WHISTLER FILM FESTIVAL

Whistler, December 4 to 8
www.whistlerfilmfestival.com



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FALL FESTIVAL PICKS

by AN VEN

SPHERE

Sept. 10- 20—Ottawa-Gatineau

Under the theme *Symphony of the Earth*, SPHERE 2024 explores the motif of waterways with Aboriginal, French and English theatre, dance, concerts, lectures and installations at the crossroads of art, science and ethics. The program also includes a number of family activities. The NAC Orchestra will accompany most performances and concerts, with special guests Jeremy Dutcher, Renée Fleming and Christine Beaulieu. www.nac-cna.ca

ALTO/FEST

Sept. 13-14—Montreal

Alto/Fest returns for a second year at the Conservatoire de musique de Montréal. The program will include four concerts featuring both essential works for viola and new works, with a contemporary, multidisciplinary approach. The interactive concerts and experimental concepts will feature artists Marina Thibeault, Frédéric Lambert, Chloé Dumoulin, Sebastian Gonzalez Mora and Vincent Delorme. Ticket information available on the Conservatoire de musique de Montréal website. www.alto-fest.com

CULTURE DAYS

Sept. 27- 29—Across Canada's Francophonie

During the Journées de la culture, Canadian arts are celebrated with thousands of free participatory events across the country. This year, students from across Quebec and French-speaking Canada will kick off the 28th Journées de la culture by performing an original composition proposed by Alfa Rococo and the Orchestre symphonique de Montréal, conducted by Rafael Payare. Schools can register at www.culturedays.ca

INDIGENOUS CULTURE

Sept. 28-29—Sorel-Tracy

In Sorel-Tracy this time, the fall program includes two days dedicated to Indigenous culture at the Maison de la Musique. On Sept. 28, Wendat-born musician Sandrine Masse, who trained at UdeM in viola performance, will perform as a guest of renowned guitarist, composer and teacher Alexandre Éthier in the evening show *Là où la terre est!* The singer-songwriter who performs around the world as a violist, chorister and singer-songwriter, will take part in the show in voice and guitar mode. Another guest of Alexandre Éthier, Atikamekw painter, sculptor, storyteller, actor and singer Jacques Newashish, originally from La Tuque, will narrate the show *Conte et Légende* in the afternoon of Sept. 29.

www.maisondelamusique.org

L'OFF FESTIVAL DE JAZZ DE MONTRÉAL

Oct. 3-12—Montreal

For the 25th year, the OFF Festival de Jazz de Montréal presents local jazz talent, from regulars on the Montreal scene to new talents and musicians from across the province. Some 30 concerts will be held in various downtown venues over 10 evenings. www.loffestivaldejazz.com

GRAND ORGAN FESTIVAL / CIOC

Oct. 13-27—Montreal

The Grand Festival d'orgue d'octobre will present more than a dozen activities at venues across the metropolis, including concerts by renowned organists Olivier Latry, Bernard Foccroulle and Isabelle Demers, educational workshops, guided tours and master classes. The Gala Concert on Oct. 27 will feature the three CIOC prize winners at Lachine's Saints-Anges Church.

This autumn, the Canadian International Organ Competition will welcome 11 talented young organists from seven different countries to the organ capital, where they will perform in churches renowned for their instruments, for the chance to win prizes totalling more than \$100,000. www.ciocm.org

AKOUSMA 20

Oct. 16-18—Montreal

In its 20th year, the Akousma Festival continues its exploration of all forms of digital music, reflecting the concerns of today's composers and the growing diversity of their interventions in a musical world of increasingly disparate practices. Akousma 20 will feature an array of artists, including Li, Westbrook, Warnecke, Dall'Ara-Majek, Schorpp, Janelle, Jean, Ristic, Vaggione, Roux, Turner, Kantonen, Berger, Racine, Alary and Ledesma.

The Électrochoc concert series, directed by composition professors Martin Bédard and Louis Dufort, features "dialogue concerts" showcasing the many facets of electroacoustic music and the talent of composition students at the Conservatoire de musique de Montréal. www.akousma.ca

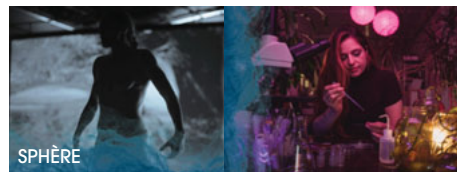
LES VIOLONS D'AUTOMNE

Oct. 18-20—Saint-Jean-Port-Joli

Saint-Jean-Port-Joli welcomes Les Violons d'automne for a musical excursion to the four corners of the globe. The event will celebrate the traditions associated with the violin, the instrument's vast repertoire of music from all styles and eras, and the brilliance of its instrumentalists. www.violons-automne.com



FESTIVAL BACH MONTRÉAL



SPHÈRE



ORGUE CASAVANT DE L'ÉGLISE SAINT-JEAN-BAPTISTE

LES REVERDIES DE MONTRÉAL

Oct. 18-21—Montreal

The 10th edition of Reverdies Montréal's Journées médiévales will celebrate Italian music of the 14th century. The theme *Ballate e Danze* will bring together composers such as Bologna, Landini and Caserta in concerts by the Italian ensemble La Fonte Musica, Reverdies Montréal and Comtessa. Participatory workshops, master classes and a banquet are also on the program.

www.reverdiesmontreal.org

MONTREAL BACH FESTIVAL

Nov. 16-Dec. 8—Montreal (one date in Quebec City: Nov. 22)

Every year in November and December, the Montreal Bach Festival presents a dozen concerts, a choir night (now in its 10th year) and concerts for children. The opening concert features the Mass in B minor at the Palais Moncalm on Nov. 22, and the following day at the Maison symphonique, conducted by Leonardo García Alarcón. Several organ concerts will be held at St. Joseph's Oratory Basilica, including the grand inauguration of the new site and restored carillon. The closing Gala Bach concert on Dec. 8 will feature cantatas reminiscent of the Christmas Oratorio at Notre-Dame Basilica.

While the Off-Bach program has yet to be revealed, we expect an abundance of mini-concerts, impromptu performances by Festival artists, public rehearsals and discussions, from Nov. 26 to Dec. 3. All free of charge.

www.festivalbachmontreal.com

TRANSLATION BY EVA STONE-BARNEY

TAFELMUSIK

FORGING CONNECTIONS WITH CHAMBER MUSIC

by ANDREA RUSH



PHOTO: DAHLIA KATZ

Why are Toronto-based Tafelmusik's performances and recordings of early music so electrifying? Is it their distinctive sound, creative interpretation or cohesive collaboration? The unique leadership style of the Artistic Co-Directors Brandon Chui (viola), Christina Zacharias (violin) and Dominic Teresi (bassoon) likely has something to do with it.

This Juno Award-winning ensemble continues to attract talented performers and plays to packed halls. In addition to their extensive home season, Tafelmusik is a shining example of Canadian content that is exported throughout the world. The orchestra will be touring Korea this November, led by the world-renowned baroque violinist Rachel Podger, who begins her tenure as the group's Principal Guest Director this September. Tafelmusik's extensive catalogue of recordings can be heard on all major streaming services (Apple, Spotify, etc.) and they also offer beautifully filmed concerts via an annual Digital Pass available via Tafelmusik.org.

Dominic Teresi, one of the three Artistic Co-Directors of the Tafelmusik Baroque Orchestra and Choir eloquently describes Tafelmusik's longstanding commitment to early music, to audience engagement, and to growth through collaboration.

SECRETS TO SUCCESS

"A distinctive feature of Tafelmusik is that our orchestra plays on original instruments or copies of the original instruments that the music we play was intended for," says Teresi. "These instruments serve as a key that opens the door to the sound world and aesthetic that existed in the time of Bach or Élisabeth Jacquet de la Guerre or Mozart or Beethoven. The strings are made of gut, the woodwinds have fewer keys, and the brass have no valves. The instruments have a warm and vibrant sound and play in a way that draws the player and listener alike toward a very natural expression. The result is that the music can come alive in uniquely communicative, evocative, impactful and accessible ways."

Along with this, she believes the collaborative spirit of Tafelmusik to be a crucial part of why the orchestra has been so successful. "Every musician feels like their voice is important and valued. As a result, in our concerts everyone on stage is 100% committed and engaged. Performing together this way is a joyous experience and the audience gets to take part in this joy as well. We hope that ultimately our performances bring great comfort, delight and connection."

"Our baroque orchestra has more in common with a contemporary band than a modern symphonic orchestra in that it is most often player-led and very collaborative," Teresi continues. "Even when expanding size

for later periods, each musician bears a lot of individual responsibility and communicates with every other musician through careful listening and empathy. Performers and listeners alike are attracted to this chamber music-making approach."

THE SEASON AHEAD

Tafelmusik will present 10 different programs in their home season, seven in Jeanne Lamont Hall and three in Koerner Hall. These programs have been designed to share a wide variety of extraordinary music and experience, including well-known works, underrepresented composers that deserve to be heard, and many rarely-heard gems.

The season will open in September with an all-Mozart extravaganza led by Principal Guest Director and soloist Rachel Podger at Koerner Hall. This will include Mozart's incidental music: from *Thamos, King of Egypt*, a dazzling violin concerto, to his final symphonic masterpiece, the *Jupiter Symphony*.

The season continues with collaborations with the exquisite French violinist Amandine Beyer, Venezuelan superstar soprano Samuel Mariño, and the incredible Italian oboist Alfredo Bernardini, all orchestra and audience favourites.

At Christmas, the orchestra will present Bach's extraordinary Christmas Oratorio, featuring the Tafelmusik choir and guest soloists; an exploration of the brilliant music of Zelenka; and the return of *Sing-Along Messiah* to Massey Hall, led by Mr. Handel himself (aka Choir Director Ivars Taurins, in full costume). Mr. Handel always has something new up his sleeve, so you won't want to miss it.

The 2024-2025 season will also see Tafelmusik's first CD release since pre-pandemic! Come October, they will release Haydn Symphonies 43 "Mercury" and 49 "La Passione," with Rachel Podger. "We are very proud of this disc," says Teresi, "and happy that the preview tracks released so far have been selected for Spotify's recommended playlist of New Classical releases." **LSM**

www.tafelmusik.org Tickets are now available for their full live season and Digital Season Pass. Don't miss their season opener, *Mozart Jupiter*, directed by Rachel Podger, Sept. 27, 28 and 29 at Koerner Hall.

Tafelmusik is based in the magnificently renovated Jeanne Lamont Hall at Trinity-St. Paul's Centre and performs regularly at Koerner Hall, both on Bloor Street in downtown Toronto. The facilities are accessible to persons with disabilities.

RIOPY



MEDITATION 432

Meditation 432 is a meditation project combining piano and nature sounds, bringing the listener to a state of serenity. The title of the project alludes to another unique element of its inception: it is recorded on a piano tuned to 432 Hertz, rather than the standard concert pitch of 440 Hz.

432Hz tuning is often used for meditation, as it is reported to help listeners feel more grounded and less stressed.

<https://riopy.com>



Pulsations

Vincent Lauzer

Baroque and Renaissance recorders, from soprano to bass

Ziya Tabassian

multiple percussion: tombak, tamburello, riq, bendir, dammam, etc.

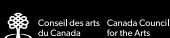
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JULIE LIN
Violinist, from Surrey, BC

LAUREN MARGISON
Soprano, from Toronto, ON

ASTRID NAKAMURA
Violinist, from Toronto, ON

ISABELLA D'ÉLOIZE PERRON
Violinist/violist, from Montreal, QC

ANNA STUBE
Violinist, from Calgary, AB

BRUNO TOBON
Cellist, from Longueuil, QC

RYAN ZHU
Pianist, from Vancouver, BC

*And special applause for
RYAN ZHU, winner of the
2024 Walter Prystawski Prize.*

The Sylva Gelber Music Foundation is an Ottawa-based foundation established in 1973 by the late Sylva Gelber, O.C. (1910–2003), a distinguished Canadian, senior public servant, and Canadian representative on the UN Commission for the Status of Women.

The Foundation relies on an annual, juried competition to award support to young Canadians embarking on a professional career in classical music performance.

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For information, go to www.sylvagelber.ca



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LA NEF

RIDING LOCAL AND INTERNATIONAL SEAS

by JUSTIN BERNARD

Mixing old and new repertoires has always been part of La Nef. Their 2024-25 season is another dazzling demonstration of this, with four concerts equally inspired by the exploration and meeting of cultures. Claire Gignac, co-founder of La Nef, offers a preview of the key elements of the season.

To open, flutist Vincent Lauzer and percussionist Ziya Tabassian present an exceptional musical fusion project entitled *Pulsations*. On the evening of Oct. 9, medieval, baroque, jazz, Persian and Japanese music will freely inspire the two musicians.

“Vincent is one of the members of our artistic committee, so I approached him first to see if he had a project in La Nef’s DNA, which is absolutely the case here,” explains Gignac. For Ziya Tabassian, this is a major return to La Nef. “He joined us in the 2000s on the *Musiques des montagnes* project, so it’s been a long time. We got on really well even then.”

La Nef enjoys engaging in a wide range of partnerships. When these go well, they develop into professional and sometimes even personal friendships. That said, there are



PHOTO: FRANÇOIS GÉLINAS

almost always new musicians in the team, says Gignac, delighted. “We discover what people are doing in their personal work as musicians, creators, composers or arrangers. That’s how we develop longer-term relationships.”

Seán Daghler is one of those people. Over the years, he has produced a number of sea-shanty projects including *Sea Songs and Shanties*, *Baratin d’marins* and *Red Sky at Night*, in both French and English. His new show on the bill is “*Chants de victoires*,” on Nov. 29. “The proposal came from researchers at the Université du Québec à Rimouski who are interested in the maritime heritage of the

St. Lawrence,” says Gignac. “They contacted Seán to gauge his interest in setting to music unpublished texts written at the time of the shipwrecks, including that of the Walker fleet (in 1711), a failed attempt by the English to conquer the St. Lawrence. In this project, there was a desire to get scientists and artists to work together. I found that exciting. The team will be the same as for *Baratins d’marin*, with the notable addition of Michel Bordeleau, a member of Les 4 Charbonniers. Although it won’t be a storytelling concert, there will certainly be some shipwreck stories told.”

La Nef’s mandate is also to offer concerts that are accessible to the entire Montreal population. “Last year, we introduced inclusive pricing. It was a very successful trial. It allows people who are interested but have less financial means—especially in a period of inflation—to decide how much they want to pay for their ticket. Maybe it gives some people a better chance of discovering our shows.” LSM

TRANSLATION BY GIANMARCO SEGATO

www.la-nef.com

FRANÇOIS DOMPIERRE

A QUEBÉC REQUIEM

by JUSTIN BERNARD

Given the heavy legacy of Mozart, Verdi and Fauré, it’s understandable that some people would get writer’s block when they tackle a requiem. François Dompierre is not one of them. “I was already singing in choirs two or three times a week by the time I was 22 or 23,” he says. “I was already thinking about writing a requiem at that time, but especially later when I visited cathedrals like the Sagrada Família in Barcelona recently. While admiring this project of architectural excess, of opening up to heaven, I remembered this foundational liturgical text. I thought it would be nice if someone could set it to music again. There are some (newer requiems) elsewhere in the world, but not many in Canada. I know that Rufus Wainwright wrote one recently, at the same time as I did. It’s quite a coincidence.”

Author of more than 60 scores for the cinema, the composer, now 80 years old, confesses to taking a very visual approach to concert music. “Images came back to me,” he says. “After all, I’m a film composer. I’ve done that all my life. Inspiration came easily, in fact.

In comparison, my Preludes for Piano were much harder to write. This *Requiem* seems to have been in the back of my mind.”

Previously, Dompierre had worked on an unfinished mass. A few of its themes found their way into this new work, notably the Kyrie and the Agnus Dei. “Apart from that, I moved from one movement to another. I was inspired to write a fugal entry for the Libera me. I think the last part I composed was the *Lacrimosa*, followed by the *Confutatis*.”

In terms of stylistic influences, Dompierre did not censor himself. “The conductor who commissioned the work, Francis Choinière, said to me: Let yourself go, do Dompierre. We’re all standing on someone else’s shoulders. All Western composers come from Johann Sebastian Bach, and even those who practise atonality are still influenced by contrapuntal sequences. You can also see this in jazz, which is also part of my world. I myself am struck by the bluesy notes I hear in the Tuba mirum.”

On the subject of the *Recordare*, one of the highlights of the *Requiem*’s première at Maison



symphonique last June, he says: “As I wrote it, I found that it was a lyrical piece, closer to opera. In fact, (I gave it) to a tenor. I felt (it required) something of that order when I finished writing it. It’s also less sombre than other movements. I would add that the last movement, *In paradisum*, was composed in the spirit of a song—that of a happy ending. In Quebec, for example, everything ends in a song.” LSM

TRANSLATION BY GIANMARCO SEGATO

The new recording of François Dompierre’s *Requiem* can be purchased at www.letartistsbe.com/boutique

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SHARON AZRIELI

FINAL ACT

by CHARLES GEYER

“I’ve waited my entire career to sing with Opéra de Montréal,” says soprano Sharon Azrieli.

THE WAIT IS OVER!

The Montreal-born-and-raised Azrieli will be performing the piquant role of the maid Berta in Opéra de Montréal’s new production of Rossini’s *The Barber of Séville* (Sept. 28 through Oct. 6). It’s a moving capstone to a remarkably varied operatic, concert and recording career.

FRENCH CONNECTION

“My favourite opera role of all time was Susanna,” says Azrieli of the resourceful servant girl in Mozart’s *The Marriage of Figaro*. Based as it was on French dramatist Pierre-Augustin Caron de Beaumarchais’s 1778 play, there’s special resonance in Azrieli’s new role in another Beaumarchais-based masterpiece.

As a young singer, Azrieli recalls having immersed herself in the whole of Beaumarchais’s “Figaro Plays” trilogy, of which *Barber and Marriage* are instalments.

“They changed the course of history,” Azrieli says. Indeed, the Frenchman’s acid commentaries on class dynamics may well have thrown kindling on what became the full anti-aristocratic conflagration of the French Revolution.

AND IT DIDN’T STOP THERE

“Emperor Joseph II gave Mozart hell,” says Azrieli. “He didn’t want him to write (the opera setting of) *Marriage of Figaro* because he felt it was incendiary.”

And Rossini’s later setting of *Barber of Séville* “still speaks to the position of women,” the soprano adds. “My character has a lot to say about how terrible men can be to women.”

Azrieli calls Berta’s arietta calling out the venal Doctor Bartolo (“Il vecchiotto cerca moglie”) the “Me-Too song” of the opera. “The old guy’s looking for a young wife. He should go pick on somebody his own age!”

THE SPORTING LIFE

“You need to be in shape to keep singing,” says Azrieli. “Opera is a sport.”

“I run in the pool every day. I don’t drink alcohol and I’m so careful with what I eat. If you’ve seen pictures of me from, say, 10 years ago—I’ve lost at least 25 pounds!”

Azrieli also remains deeply engaged in musical promotion and philanthropy through the Azrieli Foundation. Oct. 28 will see the 10th-anniversary gala concert which crowns the biennial Azrieli Music Prizes at Montreal’s Maison Symphonique, this year featuring all-choral works. Also in October, Azrieli’s brainstorm *Project Hatikva* will entail four days of free concerts across the nation of Israel, featuring every Israeli orchestra performing Jewish sacred music.

“The idea is to provide solace and comfort,” says Azrieli. “Healing through music.” **LSM**

Opéra de Montréal’s production of Rossini’s *The Barber of Seville*, Sept. 28, Oct. 1, 3 and 6.

www.operademontreal.com

JEUNESSES MUSICALES CANADA TURNS 75

by HASSAN LAGHCHA

Jeunesses Musicales Canada’s 2024-25 season will be filled with celebrations to mark their 75th anniversary. Each season they present over 650 concerts and more than 630 workshops given by over 120 artists in some 200 venues in Ontario, Quebec and the Maritimes.

“We want to consolidate our approach to exploring not just European classical music, but music from all over the world—China, Japan, the Middle East, Africa, etc.,” JMC’s executive and artistic director Danièle LeBlanc says. “We want to strengthen our young people’s desire to listen to the music of the world. We want to strengthen our young people’s desire to discover the richness of these musical traditions dating back thousands of years.” She dwells on the development of their residency program, which enables young artists to explore their potential, deepen their curiosity and discover repertoire that is new to them.

As part of this program, the artist in residence, young Innu soprano Elisabeth St-Gelais, is presenting three concerts in Salle Joseph-Rouleau: on Sept. 12, works by Tchaikovsky and Dvořák; Oct. 10, New Music and Indigenous Poetry; and Nov. 14, a German



DANIÈLE LEBLANC
PHOTO: ANTOINE SAITO

and the JM Canada Foundation, also celebrating its 40th anniversary.

Sept. 27 in Salle Joseph-Rouleau will also see the finals, and unveiling, of the new Peter Mendell Prize, in collaboration with the Canadian Music Competition.

AND IN 2025...

On the program for 2025 is the concert *Françœur: cordes, querelles et cour du roi*, on Feb. 6. This is a musical look at the life of François Francœur with Marie Nadeau-Tremblay on baroque violin, Tristan Best on viola and Kerry Burse on lute and voice. On

Romantic Evening. The program of festivities also includes an Evening of Recognition on Sept. 21 at Salle Gilles-Lefebvre in Orford, presented by the Wicha Music Foundation in partnership with Orford Musique, to highlight the contributions of the presidents and administrators of JMC

Feb. 27, the Empreintes concert features the Made In Trio, made up of clarinetist David Dias da Silva, flutist Rute Fernandes and pianist Sinforosa Petralia. On March 13, Tommy Dupuis presents a varied repertoire inspired by Africa, the Balkans and South America with *La guitare aux mille sonorités: de Bach à aujourd’hui*. On April 6 at Salle Pierre-Mercure, *Opéra-bonbon: l’aventure gourmande d’Hansel et Gretel*, plays in partnership with Orchestre classique de Montréal.

As part of school outings, a Fred Solo concert is being offered free of charge to 1,000 students from disadvantaged backgrounds. Solo and his trumpets will be at Salle Joseph-Rouleau on Feb. 9 at 10 a.m. and 11:30 a.m. LeBlanc is calling for regular choral music programs to be introduced in primary and secondary schools. She stresses the benefits this would have, not only for the development of young people’s artistic skills, but also for the intellectual and social skills that are at the heart of the school curriculum. “It’s our great hobbyhorse,” she says. **LSM**

TRANSLATION BY GIANMARCO SEGATO

www.jmcanada.ca

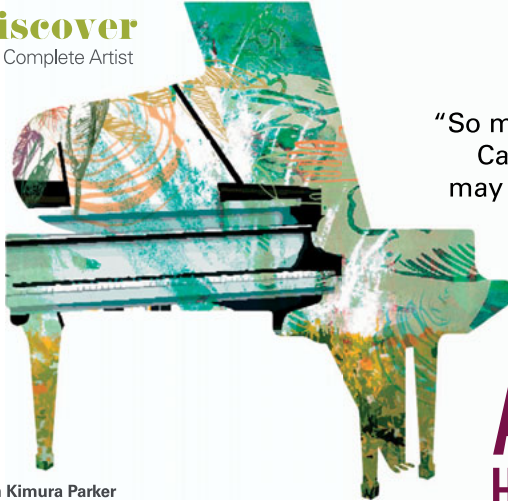
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CANADA'S NEWEST COMPANY DIRECTORS

CHALLENGES, THE FUTURE AND SIGNIFICANT CHANGES

by GIANMARCO SEGATO



ALEXANDER BROSE
PHOTO : CLAUDIO PAPAPIETRO



SAMUEL DEASON



SUE ELLIOTT



CAROLINE LOUIS
PHOTO : DAVID OSPINA



DANIELA NARDI



CHANTAL POULIN
PHOTO : TAM PHOTOGRAPHY

Over the past couple of years, many directors of Canada's leading artistic organisations have retired, giving way to a new generation of executives. In the first part of a continuing series, we meet several of these new leaders to get their take on the current state of the classical-music industry. What specific challenges do they face as they begin their new roles? What changes do they feel are most vital? What strengths are already in place?

Alexander Brose is the Michael and Sonja Koerner President & CEO of The Royal Conservatory of Music in Toronto. For the past year, he acted as RCM's President & CEO Designate alongside former President & CEO, Dr. Peter Simon, who retired in August 2024 after 33 years. Brose was previously the Inaugural Executive Director and CEO of China's Tianjin Juilliard School, Vice-President for Development at the Aspen Music Festival, and held senior positions within admissions and development at the San Francisco Conservatory. Like all of the leaders who responded to our call, Brose has a bona fide musical background, having sung throughout his life—first as a child actor on Korean television (while growing up in South Korea), and later

performing professionally in opera, musical theatre and the choral milieu.

Sam Deason became Executive Director of the Regina Symphony Orchestra in July 2024, taking over a role held by Sam Forrester since 2020. Deason previously worked for CCS consulting firm in Philadelphia, where he designed, assessed and led fundraising campaigns for non-profit institutions across North America. As a pianist, he has performed as a soloist, chamber musician, and with orchestras internationally. Deason's primary teachers have included Menahem Pressler, James Giles, Boris Slutsky, Marc Durand, and Bonnie Nicholson.

Sue Elliott, has been the General Director & CEO of Calgary Opera since November 2023. She took over the role from Heather Kitchen who led the organisation from 2019. Elliott's deep experience in arts administration includes roles as Chief Audience Officer at the Norman Rockwell Museum, Founding Director of the Tanglewood Learning Institute, Director of Teacher Certification at the Royal Conservatory of Music and Director of Education for Seattle Opera. She was trained as a pianist and clarinetist.

Caroline Louis became Executive Director of Montreal's Bourgie Hall in June 2022, replacing the organisation's founding director, Isolde Lagace, who retired after 11 years in the position. Louis previously worked at Orchestre symphonique de Montréal for 13 years, first in communications and then as its Director of Education. Louis is an active pianist with an ongoing interest in chamber music.

Daniela Nardi was named Toronto Mendelssohn Choir's new Executive Director in March 2024.

Before that, her positions included: Cultural Director of Villa Charities; Executive Director of the 918 Bathurst Centre for Culture, Arts, Media and Education; and Interim Executive Director of Tafelmusik Baroque Orchestra. Nardi is a trained pianist and singer.

Chantal Poulin had already worked with Concours musical international de Montréal since 2019 when she became its General Director in July 2023. She took over the role from Christiane Leblanc who had led the organisation for the previous 10 years. Poulin had previously worked in other communications, production, management roles and has music conservatory training.

THE LSM QUESTIONNAIRE

LSM: What led to your professional interest in arts management/business and music?

AB: I started singing and acting at an early age and have always felt at home within the arts community. Though I have a degree in Asian Studies, I knew that I wanted to continue to work in the arts, either on or off the stage. I began investigating administrative opportunities within music education specifically, and ultimately found my first position at the San Francisco Conservatory of Music in Student Admissions and Recruitment.

SD: Live orchestral music continues to change my life.

SE: I'm grateful to have played many roles over the course of my lifetime in music. First as a performer and (reluctant) teacher. When a playing-related injury derailed my performance career, I wanted to stay close to my life's work in music without further physical consequences. So I moved on to become an opera stage manager, then worked in many different facets of opera, orchestra, museums, and now back to opera.

CL: I started playing the piano at the age of 4; it was the focal point of my interests and efforts throughout my career. I studied music at university and have always worked in this sector. Initially, I focused on performance and musicology; however, my interest in management came throughout my years at the OSM, as I discovered the challenges of administering a large orchestra. Today, my professional passion is really strategy in a cultural context: How can the arts have added value, both for the client, business partners and, on a larger scale, society?

DN: It was a natural transition from my life as a professional musician.

CP: My interest in music and its diffusion.

LSM: As someone relatively new to your organization, what do you perceive as its biggest challenges?

AB: Since The Royal Conservatory of Music is a multi-faceted organization, it means different things to different people. For music educators, it could mean teaching our vast curriculum; for students, taking an RCM exam. We also have concertgoers coming to the RCM in Toronto to attend performances in our exquisite Koerner Hall, or students from around the world coming to receive a music performance degree at The Glenn Gould School. A big challenge will be to create a single, unified brand that resonates with all

our stakeholders and that is instantly recognizable by anyone who partners with us.

SD: One particular challenge I'm excited to tackle is determining where it makes the most sense to invest for growth. While the RSO is not unlike most professional orchestras in terms of the financial pressures it faces, Regina has a rich ecosystem of musicians and passionate audiences that continue to want to see the RSO take on new and exciting challenges.

SE: Understanding how the context for our work has changed and ensuring that we are more engaged, engaging, and relevant moving forward.

CL: Bourgie Hall was founded in 2011; it is a young organisation when compared to several players on the Canadian music scene and, therefore, it is normal that it is less known to the general public. We believe that there is significant customer potential available, which has not yet been reached. We are investing efforts to position the hall as a cultural and tourist destination on a provincial scale.

DN: Trying to get up to speed quickly when you are part of a very small team and having to wear many hats.

CP: Financing of the business.

LSM: What do you feel are your organisation's greatest strengths?

AB: While also a challenge, The Royal Conservatory's greatest strength is our brand and our reputation as the gold standard in music education, regardless of age. We leave "no stone unturned" when it comes to access for those seeking an education in music. We are very excited about our early childhood program, Smart Start, which seamlessly links neuroscience with music education and has proven benefits on brain development. Smart Start is starting to roll out across North America, building on the foundation created by our 138-year-old RCM Certificate Program.

SD: In my humble opinion, the RSO's greatest strengths are twofold: resilience and community. Despite its beginnings in 1904, the RSO has remained highly relevant to this day and continues to present innovative and captivating musical experiences throughout Saskatchewan.

SE: Calgary Opera is a resilient organisation with a storied history among Canadian opera companies. Our partnerships with the Calgary Philharmonic, Cantaré Children's Choir, and the Southern Alberta Jubilee Auditorium mean mainstage performances have all the ingredients for enthralling mainstage performances. We're also grateful to exist in a dynamic, multicultural city where music and story resonate so strongly.

CL: Bourgie Hall has many strengths: first of all, it is an ideal format to offer an intimate concert experience, which serves our specialty repertoire well (recital, vocal art, chamber and early music, jazz). Then, its location in the city centre is extraordinary: located in the Montreal Museum of Fine Arts, the room is in synergy with it. Furthermore, in just 13 seasons, the hall has built an important reputation in the music industry, which allows us to welcome the greatest international and national artists. Finally, the venue is supported by the Arte Musica Foundation, which has strong backing thanks to the vision of its founder, Pierre Bourgie. This gives us the means to plan the next seasons with confidence, an invaluable opportunity in the current context.

DN: Organisational culture, strategy, partnerships.

CP: Our notoriety, uniqueness, Montreal and its international roots; partnership with other cultural entities.

LSM: What, if any, are the most significant changes you have already made?

AB: I've spent the last year of overlap with Peter getting to know the DNA of the RCM, trying to figure out why it acts the way it acts. Much of this has been done through individual conversations with over 180 RCM staff and faculty. It's been wildly helpful to hear about their relationship with this storied institution and I know that these discussions will help guide the evolution of the RCM.

SD: Being one month into the job, I'd say that my single most overarching change would be in terms of our narrative. While the past few years haven't been easy for many in our industry, the future is full of unique opportunities. There are so many different ways that one can be an integral part of the RSO's story, now and in the future!

SE: The biggest shifts will relate to:

1) our purpose: our focus on finding ways that opera—with collaboration and timeless, human stories at its core—can create a more civil society, and

2) moving from nostalgia-based to audience-centric programming.

CL: Bourgie Hall had been masterfully managed by Isolde Lagacé since its beginnings, so I took over a solid organisation in 2022. Since my arrival, I have worked to rethink the strategy by updating the brand image, a significant investment in digital marketing, canvassing target audiences and the integration of sound business practices. With my colleague Olivier Godin as artistic director, we have optimized the structure of

the programming and we are developing musical projects that reinforce the hall's signature. We are seeing these changes already bear fruit.

DN: Created an internal marketing department, created a more affordable 24/25 season, implemented stricter finance controls such as invoice and contract trackers.

CP: Montreal roots, increased relationships with institutions and students. Development of a new Quebec component.

LSM: So much has changed in the classical music world in the past few years. What are you hoping to see happen at your organisation over the next five years? What do you hope will change? Stay the same?

AB: What will stay the same is this organisation's status as a national cultural treasure and a leader in the arts in Canada. The plan over the next several years is to expand awareness of the RCM's excellence in music education so that it enjoys this same near-ubiquity at the global level.

SD: Over the next five years, we want to continue to add meaning and value to all aspects of Regina's musical ecosystem while creating opportunities for our musical voices to be heard in new and exciting places.

CL: A major trend in the current industry is a focus on the social experience of a cultural outing. So, this includes all the facilities that surround the show and allow the client to socialize. I believe that we must move in this direction, especially in the post-pandemic context where demographic shifts have changed the composition of the clientele. Our team is currently considering adjustments to customer contact and welcome, in order to offer an even more attractive experience. I don't see any major changes to the programming itself. The artists and their proposal must be put forward and respected, once the concert begins.

DN: I hope for it to continue to be self-sustaining and innovative. Community building is key for us: I wish for that to evolve and for TMC to be the leaders in Canadian choral music.

LSM: Maintaining and building a loyal audience is challenging. What is your philosophy with regards to audience growth in the current climate?

AB: For our RCM teachers and students, we will look to increase the openness and accessibility of our programs, whether at our schools here in Toronto, or through diversity in our curriculum, teacher training, and digital offerings. Furthermore, by expanding the reach of Smart Start and introducing more children to music education at an early age, our hope is that this will create lifelong learners and appreciators of music, thus generating growth across the RCM's various audiences.

SD: My philosophy is that any orchestra needs to re-examine what it means to create a season full of captivating, one-of-a-kind, in-person experiences that resonate with people from all walks of life and that reflects your community.

SE: Calgary Opera is implementing an Affinity Model I created, the result of 20 years of research, program development, assessment, and refinement. This audience development framework is unique in its approach to participant segmentation, partnership development, program intensity, and levels of interaction. When implemented at Seattle Opera, the company increased annual participation by a factor of 10, earned revenue for public programs and partnerships by a factor of 4, and contributed revenue for public programs and partnership by a factor of 5. Similar results have been achieved at the Royal Conservatory of Music, Boston Symphony Orchestra, and Norman Rockwell Museum.

CL: In my opinion, a central aspect of audience loyalty is the notion of empathy: How can I meet the customer's needs, am I honest with them and do I make the necessary efforts to facilitate their experience? Then, I believe that we can learn from digital media, which have built their business model on audience loyalty. The notion of building communities and, above all, maintaining them, is very important in loyalty. We must be interested in what motivates people, what nourishes them and what brings them together. For example, I am thinking of early- and baroque-music lovers, who are very present in Montreal and who represent a significant segment of Bourgie Hall's clientele because we have developed specific programming for them. We are, in fact, in the process of building new communities of fans for different repertoires (vocal music, strings, etc.).

DN: I believe in stewarding the current fan base. We have an audience, best to take care of them.

CP: Staying focused on quality and putting artists more in the spotlight.

LSM: What are you most looking forward to this season at your organisation?

AB: This year's concert season in Koerner Hall will be spectacular—I look forward to welcoming the diverse array of classical, jazz and world music artists, whether established musicians or rising stars. I am also looking forward to connecting even more deeply with the diverse RCM community of teachers, students, donors, concert patrons, faculty, and staff—each of whom continue to be so dedicated to the success of this magnificent organisation.

SD: I'm most looking forward to building out the RSO's vision as a reflection of its many stakeholders. There are so many incredible stakeholders: musicians, board members, staff, community leaders and concertgoers across the Regina community, all who bring a unique perspective to what the RSO is and can be.

SE: Calgary Opera is producing more performances, events, and programs than it has in many seasons, some of which are tried & true and others that are experimental in nature. All with music and story at their core. We're really looking forward to reconnecting with our loyal audience members and welcoming many new participants!

CL: This season we are starting a complete presentation of Schubert's *lieder*. This project will be ongoing at the Bourgie Hall for several years and will involve great singers and pianists from all over the world. I invite the public to join us to delve into this magnificent repertoire.

DN: All of it, quite frankly. We have a beautiful season planned, we have some great events planned for our donors. I look forward to engaging with our donors, our audience and celebrating our 130th anniversary. I look forward to increasing the visibility of our brand.

CP: Increased positioning.

We thank all the company directors who responded to our questions. Look for Part 2 of this survey in our October issue. **LSM**

MUSICAL MINIMALISM, BELGRADE STYLE

by VIKTOR LAZAROV



GREAT HALL OF THE SASA.
PHOTO: SASA

Recollections from the Ninth International Conference on Music and Minimalism in Belgrade, Serbia, May 29-June 2, 2024:

Inside the opulent Great Hall of the Serbian Academy of Sciences and Arts (SASA), an audience of composers and musicologists listened as University of London Prof. Keith Potter explained the intricacies of Steve Reich's work tapes from *Music for 18 Musicians*. Across the street, distant but persistent, a Roma brass band played Goran Bregović's *Mesečina* (Moonlight) from the original soundtrack of Emir Kusturica's 1995 Palme d'Or winning film, *Underground*.

As Keith Potter's academic analysis of one of America's great contemporary composers was punctuated by the upbeat, chaotic, and mournful soul of Balkan folk-inspired pop music, I glanced over at my Western colleagues in amusement. It will take them some time to adjust to—and make sense of—this postmodern soundscape, I recall thinking to myself.

Aptly themed *Minimalist Intersections*, the conference aimed to highlight minimalist artists from countries outside “the Anglo-American and Western European mainstream—including, but not limited to Central, Eastern, Southern, and Northern Europe.” Belgrade was the perfect place to host the event, as it combines Eastern and Western influences into its own complex identity.

Invaded and defended numerous times in its history, Serbia's capital is home to a proud people whose independence has been obtained at great cost over centuries of struggle. Located on a pedestrian street in the heart of the Old Town district which leads up to the 2,000-year-old Kalemegdan fortress overlooking the junction of the Sava and Danube rivers, the SASA beats with the pulse of a vibrant city, its Habsburg architecture, Orthodox churches, medieval arches, socialist facades, and famed nightlife.

Organized by the Society for Minimalist Music, the conference drew world-renowned experts on composers such as Philip Glass, Steve Reich, John Adams, or LaMonte Young to share their knowledge and learn about over-



COMPOSER MILOŠ RAIČKOVIĆ EXPLAINING WATER TONES TO CONFERENCE PARTICIPANTS. THE AUTHOR IS SEEN SECOND FROM THE RIGHT. PHOTO: MUSICOLOGY INSTITUTE OF SASA

looked minimalist composers from Eastern and Northern Europe, South America, and Japan.

My own history is closely intertwined with the emergence of minimalist music in the Western Balkans. In the 1970s, four brash young composers made waves in the conservative Belgrade musical circles by composing in a style based on short, repetitive musical units distilled down to the most essential components of rhythm, meter, harmony, melody, and timbre. The founding members of Opus 4 were Milimir Drašković, Vladimir Tošić, Miroslav Miša Savić, and my father, Miodrag Lazarov Pashu. The group's reductive and avant-garde artistic principles informed their work in the visual arts, performance art, and music, methodically analyzed in their theoretical writings.

Growing up, I was surrounded by their recordings, and books written about their epoch-defining work. The contribution of Opus 4 to the development of musical and artistic thought in their home country was presented at the conference through an exhibit, multiple concerts, lectures, and a new publication, *The Origins of Yugoslav Musical Minimalism*. The beginnings of musical minimalism in Belgrade are aptly contextualized by authors Laura Emmery and Ivana Miladinović Prica, who have documented the work of both Opus 4 and the Ensemble for Different New Music, an artist collective assembled by composer Miloš Raičković and others.

My lecture-recital traced each composer's solo piano output beyond the initial period of their involvement with the group (1976 to 1982). I discussed the historical context of Opus 4, their clash with authoritative figures at the Academy of Music of the University of Belgrade, and their emergence as a professional avant-garde collective supported by the Student Cultural Centres in Belgrade, Zagreb,

and many other centres across Yugoslavia, as well as in Eastern and Western Europe.

The variety of lectures and topics presented at the conference were a testimony to the richness of a style that had been criticized many times for its so-called creative paucity. Minimalist music, as a general style, has been adapted through the imagination of composers stretching across geographic, political, and cultural landscapes.

Some of the lectures and performances that I remember most vividly are Kristen Wal-lentinsen's analysis of auditory multistability in the works of Steve Reich (Rutgers University, Mason Gross School of the Arts, U.S.A.); David Kirkland Garner's tempo analysis in multiple recordings of Philip Glass *Piano Etudes* and the performance of his own works (University of South Carolina, School of Music, U.S.A.); Ivana Miladinović Prica's account of the Ensemble for Different New Music (University of Arts, Faculty of Music, Belgrade, Serbia); Elena Dubinets's research into the minimalism of Ukrainian and post-Soviet composers (London Philharmonic Orchestra, U.K.); Paul David Kean's performance of John Adams's *China Gates*, *I Still Play*, and *Phrygian Gates* (independent performer and researcher, South Wales, U.K.); and Miloš Raičković's workshop on *Water Tones* involving an improvised live performance with several conference participants (independent composer and researcher, New York, U.S.A.).

LSM

The Ninth International Conference on Music and Minimalism will publish its proceedings next fall.

Book reference: Laura Emmery and Ivana Miladinović Prica, *The Origins of Yugoslav Musical Minimalism: Exhibition at the Cultural Center Parobrod*. Belgrade: UK Parobrod and G.L.O.R.I.A., 2024



Tanya
TAGAQ
Ears Wide Open

by EVA STONE-BARNEY

Tanya Tagaq has her ears open to the world around her. She is listening. From her home in Ikaluktutiak (Cambridge Bay, Nunavut), where the season of 24-hour sun is coming to an end, she describes how she hears.

“It’s hard to explain,” she says. “My relationship with sound is a strange one, sometimes sound makes sense, and sometimes it doesn’t. If I’m not paying attention; sometimes all the sounds will come together, flatten ...I end up composing from that. When sounds get compressed, they’ll turn into songs, or shapes—I don’t really have a lot of control over when or how that happens, but sometimes those ideas will stick with me. That’s usually how I end up with albums, or with repetitive elements of my improvised performances. The crows were just arguing outside my window,” she observes; “it’s easy to make songs out of that.”

This way of observing and engaging with the sounds around her is unintentional, she says—it’s part of who she has always been. “When I was a kid, I remember throwing rocks at a metal dump just to hear the different sound.” It wasn’t until much later that she was making music.

FINDING MUSIC

Tanya Tagaq grew up in Ikaluktutiak, where she lived until she was sent to residential school in S̄q̄mbak’è (Yellowknife). She later went on to study fine arts at the Nova Scotia College of Art and Design (NSCAD), in K̄jipuktuk (Halifax). “I used to want to sing, but I didn’t know how,” she says. “I always loved dancing; I always loved music. At NSCAD, in the early 1990s, I started really enjoying moving to music. That’s when I started expressing myself vocally.”

In 2005, Tagaq released her debut album, *Sinaa*. She has since released several others, including the Juno Award- and Polaris Music Prize-winning *Animism* (2014), and critically acclaimed *Retribution* (2016). She has been described by *Rolling Stone* magazine as “one of the avant-garde’s most dynamic performers,” has received multiple Juno, Polaris Prize, and Canadian Aboriginal Music Award nominations, and is a member of the Order of Canada. Beyond her work as a performer, Tagaq is a composer, an activist, and an author. She is also a mother.

CONSTANT COLLABORATION

Her career has been marked by a wide range of hugely successful collaborations, perhaps most famously an early partnership with Icelandic popular musician Björk. “I love collaborating,” she says. “It’s almost like there’s a territory—an emotional territory, or a sonic territory. You create your territory on your own, but when I collaborate with somebody and they bring something different, it pulls my voice and my ideas into a different dimension. It creates more room; it makes the territory larger. It’s so exciting. It pushes you into places you wouldn’t have gone alone. I think that’s the potency of collaboration—that forced learning that comes with the freshness of someone else’s interpretation of what’s happening.” She describes the process of choosing collaborators as being quite organic—a matter of “meeting people you click with, who you trust. It’s a very intimate relationship. Who they are is so important.”

In 2005, she met and clicked with violinist David Harrington, and began working with the Kronos Quartet (David Harrington and Gabriela Díaz, violins; Ayane Kozasa, viola; and Paul Wiancko, cello). Harrington “helped me realize that I am a composer, and not just an ingredient in someone else’s composition,” she says. “I love working with Kronos. It’s such a delight to be recognized by such an innovative and exciting group.”

The Kronos Quartet have performed with Tagaq all across North America. In 2015, they commissioned her to write a piece for their *Fifty*



for the *Future* project. “They are always pushing the boundaries of what classical music is. When you’re from a minority culture, it can be very easy to get eaten up by the classical music scene. David Harrington was very adamant about my talent—that it has an essence to it that cannot be replicated by anything or anyone other than an Inuk person. I love the respect that comes from them.”

Tagaq’s love of and openness to collaboration has resulted in a career marked by unparalleled creativity and artistic variety. “There’s not a lot of deliberation in my work,” she admits. “I’m just living.” She adds: “It’s like I’m walking on the tundra, and I’ll stumble across a certain plant that I’ve never seen before. It’s just discovery.” Her work is hard to define: “There’s a lack of genre in what I’m doing, because there’s a lack of genre in my senses—a smell will remind me of a sound, will remind me of something I’ve seen, or something that I’ve thought. They really talk to each other.

“I think that’s how it is for a lot of people,” she says. What is perhaps special about Tagaq, then, is the courage with which she communicates these connections *through* her art. “It’s about not caring what people think, and making art because I feel like it’s work that already exists in the universe, and all I have to do is put it out there. All my work feels like that; it’s not me, it’s just there—I’m just observing.”



PHOTO : CARLYLE ROUTH

ORCHESTRAL VIBRATIONS

Tagaq admits that sometimes the bravery required to make things for public consumption doesn't yield the results she wants. This doesn't stop her from exploring though, and embarking on new projects of all shapes and sizes. She has collaborated with symphony orchestras, for example, on a number of occasions. "Orchestral work is so delicious," she says. "It's like a bowl of warm s'mores: it's crunchy and hot, melting. When you're standing near an orchestra there's so much great sound; it's direct, and alive—like grass growing roots, all connected together. It feels so good to feel the vibrations from the instruments."

On Oct. 1, Tagaq will perform *Qiksaaktuq*, with the Royal Conservatory Orchestra, and conductors Christine Duncan and Jennifer Tung, as part of an event commemorating the National Day for Truth and Reconciliation, at Koerner Hall in Tkaronto (Toronto).

Qiksaaktuq, the title of the piece, is an Inuktitut word for grief. Written by Tagaq, Christine Duncan and Jean Martin, the piece was originally commissioned by the Toronto Symphony Orchestra, back in 2017. "We wanted to do a piece centred around how to process grief," says Tagaq. "In Indigenous communities, there is a lot of trauma, and it's easy for sound to be a conduit for the feelings that need processing so that you can remain buoyant, strong and diligent. One of those feelings is grief." The five movements (a nod to the five stages of the Kübler-Ross model for processing grief) combine an orchestral score, written by Jean Martin, which will be conducted by Jennifer Tung, with an improvised brass section, created and led by Christine Duncan—and, finally, Tagaq's improvised vocals.

In performance, Tagaq reacts to the sounds that are happening around her—sometimes even able to anticipate what's coming next. Duncan, who has been one of Tagaq's collaborators for many years, has devised a system of hand cues with which she conducts the improvised brass part. In rehearsal, she takes the players through these cues, and introduces them to the largely textural sounds they are bringing to the piece, which are somewhat "unusual for a symphonic performance," Duncan admits.

"It's a really interesting hybrid with the through-composed structure, and these elements that are totally improvised," the conductor says, explaining that the brass ensemble acts as a middle ground between the notated orchestral elements and Tagaq's virtuosic, un-conducted improvisation. "In this musical parfait, the three layers are complementary, and inform each other."

Duncan adds: "I don't know of any other pieces that have two conductors on stage." Jennifer Tung, who will also be conducting, looks forward to preparing a piece that is necessarily "different every time." No stranger to contemporary music, Tung sees her role as one of navigating communication between

these three elements, and seeing to it that the performance lives up to Duncan, Martin, and Tagaq's vision. "One of the best things about working on contemporary music is getting to ask the composers questions," she says. "It's a really collaborative process."

Curated by creative director and producer Denise Bolduc, and hosted by CBC's Falen Johnson, the evening will also include performances by the Manitou Mkwā Singers; Emma Pennell, a Mi'kmaw two-spirit soprano and Glenn Gould School (GGS) student; and GGS faculty pianist David Eliakis. The music will be paired with an Indigenous marketplace, which will be open to the public before and after the concert, as well as an opening prayer and elder testimony directly preceding the performance.

This marks the RCM's third annual event commemorating the Truth and Reconciliation commission, having previously featured headlining artists writer Thomson Highway and composer Andrew Balfour. The

project's goal has remained the same since its inception, says Mervon Mehta, RCM's executive director of performing arts: "To not shy away from the truth; to make space for telling stories." Mehta recalls he was particularly excited about Tagaq's participation in this year's event, describing her as "one of the most interesting and individual artists that I have ever met." He hopes audiences of Indigenous and non-Indigenous people alike will leave with "new knowledge, a level of shared understanding, laughs, tears, and hope."

ON RECONCILIATION

Reconciliation is a contested and complicated term. While some accept it as representing good relations between Indigenous people and settler communities, others see it as inadequate, or even counterproductive to the more demanding forms of repair necessary to achieve just relations between Indigenous people, settler descendants, and governments. Then, of course there are countless perspectives that live between these two polarities. As an artist, activist, and Indigenous woman, this is something that Tagaq thinks about a great deal. "There's a lot of talk about what reconciliation is," she says, but the "rhetoric, good and bad" risks distracting from the pressing need for action—for "specific infrastructure (medical systems, legal systems, educational systems) that addresses the socioeconomic conditions of Indigenous people, which have been created by generations of trauma."

"People need to understand that the relationship between Indigenous people and the Canadian government is a horrific, abusive one," she continues. "A lot of people still don't know about the constitution, the treaty system, the money owed to Indigenous communities." The result, she says, is a lack of compassion. "Canadians need to understand that reconciliation is not just a benevolent act. Indigenous people are owed."

Tagaq shares that the relationship between her work, her activism, and her life is one of those things she wonders about often. The connection between the three is "not an intentional thing," she says. "I'm hurting, so I make a piece because I'm hurting. It's not an observation; I'm living it. It's a symptom, if anything." A positive symptom, she adds: "Art work can be used to bring awareness," and hopefully, lead to steps toward reparations and meaningful action.

IT BEARS REPEATING

Perhaps surprisingly, the multi-talented artist's next project is not a musical one. During the COVID-19 pandemic and ensuing lockdowns, Tagaq took a break from music. "For 20 years, I was on a plane constantly. But then, I was with my children, I was at home, and it was a very sweet place to be." Among the results of this time is a series of children's books, the first of which comes out in September. She has taken great joy in expressing herself in this form: "I am a mother, and that's something I don't often get to express. This part of me is bigger than any of the other ones—my love is bigger than any other part of me." *It Bears Repeating*, with illustrations by Cee Pootoogook, is a counting book for children, written in Inuktitut. "It's for that lovely stage of learning how to count, when children are just working so hard to get the words out. I love that stage so much." Her second children's book will be published next year. **LSM**

It Bears Repeating is available as of Sept. 7.

www.tanyatagaq.com

Tanya Tagaq will perform at Koerner Hall on Oct. 1, 2024.

www.rcmusic.com/events-and-performances/commemorate-truth-reconciliation-with-tanya-tagaq



KRONOS QUARTET AND TANYA TAGAQ - STERN AUDITORIUM, CARNEGIE HALL NOVEMBER 2023
PHOTO : STÉPHANIE BERGER



PHOTO : MIKE CLARK

ANDREW McANERNEY & SMAM

A WORLD OF CREATIVE POSSIBILITIES

by EVA STONE-BARNEY

THE VERY BEGINNING

Andrew McAnerney comes by his love of early music, particularly choral repertoire, honestly. It's a love affair that began quite early in the tenor-turned-conductor's life. As a boy in school, he "loved singing, all the time. Someone heard my voice, and suggested I join the cathedral choir." It was then, at just "7 or 8 years old," that he was first exposed to the British choral tradition.

In the spectacular Gloucester Cathedral, McAnerney was performing "beautiful music with amazing musicians, five or six times a week." From singing service music to preparing choral masterworks for festivals and the like, he delighted in it all. Since then, the goal has been simply, he says, "to bring that experience to as many people as possible."

McAnerney studied music at the University of Oxford's Magdalen College, under Dr. David Skinner. He describes the thrill of being surrounded by "all kinds of experts." At that time "my eyes opened," he says. "I realized that what I really loved was a cappella music, voices. There was no shortage to work on that sort of music at Oxford."

There were adventures to be had in this sort of repertoire. Together with Skinner, for instance, he got to work on some of the unpublished music by William Byrd. He sang and he conducted, immersing himself fully in the world of early vocal repertoire.

A SINGER'S CONDUCTOR

After school, McAnerney got to work as a singer, based in London. His highly successful career as a tenor has seen involvement with some of the best vocal ensembles in Europe. He has sung on nearly 100 recordings, and has worked extensively with the esteemed Tallis Scholars, led by British conductor and musicologist, Peter Phillips. He describes this as "the pinnacle" of his career as a tenor. While in London, he studied conducting with Paul Brough, who was on faculty at the Royal Academy of Music from 2004 to 2016.

It goes without saying that McAnerney's experience as a singer has informed his approach as a conductor. For instance, he admits that when conducting, he is "singing all the vocal lines in my head." What's more, he notes that as a chorister, he has always sung best when the conductor gets out of the way—working with a conductor who "knows where the line is, and is attentive to it. Pieces are in need of breathing space, to let those lines emerge."

He goes on to stress that clarity is paramount. Finally, vocal music is "all about the words. It is so important to think about the

text." This perspective on conducting ensemble singing has been shaped by McAnerney's time on the other side of the podium.

THE LOSS OF CHRISTOPHER JACKSON

McAnerney started fresh when he moved to Canada. Previously, "all my work had been in Europe. The question became: What to do?" He spoke to his former Tallis Scholars colleague Peter Phillips, who knew and had a relationship with the late Christopher Jackson, co-founder and then-conductor of the Studio de musique ancienne de Montréal (SMAM). "When I found out that SMAM existed," says McAnerney, "it was something that gave me a lot of hope."

Christopher Jackson had been a leading force in the birth of Montreal's early music scene, in the early 1970s. Beyond his role in founding SMAM, and his work as a conductor, Jackson was an organist, harpsichordist, and a teacher. He conducted extensively in Europe and in North America, and was the Dean of the Faculty of Fine Arts at Concordia University, in Montreal. Jackson tragically lost his life in 2015, of complications from lung cancer. He was 67. The loss of Christopher Jackson was sudden, and represented a devastating blow to the Montreal classical-music community.

It was during Jackson's illness that McAnerney first made his acquaintance. Due to the state of his health, Jackson found himself in need of a conductor who was able to take over a project: the preparation and performance of Antoine Brumel's *Missa Et ecce terrae motus* (The Earthquake Mass). McAnerney was the man for the job; he had the experience, he knew the work, and came on Phillips's recommendation.

"Christopher Jackson's death was a massive blow to everybody; he was loved and adored," says McAnerney. "He had led the organization masterfully, inspiring generations of singers and audiences." Moving forward after a loss like that was a "massive challenge for the organization," but the spirit in which SMAM forged ahead was a real testament to "the organization that Chris created, and the loyalty of both the musicians and the audiences."

STANDOUT MOMENTS

Since being appointed Artistic Director in 2015, McAnerney has enjoyed a highly successful near-10 seasons of concerts and recording projects with the organization. "We are a Montreal-based group, made up of Montreal singers and Montreal instrumentalists." This is important, he says. He emphasizes his pride in the way that SMAM has continued to



PHOTO: TAM PHOTOGRAPHY

exist as a "celebration of vocal and instrumental talent in the city."

It was with this enthusiasm for their roots that McAnerney took the group overseas in 2018. This stands out to him as a highlight of his time with the group. Together, they made their U.K. debut with works from New France. Performance highlights included a live broadcast on BBC Radio, and a concert in St John's Smith Square, London. "We were so unknown outside of Quebec," McAnerney points out—which comes as a surprise, given the consistently top quality of their performances.

That year also saw the first iteration of the group's *Concerts-intimes* series. Conceived as a "celebration of the talent and individual creativity within the choir," these concerts are proposed and programmed by the members. "Anyone can submit a project," McAnerney explains. "We select four, and they are programmed as part of our season." This year's intimate concerts are all either a recreation of earlier SMAM concerts or a celebration of the organization's founding members.

50 YEARS OF SMAM

This year, SMAM celebrates its 50th birthday. "We are one of North America's oldest early-music groups, still going," McAnerney points out with pride. The festivities will be plentiful, with something for everyone.

The season will open with a bombastic performance of coronation music, presented in collaboration with Arion Baroque Orchestra at the Maison Symphonique. Works by Handel, Byrd, Weelkes, and Boyce will be conducted by both McAnerney and Arion conductor, Mathieu Lussier. Collaborating with Arion feels very natural, says McAnerney. "SMAM was originally both a choir and an orchestra; we only became a dedicated choir in 1988. Arion is, in some ways, a long-lost sibling."

Collaborations like these are very healthy, he says. They allow the two organizations to



STUDIO DE MUSIQUE ANCIENNE DE MONTRÉAL
PHOTO : ANNIE ETHIER

“cross-pollinate, to share resources, to present new repertoire to audiences, to offer large-scale performances, and to encourage a spirit of experimentation. Everyone gets the opportunity to shine.” Over the years, SMAM has collaborated with numerous organizations, including Ensemble Caprice and the Elora Festival Singers.

The second concert of the season will run through the “best bits” of SMAM’s a cappella recordings from over the years. The program will conclude with Maurice-Gaston Du Berger’s *Nutshimit*, which is based on an unpublished text in Innu-aumun by poet Joséphine Bacon, commissioned by Du Berger. *Nutshimit* explores our “relationship with the natural world,” says McAnerney. “When we first performed it, it left people a bit stunned.” The project, which was supported by a CALQ creation grant, is part of SMAM’s goal to “reflect the diversity of the city in which we live and work.”

McAnerney also looks forward to enjoying the work of Chiara Margarita Cozzolani, not from the podium but, instead, as a listener. Harpsichordist and conductor Rona Nadler will lead the ensemble in their interpretation of the Benedictine nuns’ *Vespers* for the Blessed Virgin Mary, published in 1650. The concert will serve as a celebration of this underperformed work, as well as an occasion to acknowledge Nadler’s huge contribution to early music in Montreal.

The Monteverdi *Vespers* are sure to be a highlight of the season. McAnerney recalls that when he started at university, his first course was on Renaissance music. “Of the

eight weeks of the course, four were devoted to studying the *Vespers*.” This pillar of the repertoire is something of a “party piece” for SMAM. The group first presented the *Vespers* in 1978—one of its first performances in North America—and they’ve since sung it numerous times, including thrice at the National Arts Centre in Ottawa. They will not be “cutting any corners with this indulgent concert,” which will conclude their 50th anniversary season.

A CORNERSTONE OF MONTREAL’S EARLY MUSIC SCENE

SMAM owes a great deal to the city in which it was founded. “Montreal has a tremendous energy,” says McAnerney. “It’s a livable, very European city. There are lots of universities with talented young musicians; we have many resources available to us here, including academics, musicians, instrument makers. This makes it possible to do really creative and innovative things with early music.”

These qualities pair well with the very things that McAnerney so adores about the repertoire to which he has devoted his life: the creative possibilities contained within the many-centuries-old scores. “If I take a Palestrina score, it doesn’t have the level of detail a Chopin score would, for example.” McAnerney sees this as an opportunity. “It’s less prescriptive, you can be very creative, there are so many possibilities.”

THE NEXT FIFTY YEARS

It’s this sense of ingenuity and potential that will sustain SMAM for years to come. “All organizations have to move on, to develop and

change,” he notes, even those that have years of success behind them. SMAM looks to a future that places an emphasis on diversity and environmental awareness, for example, which “reflects the city we live and work in. Early music,” McAnerney says, “can dissolve the barrier of time,” creating a sense of connection between the contemporary world, and “a world that is gone, to lives that were lived.” He believes this to be quite powerful, adding: “Early music is sometimes seen as very niche; this is one thing that we have to work against.”

In his work with SMAM, McAnerney aims to program concerts that “are more than just the music. An early-music concert can provide truly life-altering acoustic experiences.” McAnerney is determined to continue pushing beyond that which is expected of an early-music ensemble. He hopes that Montreal audiences, so vital to the success of the choir, “are proud of the work SMAM is doing—that they are proud of the fabulous early-music community in this city.” **LSM**

Beyond his role with SMAM, McAnerney is also the Artistic Director of the Cantata Singers of Ottawa, and the Director of the Choir of Men and Boys at Christ Church Cathedral, Ottawa. He appears regularly with the National Arts Centre Orchestra, Arion Baroque Orchestra, and the Elora Singers.

www.andrewmcanerney.com

The Studio de ancienne de Montréal opens its 50th anniversary season with *Royal Splendours* on Oct. 12, presented in collaboration with Arion Baroque Orchestra. www.smamontreal.ca

CHORAL

by KRISTEN WHITTLE

QUEBEC

Ensemble ArtChoral is continuing its goal to bring grand choral tradition to life during the 2024-25 season. The opening concert features works by Yves Montand, Edith Piaf, and Fauré as the choir takes listeners on a nostalgic journey through *Autumn in Paris* (Nov. 8, 10). December follows with two performances of Handel's *Messiah* (7, 22). The new year opens with a winter classic as Schubert's *Winterreise* takes the stage on Jan. 11. The Feb. 1 show features Classical and Romantic classics for a cappella choir including works by Mozart, Beethoven, Haydn, Mendelssohn, and Bruckner. The Austrian hillside comes to life on March 29 with Richard Rodgers's *Edelweiss* alongside Bizet, Elgar, and Delibes. The closing concert presents effervescent summertime melodies by Gershwin and Bernstein on May 11.

The **OSM Chorus** is set to join the orchestra for several concerts in 2024-25. The chorus invites the public to participate in a musical celebration of the holidays on Dec. 17. The program includes works by Gabrieli, Rimsky-Korsakov, and Respighi, followed by sing-along winter classics. In April, the chorus joins the orchestra to address the theme of death in Bach's Prelude and Fugue in B minor and *Jesu, meine Freude* alongside Mozart's magnificent Requiem in D minor.

Choeur OPCM begins the new season by joining l'Orchestre Philharmonique for Mozart's Requiem in D minor. Soloists include soprano Myriam Leblanc, mezzo-soprano Rihab Chaleb, tenor Andrew Haji, and baritone Geoffrey Salvat (Nov. 15, 16). Music Director Francis Choinière returns to the podium on March 9 to conduct Holst's *The Planets* and Karl Jenkins's powerful *Gloria*, displaying the full powers of the choir. Finally, the choir returns on May 24 for Mahler's second "Resurrection" symphony.

The combined forces of **La Chapelle de Québec, Choeur de Chambre** and **Les Violons du Roy** start with a special 40th-anniversary rendition of Handel's *Messiah*. Bernard Labadie conducts the ensemble's 18th presentation of the work on Dec. 12, 13, and 14. The choir returns in March for a collection of Bach's early works including cantatas *Christ lag in Todesbanden*, *Gottes Zeit ist die allerbeste Zeit*, and *Nach dir, Herr, verlangt mich* (March 6, 7, 8).

ONTARIO

The **Toronto Mendelssohn Choir** is celebrating their 130th anniversary season with the mission "dare to discover." The opening concert on Nov. 3 is steeped in the language of love with Brahms's *Liebeslieder Walzer* and Palmeri's *Misatango* alongside a new commission by Composer-in-Residence Aaron Manswell. The holiday tradition concert returns on Dec. 3 and 4 for sing-along holiday classics led by Maestro Jean-Sébastien Vallée. Human expression lies at the centre of the Feb. 8 concert that features Vivaldi's *Gloria* and Leonardo da Vinci's notebooks set against a multimedia backdrop. The season concludes on April 4 with Jean-Sébastien Vallée returning to the podium for Beethoven's *Missa solemnis*, honouring the choir's storied history by revisiting a piece they last performed nearly a century ago.

The **Amadeus Choir** has three concerts prepared for the 2024-25 season. Beginning on Nov. 2, Director Lydia Adams will lead an evening of uplifting music centred around the themes of remembrance, hope, and peace. The choir will be joined by music lover, storyteller, writer, and broadcaster Tom Allen. Dec. 7 is a grand introduction to the holiday spirit with a holiday serenade. The choir is partnering with the Hannaford Street Silver Band and the Bach Children's Chorus to capture the festive nature of the season. The final concert invites conductor Kathleen Allan and organist Jonathan Oldengarm to the stage for a stunning performance of Bernstein's Chichester Psalms and Duruflé's Requiem (May 4).



WESTERN CANADA

The **Vancouver Chamber Choir's** 54th concert season opens with masterpieces by Brahms and Poulenc. This concert will also serve as a celebration to welcome the choir's new Composer-in-Residence Laura Hawley (Sept. 27). The third-ever "choral feast" concert will bring together more than 200 singers including the Intertidal Choral Ensemble, Nabi Vocal Ensemble, UBC University Singers, and Vancouver Bach Choir (Oct. 19). Dancers then visit the stage to perform Joby Talbot's *Path of Miracles*—an interdisciplinary work running the full gamut of human emotions (Nov. 8). The choir presents an all-Finnish program on Nov. 29, transporting the audience to Helsinki. A series of Christmas concerts from Dec. 12-13 presents sing-along classics and stunning choral music. An East/West program on Jan. 25 invites Guest Conductor Hyejung Jun to the podium. After a two-week tour of Ontario, the choir will present their program of works by Laura Hawley, Matthew Whittall, and Nico Muhly at home in Vancouver (March 7). Trading new music for Renaissance staples, the choir will celebrate Palestrina's 500th birthday with his music on April 11. In May, the choir will preview their recording project of new music before taking it into the studio (May 9). The season closes with a collection of Shakespeare's sonnets sung on the coast of Granville Island with guest artist Christopher Gaze (June 6).

The **Calgary Philharmonic Chorus** will join their eponymous orchestra for a number of concerts this season, beginning in September with Orff's *Carmina Burana* under the direction of Rune Bergmann. The Dec. 6 concert will feature the chorus singing a variety of Christmas classics alongside soprano soloist Miriam Khalil. A Mozart celebration on Jan. 25 features the magnificent *Mass in C Major*, originally used for the coronation of Leopold II in 1791 Prague. The season's finale concert is just as grand, with Bergmann returning to the podium for Mahler's monumental second symphony. Soloists include soprano Iwona Sobotka and mezzo-soprano Marianna Beate Kielland. **LSM**

LUMINOUS VOICES

THRIVING WITH NEW CREATIONS AND GREAT MASTERWORKS

by GIANMARCO SEGATO

When Artistic Director Timothy Shantz founded Calgary's professional choir, Luminous Voices, in 2012, it was to fulfill a "longstanding dream." After completing his master's in choral conducting in Edmonton, Shantz became chorus master at the Calgary Philharmonic Orchestra (CPO) and founded a community choir, Spiritus Chamber Choir, in the same city. There was a gap, however: it was "one of those moments where you just say, we do it now, or you just don't do it." And so, Luminous Voices became Calgary's first professional choir.

Thanks to Shantz's CPO connection, he was able to program the new choir's first concert within the established orchestra's season. A core group of professional singers from the CPO Chorus joined Shantz's enterprise and, from the start, "have been fully invested, and helped with a lot of the startup." Many are still members today.

As Luminous Voices established its permanence within Calgary's thriving professional arts scene, it began to attract local singers who had left the city to pursue voice studies, and had subsequently returned. "That has really

been one of the most heartening elements of establishing the ensemble," Shantz said. "We have become a little bit of a magnet for singers who want to be doing concert and singing work." They realize they can work professionally and "don't have to go to another city to do that." Quite unusually, Shantz has also made it a priority to engage exceptional singers from outside Alberta. The choir covers travel fees and arranges homestays. There are "plenty of people willing to travel and be part of this," said Shantz.

Luminous Voices' 2024-25 season includes a special program on Feb. 23 featuring a reprise of American-Canadian composer Zachary Wadsworth's *The Far West*, which the choir premiered in 2014. An exploration of the AIDS crisis, the performances were recorded for Bridge Records and won Outstanding Choral Recording at the 2016 National Choral Awards. Lawrence Wiliford, the original tenor soloist, will return to Calgary in February for this remount.



TIMOTHY SHANTZ



LUMINOUS VOICES
PHOTO: CLAIRE BOURGEOIS

Also on that program are new works by Southern Alberta composers Jesse Plessis and Sonny-Ray Day Rider. Plessis is currently a doctoral candidate in composition at McGill University, while Day Rider, who is Blackfoot from the Kainai Blood Tribe, is pursuing a master's in composition at the University of Lethbridge. Shantz notes Day Rider's penchant for slow-moving tempi that hearken the "sweeping winds that go through the rocks that are steady and haven't moved."

The season is rounded out by a Monteverdi program on Oct. 20, a New Year's Eve concert and, on Good Friday (April 18), the music of Tallis, Bach and Howells.

LSM

www.luminousvoices.com

SOCIÉTÉ PHIL. DU NOUVEAU MONDE

A SEASON OF FAVOURITES

by JUSTIN BERNARD

The Société philharmonique du Nouveau Monde's 2024-25 season promises to be another grandiose one in terms of the choice of works and the number of musicians on stage. Artistic Director Michel Brousseau has concocted a program that draws both on the tradition of the SPM and on new repertoire. Mozart's *Requiem*, a special feature this season, will be presented on Nov. 2 at Notre-Dame Basilica in Montreal. In addition, there are a number of concert dates within SPM's regular season involving its three associated choirs.

A native of the Laurentians, Brousseau remembers his early days as artistic director of the Orchestre philharmonique du Nouveau Monde, formerly the Orchestre symphonique de Ville Mont-Royal. That was in 1997, at the same time he had taken up his post as conductor of the Chanteurs de Sainte-Thérèse. "The Ville Mont-Royal orchestra also had a choir, and very early on we started doing joint concerts (with the Chanteurs). Then the orchestra wanted to expand. So I founded a choir in Ottawa. The idea had been around for a very long time, but we only adopted a



PHOTO: CURTIS PERRY

common name about five years ago. It made sense to merge our identities, even though each organization has its own board of directors."

To reflect the respective origins of the Montreal, Sainte-Thérèse and Ottawa choirs, each concert in the regular season will be performed in two different venues. "Christmas with Rutter and Schubert" will be presented first at Ottawa's Carleton Dominion-Chalmers Centre on Dec. 8, before moving to Montreal for concerts at two churches: Sain-Jean-Baptiste on Dec. 14 and Saint-Eustache the following day. The program includes Schubert's *Mass No. 2 in G major*, a favourite of the conductor. "I was invited to conduct it in Italy last May. When I started working on the

piece, I realized just how beautiful it was. The most impressive thing is that Schubert wrote it in less than a week. I said to myself that I absolutely had to include it in the SPM's season program. And why not for the festive season?"

Another favourite is John Rutter's Christmas Carols. "We did it last year, and we're doing it again this year at the request of the audience and the choristers. We'll also be performing two of his arrangements of traditional carols, "Minuit, chrétiens" and "Sainte nuit."

The concert will be preceded by a performance by the winner of the Jeunes concertistes competition, cellist Sabrina Kettana. "The plan is to give the first half to an up-and-coming artist who will be performing a concerto or concerto movement at Christmas concerts in the coming seasons. This year, it will be the first movement of Haydn's *Cello Concerto No. 1*."

LSM

TRANSLATION BY GIANMARCO SEGATO

There will also be three performances of Orff's *Carmina Burana* in spring 2025. Further details to follow.

www.spm.ca



MICHEL BROUSSEAU
PHOTO: PIERRE-ÉTIENNE BERGERON

VENTRIGLIA VS WICKLUND

A DANCE BATTLE IN ALBERTA WHERE EVERYONE WINS

by ROBIN J. MILLER

There are two major dance companies in Alberta with “ballet” in their names, making it easy to imagine a battle for audience share between them. Yet, as the new artistic directors for each company make clear, there is a case to be made to take in both.

When the new artistic director, Francesco Ventriglia, landed in Calgary in January 2024 to join Alberta Ballet (which performs an equal number of shows in Edmonton), the temperature was a bone-chilling -40°C . Far from being discouraged, Ventriglia embraced the cold by mounting *The Winter Gala* a mere six weeks later. It was the company’s first-ever collaboration with its associated Alberta Ballet School where 100 of the school’s top-level students shared the stage with the 30 artists of Alberta Ballet for two sold-out performances.

“It was a crazy thing,” said Ventriglia, who relocated to Canada with his architect husband and two Italian greyhounds by his side, “but all things are possible when you believe in a project. I call the gala my diamond, and we are planning to do it now every year.”

At age 46, the Italian-born Ventriglia radiates an infectious enthusiasm for what lies ahead in a life already packed with achievement. As a dancer, he was a soloist with the ballet company of Teatro alla Scala in Milan for 20 years. There, he also began to create classical and contemporary ballets for such companies as the Bolshoi Theatre and Grand Théâtre du Genève. He has also served as artistic director of Florence’s MaggioDanza and the Royal New Zealand Ballet.

At Alberta Ballet, Ventriglia replaces Christopher Anderson, who left just one year after succeeding longtime artistic director Jean Grand-Maitre. “I knew the company very well,” said Ventriglia, “because when I was 19 in Milano I danced a Jean Grand-Maitre piece, so I had this connection with him and I followed his work and Alberta Ballet over the years. When I applied for the job, I was lucky that the board trusted me and liked my vision, which is very much blending tradition with innovation. It’s important to place the roots into classical ballet, but we must be equally modern. So alongside the most important classical repertoire I will, of course, commission new pieces—and, as well, we are looking to have new music, new sets, new costumes.”

Ventriglia has no plans at the moment to remount or create new portrait ballets, such as Grand-Maitre’s highly successful *The Fiddle and The Drum* set to music by Joni Mitchell. “This is what people have known about Alberta Ballet for 20 years. We are, as well, something else. What Jean did in the portrait ballets is incredibly beautiful, but now



ARTISTS OF ALBERTA BALLET
PHOTO : ELUVIER ACOSTA

it’s time to build on them and show the public something they’ve never seen before.”

Kirsten Wicklund, artistic director of Ballet Edmonton since May 2024, has no concerns about showing audiences something new. “We create and commission original work every season,” said the 34-year-old B.C. native. Instead, Wicklund’s immediate challenge is figuring out the logistics of life at the top of a 10-dancer company while continuing her own career as a dancer.

“Of course my first priority is leadership at Ballet Edmonton, but I believe it is quite imperative that I still dance,” said Wicklund. “I’m not sure how I will do that, maybe as a guest artist somewhere when that makes sense, but I believe being out there as a dancer will inform my leadership and the way I am able to offer our dancers inspiration and growth and knowledge.”

Wicklund’s new role grew out of a long acquaintance with Wen Wei Wang, Ballet Edmonton’s artistic director for the past six years. Nearing the end of three years at Belgium’s Opera Ballet Vlaanderen, after eight with Ballet BC, it was on her radar to make some kind of shift in her career. The nature of that shift crystallized when she arrived in Edmonton last January. Having noted her choreographic work for Ballet BC and others, “Wen Wei had invited me to create a piece for

Ballet Edmonton and we got to having some conversations” while developing *My instinct is that this is nearly the end*, which premiered in February 2024. “He was looking to move to a different chapter in his life and was also asking me what I was looking for, and the idea just kind of sprouted up.”

Wicklund sees her new role as “a beautiful opportunity to continue the work Wen Wei began here, while allowing it to evolve with my input. His own work is extremely poetic and speaks to so many people. It deserves to continue to be seen and I certainly plan to have his work as part of our ongoing programming.” Beyond that, she will pursue new works that, “while grounded in and heavily influenced by classical ballet, stretch away from the classical and push out the boundaries of contemporary dance, produced by an extremely diverse roster of creators. I have a lot of ideas about reimagining our expectations about exactly who a creator is or can be.”

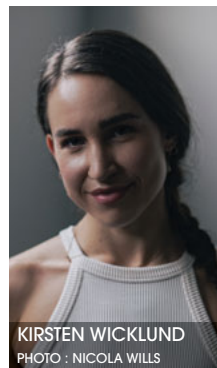
Both artistic directors believe that their companies must continue to strive to be relevant. “We need to make sure, whether it’s a tutu ballet or the most contemporary piece, that it can be understood and attractive and accessible for everyone,” said Ventriglia. “What we do, we do for the public—to give them a space to dream.”

LSM

www.albertaballet.com; www.balletedmonton.ca



FRANCESCO VENTRIGLIA
PHOTO : DAMIANO MONGELLI



KIRSTEN WICKLUND
PHOTO : NICOLA WILLS

INDIGENOUS ARTISTS

by EVA STONE-BARNEY

SPHERE: JEREMY DUTCHER AND MORE AT THE NATIONAL ARTS CENTRE

Polaris Music Prize-winner Jeremy Dutcher will join the National Arts Centre Orchestra and conductor Alexander Shelley for an evening of new music as part of his *Motewolonuwok* tour. He invites audiences into an evening of personal, intimate musical experiences, marked by his unique soundscapes (Sept. 13). This concert is part of SPHERE at the NAC, a festival which explores themes of nature, and human relationships with our environment, through music, performance, talks, and visual arts. Dutcher also appears this fall in concert in St. Catharines (Sept. 18), Kingston (Sept. 20), and Halifax (Oct. 25-26), and in Toronto next spring (June 21).

www.jeremydutcher.com

SPHERE runs at the National Arts Centre from Sept. 10 to 20, and will include the world première of UAQUE, a NAC Dance and Orchestra co-commission featuring choreography by Andrea Peña, photography by Edward Burtynsky, and the NAC Orchestra conducted by Alexander Shelley. The piece is set to music by electronic-music composer Etze Ran, as well as works by Pärt, Keiko Devaux, Ligeti, Puccini, and Knut Nystedt (Sept. 10, 11).

The festival will also feature a performance by Six Nations of the Grand River artist Santee Smith and Kaha:wi Dance Theatre. Smith has choreographed a multimedia performance that honours the relationship between Indigenous women, the land, and the water. The concert will be preceded by a three-course dinner of Indigenous cuisine, hosted by NAC Resident Chef Chris Commandant (Sept. 19, 20). www.nac-cna.ca

ANDREW BALFOUR'S MAMACHIMOWIN AT THE ORCHESTRE MÉTROPOLITAIN

As is tradition at the Orchestre Métropolitain, the orchestra and the Choeur Métropolitain will open their season with the work of an Indigenous composer. Cree composer and conductor Andrew Balfour's *Mamachimowin* (The Act of Singing Praises) was premièred in 2020 by the Toronto Mendelssohn Choir, and will be paired here with Anton Bruckner's *Te Deum*, and Symphony No. 9. Yannick Nézet-Séguin conducts (Sept. 22).

www.orchestremetropolitain.com

TANYA TALAGA: THE KNOWING

Award-winning Anishinaabe author Tanya Talaga will launch her new book, *The Knowing*, this fall at Koerner Hall, in an evening co-presented by RamsayTalks. The book

offers a retelling of the history of Canada through Talaga's perspective as an Indigenous woman. The journalist, documentary filmmaker, author and podcast host will discuss her book in an interview with Mark Sakamoto, and later in a question-and-answer session with the audience (Sept. 23). www.rcmusic.com

WILDLANDS LEAGUE @ MUSHKEGOWUK COUNCIL PRESENT: TAWICH IN THE CITY

Also at the Royal Conservatory of Music in Toronto, *Tawich in the City* will combine Indigenous music with visual art, science, and more. "Tawich" is a Cree word which refers to the coastal and offshore areas of the James and Hudson bays. The evening will pair wildlife footage captured by the Water Brothers with talks by Omushkego leaders like Mushkegowuk Council's Deputy Grand Chief Natasha Martin, Peawanuck's Sam Hunter, Juno Award-winner Lawrence Martin, Wildlands League's Conservation Director Anna Baggio, National Audubon Society's Dr. Carrie Gray, and coastal oceanographer Dr. Zou Zou Kuzyk. On the visual arts side, the evening will showcase Indigenous artists Betty Albert, Robin Kioke and Jeronimo Kataquapit. Tanya Talaga and musical guest Adrian Sutherland, a popular musician from Attawapiskat First Nation, will round out the evening (Sept. 25). www.rcmusic.com

AN EVENING COMMEMORATING THE NATIONAL DAY OF TRUTH AND RECONCILIATION

This evening, curated by Denise Bolduc and hosted by CBC's Falen Johnson, will commemorate the National Day of Truth and Reconciliation. Bringing together internationally acclaimed Inuk singer Tanya Tagaq, classical soprano Emma Pennell, the Manitou Mkwā Singers, the Royal Conservatory Orchestra and conductors Christine Duncan and Jennifer Tung, the concert will pair incredible musical experiences with moments of healing, testimony, and storytelling (Oct. 1). www.rcmusic.com

LAMENT WITH THE MANITOBA CHAMBER ORCHESTRA

Conductor Anne Manson will join forces with Nêhiyaw-Michif (Cree-Métis) baritone Jonathon Adams, Cree flutist and composer Jessica McMann, and Nêhiyaw (Plains Cree) interdisciplinary video artist Tyson Houseman for an evening of musical lamentations, both old and new. On the program are works by Zelenka and McMann herself (Sept. 25). www.themco.ca



PHOTOS: LISA SAKULENSKY
COURTESY OF THE ROYAL CONSERVATORY KOERNER HALL



CONTROLLED BURN IN SASKATOON

Cellist/composer Cris Derksen is a Juno-nominated artist from Northern Alberta, whose career took off in 2006. Since then, she has performed as a soloist with symphony orchestras across Canada and has been commissioned by the Calgary Philharmonic Orchestra, the Toronto Symphony Orchestra, Thunder Bay Symphony and Orchestre Métropolitain. This fall, she will join the Saskatoon Symphony Orchestra and conductor Janna Sailor for a performance of her new work, *Controlled Burn*, programmed alongside a new work (TBA) by Saskatoon's own Zoey Roy (Oct. 26). www.saskatoonsymphony.org

www.saskatoonsymphony.org

LSM

CANADIAN ORCHESTRA ROUNDUP

by KRISTEN WHITTLE

QUEBEC

Orchestre symphonique de Montréal will begin their season with Rafael Payare conducting Schoenberg's *Guerre-Lieder*. This musical saga with narratives of jealousy, damnation, and salvation opens OSM's 90th season with a post-Romantic staple. October brings the melodic lyricism of Rachmaninoff's Symphony No. 2 as Osmo Vänskä returns to the podium. Concerts on Oct. 30 and 31 leave the 20th century and return to the core of Romanticism with Simon Trpčeski performing Beethoven's "Emperor" concerto and Sibelius's first symphony, both conducted by Vasily Petrenko. The monumental works continue in November—now paying special attention to the climate crisis—with Bruce Liu presenting Scriabin's piano concerto alongside Canadian Iman Habibi's *Jeder Baum spricht* (Every Tree Speaks) and Strauss's Alpine Symphony. January sees Payare return to the podium to conduct pieces by Gustav and Alma Mahler. Tchaikovsky's works star in the next concerts, with Sergey Khachatryan making his OSM debut playing Tchaikovsky's violin concerto and Tianyi Liu returning to conduct Tchaikovsky's tormented Symphony No. 5. Payare ends the season with a return to the notion of human impact and existence, premiering OSM's commissioned work by Andrew Balfour, Ian Cusson, and Ana Sokolović. Their *Work for Voices and Orchestra* concerns the fragility of human life and is sung in Indigenous languages. The world première is followed by Mahler's *Das Lied von der Erde*, continuing to sound perpetual dreams of renewal. www.osm.ca

Orchestre Métropolitain marks director Yannick Nézet-Séguin's 25th season as artistic director in 2024-25. The season's title *Here to Play* highlights this quarter-century of togetherness. This notion of triumph is not lost in the season opener when Nézet-Séguin and the orchestra embark on a Beethoven Marathon. Four concerts over three days will explore all of Beethoven's symphonies, rounded out with a première piece from a winner of the Beethoven Heritage Competition. November brings Virginia Woolf's timeless character Orlando to life through a theatrical adaptation directed by Lorraine Pintal, featuring music from across history. Timelessness is revisited in March 2025 when Christian Blackshaw performs the clear—yet emotionally profound—Mozart Piano Concerto No. 24. This anniversary season comes full circle with a final concert on June 15 programming Tchaikovsky's "Pathétique" symphony, a piece from Nézet-Séguin's debut program 25 years ago. www.orchestremetropolitain.com

The 41st season of **I Musici de Montréal** promises to bring audiences on an exhilarating voyage through musical landscapes. Beginning on Sept. 26, Maxim Rysanov leads a program starring the viola in J. Woolrich's *Ulysses Awakes for Viola and Ten Solo Strings* followed by Mozart's Symphony No. 25. The latter half of the season promises a plethora of key and exciting works with Bartók's *Divertimento for String Orchestra* on Jan. 30 and Mussorgsky's *Pictures at an Exhibition* on March 6. The season closes with a verve similar to when it opened, featuring Julie Triquet as soloist in Vivaldi's renowned *Four Seasons*. www.imusici.com

Orchestre symphonique de Québec launches their season with Clemens Schuldt conducting a program featuring Bruce Liu performing Prokofiev's Piano Concerto No. 3, followed by Tchaikovsky's Symphony No. 6. Anna Sułkowska-Migoń will take the podium in October for a concert of Verdi, Grieg, and Mendelssohn. A monumental concert is set for Nov. 6 and 7 including Schubert's "Unfinished" symphony and Mozart's *Requiem*. Prior to a holiday show on Dec. 13 and 14, whirling dervish and Sufi musicians join the orchestra for works by Makdissi-Warren, Tchaikovsky, Strauss, and Vézina on Dec. 4 and 5. The spring concerts will feature a host of renowned musicians, including Louis Lortie playing Mozart's Piano Concerto No. 20 (Feb. 19 and 20), Jean-Guilhem Queyras performing Shostakovich's Cello concerto (April 2, 3), and Marc-André Hamelin playing Beethoven's "Emperor" concerto (April 17). www.osq.org

The **Orchestre classique de Montréal** has announced an exciting 85th season, which pairs old favourites with new works to discover. In partnership with Opéra de Montréal's Atelier lyrique, they will open the season with an operatic program which includes Giovanni Battista Pergolesi's *La Serva Padrona*, and Gian Carlo Menotti's *The Medium* (Oct. 8). Next up, they will present works by Fauré and Ravel, in new orchestral arrangements by Francois Valières. Led by conductor Andrei Feher, the concert will feature baritone Jean-François Lapointe (Nov. 20). The first half of the season will conclude with Handel's *Messiah* (Dec. 12). In celebration of Black History Month, the OCM will spotlight the music of Samuel Coleridge-Taylor, George Walker, and William Grant Still in a concert with soprano Suzanne Taffot (Feb. 6). Trumpeter Paul Merkelo and conductor Adam Johnson will take the stage for an evening of jazz music (Feb. 25), while the orchestra will partner with Jeunesses Musicales Canada for an afternoon of classical music for young people (April 6). This 85th season will come to its conclusion with an



RACHEL PODGER



ESPRIT ORCHESTRA

PHOTO: KEVIN LLOYD

homage to Leonard Bernstein (May 2), and finally, Beethoven's Symphony No. 9 (May 31). www.orchestre.ca

TORONTO

The **Toronto Symphony Orchestra** kick-starts the 2024-25 season with an invigorating program: Carlos Simon's *Wake Up! Concerto for Orchestra* is set to be conducted by Gustavo Gimeno alongside works by Beethoven and Mussorgsky. October brings a spirited collection of pieces by Rossini, Stravinsky, Mozart, and Strauss before Jukka-Pekka Saraste steps up to the podium conducting Mozart's *Requiem* (Oct. 9-12). Guest conductor John Adams will conduct his own works in Novem-



YANNICK NÉZET-SÉGUIN

ber alongside Ravel's *Alborada del gracioso*. Bartók's works then take centre stage as the Toronto Mendelssohn Choir joins the TSO for a program featuring the little-known pantomime ballet *The Miraculous Mandarin* (Nov. 21-23). The TMC and TSO collaborate again in December for five nights of Handel's *Messiah* (17-18, 20-22). The new year begins with the "New World" as Anja Bihlmaier takes the podium to conduct Dvořák's *Symphony No. 9* (Jan. 9, 11-12). Esteemed pianist Emanuel Ax will then perform Mozart's *Piano Concerto No. 25* on a program also including Tippett and Strauss. A February highlight includes Jan Lisiecki undertaking the formidable task of performing all five of Beethoven's piano concertos (Feb. 5, 6) before returning later in the month to play Chopin's first piano concerto in a program with Lutosławski and Bruckner (Feb. 21, 22). In March, Gimeno returns for a program featuring Paradis, Mozart, Haydn, and Mahler (March 20, 22), prior to a concert in April including Takemitsu, Kevin Lau, Saint-Saëns, and Ravel (April 9, 11). A highlight toward the season's end features Beatrice Rena presenting Ravel's piano concerto and Gimeno conducting Mozart's "Jupiter" symphony (June 4, 5, 7, 8). www.tso.ca

Tafelmusik opens by welcoming new Principal Guest Director, Rachel Podger, with an all-Mozart Program (Sept. 27-29). Amandine Beyer arrives to lead a concert of Lalande, Muffat, Jacquet de la Guerre, and Rameau in October, followed by Ivars Taurins directing Bach's *Christmas Oratorio* in late November. After the holidays, the quintessential baroque spirit is captured in a concert including Handel, Purcell, Bach, and Reichenauer. Then, the power of the oboe is unleashed as Alfredo Bernardini leads an oboe-forward concert of Fasch, Telemann, Handel, and Bach (Feb. 21-23). The May concerts spotlight Tafelmusik's musicians in a program of Telemann, Vi-

valdi, Corelli, and Bach (May 2-4). Finally, Samuel Mariño returns after a successful 2023 debut to lead opera arias and orchestral sinfonias by Mozart, Bologne, Salieri, Haydn, and Gluck (May 23-25). www.tafelmusik.org

Espirit Orchestra's devotion to presenting new orchestral music continues in 2024-25 with an opening concert on Nov. 27, including two Canadian premieres of works by Gabriella

Smith and Julian Andersen alongside the North American premiere of Bent Sorensen's *It is pain flowing down slowly on a white wall*. Feb. 23 sees a number of exceptional Toronto soloists return to Koerner Hall. This concert will also host the Canadian premiere of Steve Reich's *Runner*. **Espirit's** Spring New Music Festival covers the remainder of their season, highlighted by a visit to Toronto by esteemed guest composer Vito Žuraj from Slovenia and North American premiere of the **Espirit** co-commissioned *Anemoui*. The festival closes on April 17 with a world premiere of James O'Callaghan's new work for orchestra, electronics, and projected video. www.espritorchestra.com

The Royal Conservatory of Music is bringing another jam-packed season to its audience with more than 80 scheduled events. Orchestral highlights include a visit by the Czech Philharmonic playing Dvořák and Mahler, and concerts by the Royal Conservatory Orchestra featuring Chopin, Mussorgsky, Brahms and Sibelius. Guest conductors include Tania Miller and Naomi Woo. www.rcmusic.ca

OTTAWA

The Ottawa Symphony Orchestra has two major concerts set for their 2024-25 orchestra series. The first concert on Sept. 22 welcomes Sean Rice to the podium for a set of pieces by Barber, Bartók, and Haydn. Thaddeus Morden will take a soloist role for Haydn's *Cello Concerto No. 2*. In February, conductor Jean-Michel Malouf will be joined by the future winner of the 2024 Senécal prize to stage Mozart's *Violin Concerto No. 4* and Berlioz's *Symphonie Fantastique*. www.ottawasymphony.com

The **National Arts Centre Orchestra** will welcome several esteemed artists to the stage this season. First, Jeremy Dutcher and the orchestra celebrate five years of Dutcher's award-winning album (Sept. 13). Soprano

Renée Fleming then brings her album *Voices of Nature* to life with the NAC on Sept. 20. Renowned violinist Hilary Hahn plays Brahms's violin concerto in November alongside works by Saariaho and Nielsen, then pianist Marc-André Hamelin joins conductor John Storgårds for works by Polevá, Beethoven, and Elgar (Feb. 5, 6). On May 1, Gemma New makes her NAC debut for a concert of Fisher, Prokofiev, and Tchaikovsky. These soloist-forward concerts are just a sampling of what the NAC has on offer this upcoming season. www.nac-cna.ca

WESTERN CANADA

The Edmonton Symphony Orchestra begins their season with pianist Jaeden Izik-Dzurko making his ESO debut playing Rachmaninoff's third piano concerto. October follows with a program all about new music, with live performances from Sarah Slean's Juno-nominated album *Ecstasy*. Then, Jessica Cottis takes the podium for a program of Romantic staples including Vaughan Williams, Schumann, and Hahn. In the new year, ESO welcomes Naomi Woo for a program of Mozart, Sibelius, and Zosha Di Castri. In May, Karen Kamensek makes her ESO debut with a collection of heralded pieces by Tchaikovsky, Bartók, and Clyne. www.edmontonsymphony.com

An unlikely pairing starts the **Calgary Philharmonic Orchestra's** season as Steve Hackman presents his unique fusion of Tchaikovsky's fifth symphony and more than 20 songs by Canadian rapper Drake (Sept. 7). The orchestra then celebrates Bruckner's 200th birthday with Rune Bergmann taking the podium for Bruckner's *Symphony No. 8* and Bernstein's *Serenade* (Oct. 18, 19). Mozart's birthday is then spotlighted as an aptly named program showcases his 38th symphony and the *Mass in C Major*. In April, Naomi Woo leads a concert of Schubert, Vaughan Williams and Gipps, followed by a grand season finale where Rune Bergmann conducts Mahler's "Resurrection" symphony. www.calgaryphil.com

The **Vancouver Symphony Orchestra** is set to offer a plethora of concerts this upcoming season. Highlights include VSO Music Director Otto Tausk conducting Morlock, Rachmaninoff, and Stravinsky in September. Alpesh Chauhan steps up to the podium to lead a concert with works by Zoltan Almasi, Chopin and Elgar in March. Tausk returns in May for a concert featuring Kelly-Marie Murphy, Bartók, and Beethoven. These concerts are a mere glimpse of VSO's 2024-25 offerings. www.vancouversymphony.ca **LSM**

CHAMBER MUSIC & SOLO

HOMEGROWN TALENT & CANADIAN DEBUTS

by EVA STONE-BARNEY

MONTREAL

Bourgie Hall's 2024-25 season promises a wide range of chamber and solo musical performances, spanning numerous genres, centuries and musical styles. Perhaps most notably, Bourgie Hall will kick off a multi-year project: the performance of all of Franz Schubert's *lieder*. This inaugural year of the project will see concerts by singer and pianist Rachel Fenlon (Oct. 4); Magalie Simard-Galdès and Bourgie Hall's co-artistic director, pianist Olivier Godin (Nov. 2); baritone Benjamin Appl and pianist Eric Lu (Feb. 13); tenor Ian Bostridge and pianist Julius Drake (Feb. 26); and Harriet Burns, Julien Van Mel-laerts, and Ian Tindale (June 1) in recital. Beyond all things Schubert, Bourgie Hall's season will include several performances by Artist-in-Residence pianist Louis Lortie (Oct. 16 and 17; Feb. 4; March 19, 20); chamber concerts by the Castalian String Quartet (Nov. 13) and cellist Steven Isserlis (Feb. 11, 12); and recitals by pianists including Louise Bessette (Oct. 12), Clare Hammond (Nov. 15), Imogen Cooper (Jan. 30), Francine Kay (Feb. 25), and Elisabeth Brauss (March 12). The season will also include a number of guitar recitals, concerts presented by Trio Fibonacci and Constantinople, and much more. www.mbam.qc.ca/en/bourgie-hall

One of Montreal's most exciting chamber music ensembles, **Pentaèdre** will continue to present wind repertoire in creative ways this season. Their season will open with a concert curated by flutist Ariane Brisson who, alongside cellist Cameron Crozman, pianist Megan Milatz, and mezzo-soprano Rose Naggar-Tremblay, will present a program of works by Crumb, Saariaho, Ravel, and Debussy (Oct. 5). They will continue the season in downtown Montreal's Crew Collective & Cafe, where hostesses Katherine Verebely and composer Maxime McKinley will join forces with Pentaèdre for a Roaring-20s-themed evening of Schubert, Nielsen, Ropartz, Ibert, Hindemith, and Myriam Boucher (Nov. 23). In the new year, the ensemble will kick things off with a look back in time to one of the earliest known works for wind quintet, by Giuseppe Maria Cambini, as well as Pilss's *Sérénade*, and *Quintette* by Taffanel (Feb. 22). They will then join forces with oboist Flavie Lacoste (winner of the 2024 Pentaèdre-Youkali Competition) and pianist Sandra Murray to render homage to the tradition of the Concours de Paris (March 15). The season will close with a combination of jazz and classical music favourites, including Reinhard Gutschy's arrangement of Gershwin's *Rhapsody in Blue*, which will feature pianist Philip Chiu (May 9). www.pentaedre.com

Les Idées heureuses continues their 38th season with the fourth edition of their popular Chaconne and Chocolate series, this time trans-

porting audiences to England. The music of Purcell, Boyce, and Handel will be interpreted by four singers, and six instrumentalists, led by Dorothea Ventura (Oct. 6). Jean-François Daignault will then lead the ensemble in an evening of lesser-known and popular French-Canadian works, juxtaposed with Medieval and Renaissance repertoire (Nov. 12). In the new year, they will present a concert of dance music from New France (Jan. 16), followed by the third iteration of their Christoph Graupner project, through which they are performing his complete Good Friday cantatas. This concert, conducted by Geneviève Soly, is a collaboration with Salle Bourgie (April 18). www.ideesheureuses.ca

The **Ladies' Morning Musical Club (LMMC)** opens their season with the Calidore String Quartet, who will be making their fourth LMMC appearance (Sept. 8). They will then welcome Boston-born pianist George Li, a graduate of both Harvard University and the New England Conservatory (Sept. 29). Violinist Blake Pouliot and pianist Henry Kramer will join forces for Pouliot's second concert with the LMMC (Oct. 20). Award-winning pianist Benjamin Grosvenor will make his LMMC debut with a program of concert repertoire yet-to-be-announced (Nov. 10). The first half of the season will close with cellist Victor Julien-Laferrrière and pianist Théo Foucheneret (Dec. 1). Quebec's own soprano Karina Gauvin will ring in the new year for the LMMC, alongside long-time collaborator pianist Michael McMahon (Jan. 26). While the first half of the season celebrates solo repertoire, the second half turns to chamber music: with the Goldmund Quartet (Feb. 23), the Fauré Quartet (March 16), the Leonkoro Quartet (April 6), and Trio Wanderer (April 27). www.lmmc.ca

TORONTO

The **Women's Musical Club of Toronto (WMCT)** will present Toronto audiences with five chamber music concerts as part of their 2024-25 season. Clarinetist James Campbell and pianist Angela Park will join soprano Leslie Fagan for a program including Schubert's *Shepherd on the Rock*, and Glick's *Images at Nightfall*, *Georgian Bay* (Oct. 3). Not long after, violinist Julian Rachlin, violist Sarah McElravy, cellist Karen Ouzounian, and pianist Sheng Cai will perform Brahms's Piano Quartet No. 2 in addition to Bach's Goldberg Variations, arranged for string trio (Nov. 14). Come springtime, the Marmen Quartet will present works by Haydn, Bartók, Salina Fisher, and Debussy (March 13). Canadian Opera Company Ensemble Studio graduates Frances Armstrong (piano) and Midori Marsh (soprano) will perform a recital on the theme of sisterhood, highlighting the works of Malibran



and Viardot as well as Lili and Nadia Boulanger. Marsh was the 2024 recipient of the WMCT Career Development Award (April 3). Tenor Asitha Tennekoon will close off the WMCT's season alongside pianist Steven Philcox. The pair will interpret works by Vaughan Williams and Ian Cusson, as well as première a new work, commissioned by the WMCT (May 8). www.wmct.on.ca

Koerner Hall is indisputably one of Toronto's most sought-after musical venues, attracting orchestras, chamber groups, and soloists from around the world. Among the season's chamber music highlights will be recitals by pianists Emanuel Ax (Oct. 6), Benjamin Grosvenor (Nov. 8), Bruce Liu (Jan. 19), Louis Lortie (Feb. 9), Schaghajegh Nosrati (March 23), harpsichordist David Louie (Nov. 3), violinist Kavakos (Nov. 9), soprano Measha Brueggergosman-Lee (Jan. 24), concerts by the Viano Quartet (Nov. 17) with guitarist Miloš AKA MILOŠ, soprano Barbara Hannigan and pianist Bertrand Chamayou (Nov. 28), sibling duo cellist Sheku Kanneh-Mason and pianist Isata Kanneh-Mason (Dec. 11), and the Royal Conservatory of Music's own ARC Ensemble (April 6). www.rcmusic.com

WESTERN CANADA

The 45th season of high-quality concert presentation at the **Vancouver Recital Society** opens with homegrown talent: soprano and pianist Rachel Fenlon, now based in Berlin, will present Schubert's *Winterreise* (Sept. 8). Pianist Tamara Stefanovich, who will play works by Bach, Messaien, and Rameau is sure to be an October highlight (Oct. 20). Born in Djibouti and raised in France, guitarist Raphaël Feuillâtre will make his Vancouver debut with the VRS in the fall (Nov. 24). Ringing in the new year will be world-renowned guitarist MILOŠ, who previously made his debut with the organization in 2013 (Jan. 26). For something completely different, the Norwegian 10-piece all-female brass ensemble tenThing will present a concert including works ranging from Copland, Price, and Chaminade, to Bernstein and Holiday (Feb. 23). Swedish violinist Johan Dalene will be joined by pianist Sahun Sam Hong for a springtime performance featuring works by Schumann, Rautavaara, and Ravel. This will be the 2022 Gramophone's Young Artist of the Year Award-winners Canadian debut (March 23). Nearing the end of the season, Yo-Yo Ma will come to town for a one-night-only event featuring musical samplings and personal reflections from the groundbreaking cellist (May 9). www.vanrecital.com **LSM**

OPERA ACROSS CANADA

A SEASON ANCHORED BY THE CLASSICS

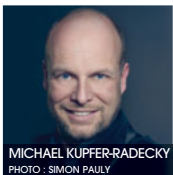
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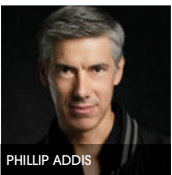
CLAIRE DE SÉVIGNÉ
PHOTO: MARIE-SOPHIE CASPAR



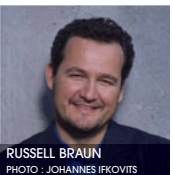
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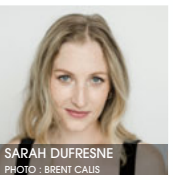
MICHAEL KUPFER-RADECKY
PHOTO: SIMON PAULY



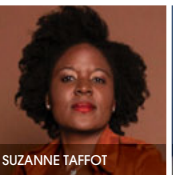
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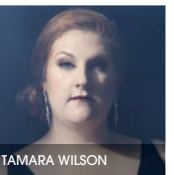
RUSSELL BRAUN
PHOTO: JOHANNES IKOVITS



SARAH DUFRESNE
PHOTO: BRENT CALUS



SUZANNE TAFFOT



TAMARA WILSON

In many ways, the 2024-25 Canadian opera season represents post-pandemic reality. Government subsidies that helped companies survive the horrors of more than two years of disruption are now a thing of the past. The new season sees Canada's opera companies proceeding with a degree of caution, but even in a sea of *Bohèmes*, *Fledermice* and *Elixirs* there are signs that not all eyes are just on the box office.

PACIFIC OPERA VICTORIA

Starting at our nation's westernmost opera outpost, Pacific Opera Victoria offers a season well-balanced between tradition and the (almost) new. The season opens in October with a new production of Mozart's *La clemenza di Tito* staged by Toronto's Jennifer Tarver, with tenor Andrew Haji in the title role. February marks a company directorial debut for POV's new artistic director, Brenna Corner, with Rachel Portman's 2003 operatic adaptation of Antoine de Saint-Exupéry's beloved literary classic, *The Little Prince*. The season ends in April with Verdi's *Rigoletto*, which sees Canadian soprano Sarah Dufresne making a role debut as Gilda. www.pacificopera.ca

VANCOUVER OPERA

Vancouver Opera opens in October with Johann Strauss's *Die Fledermaus* in Opéra de Québec's recent production staged here by Ashlie Corcoran. The cast includes Lara Ciekiewicz as Rosalinde and Claire de Sévigné as Adele. February brings Jonathan Dove's 1998 opera, *Flight*, in a concept by Morris Panych that was first seen at POV in 2020. The all-Canadian cast includes soprano Caitlin Wood and countertenor Cameron Shahbazi. Company Music Director Jacques Lacombe leads an April, season-closing *Madama Butterfly* with Yasko Sato and Karen Chia-Ling Ho alternating the title role. www.vancouveropera.ca

CALGARY OPERA

Calgary Opera presents Mozart's *Don Giovanni* as its November season-opener with company Artistic Director Jonathan Brandani on the podium and Anna Theodosakis directing. Baritone Phillip Addis sings the title role with sopranos Midori Marsh, Aviva Fortunata and Christina Thanisch-Smith as the women he pursues. February brings Donizetti's comedy *Don Pasquale* with veteran Canadian baritone John Fanning in the title role. An unusual dou-

ble bill of Bartók's *Bluebeard's Castle* and Puccini's *Gianni Schicchi* ends the season in April with Italian baritone Giuseppe Altomare in the two title roles. New Brunswick soprano Kirsten LeBlanc is Lauretta. www.calgaryopera.com

EDMONTON OPERA

As in Vancouver, Edmonton Opera opens its season with *Die Fledermaus* (November) staged by the company's artistic director, Joel Ivany, as a show within a show, a concept he premiered at Toronto's Glenn Gould School in 2018 when soprano Jonelle Sills also starred as Rosalinde. February brings London (U.K.)'s Theatre of Sound production of Bartók's *Bluebeard's Castle* that reimagines Judith suffering from dementia, with Bluebeard as her caregiver; starring Canadian veterans Russell Braun and Krisztina Szabó. The company's presentation of Wagner's *Ring Cycle* continues in June with *Die Walküre* in Jonathan Dove's reduced score. Heading the cast are Jaclyn Grossman, Scott Rumble, Catherine Daniel, Giles Tomkins and Anna Pompeeva. www.edmontonopera.com

MANITOBA OPERA

Manitoba Opera's season includes two Italian favourites: Donizetti's *The Elixir of Love* and Puccini's *La bohème*. November's *Elixir* sees Winnipeg soprano Andriana Chuchman as Adina, a role she sang to great acclaim at The Metropolitan Opera. In April, *Bohème* welcomes Quebec artists Suzanne Taffot as Mimì and Hugo Laporte as Marcello, Munich-based Canadian tenor Zachary Rioux as Rodolfo and Toronto soprano Charlotte Siegel as Musetta. Rounding out the cast are baritone Clarence Frazer as Schaunard and bass-baritone Alex Halliday as Colline. www.mbopera.ca

CANADIAN OPERA COMPANY

Canadian Opera Company's 2024-25 season bucks the trend toward safer classics with company premières and lesser-performed works. The company's first-ever *Nabucco* opens the season in October with British baritone Roland Wood in the title role, American soprano Tamara Wilson as Abigaille alongside Canadians Rihab Chaieb and Matthew Cairns. Verdi's early masterpiece plays in repertoire with Gounod's *Faust* in a new production by British director Amy Lane. The international cast includes Chinese tenor Long Long in the

title role, Chinese soprano Guanqun Yu as Marguerite and American bass-baritone Kyle Ketelsen as Méphistophélès.

The COC's January/February winter season includes its first-ever co-commission with Opéra de Montréal, *La Reine-garçon*, composed by Julien Bilodeau to a libretto by Michel Marc Bouchard. Based on the life of Queen Christina of Sweden, it stars Canadian sopranos Kirsten MacKinnon and Kirsten LeBlanc as the Boy-Queen. This company première runs in tandem with Puccini's *Madama Butterfly* with Japanese soprano Eri Nakamura as Cio-Cio San. The COC's season closes in April/May with South African artist William Kentridge's staging of Berg's *Wozzeck* featuring German baritone Michael Kupfer-Radecky in the title role and Canadian soprano Ambur Braid as Marie. It runs in repertoire with a revival of Robert Carsen's iconic production of Tchaikovsky's *Eugene Onegin*. A one-off concert performance of Mascagni's *Cavalleria rusticana* caps the season on May 23. www.coc.ca

OPÉRA DE MONTRÉAL

Opéra de Montréal presents three main stage productions, one fewer than in recent seasons. In September, Rossini's *The Barber of Seville* opens the season with Canadians Hugo Laporte as Figaro and Pascale Spinney as Rosina. A highlight of the national season overall has to be OdeM's new Alain Gauthier staging of Thomas's *Hamlet* in November, starring Canadians Elliot Madore in the title role and Sarah Dufresne as Ophélie. The season closes in May with Puccini's *La bohème* featuring Lauren Margison, Frédéric Antoun, Andrea Núñez, John Brancy and conductor Simon Rivard. www.operademontreal.com

OPÉRA DE QUÉBEC

In October-November, Opéra de Québec continues its exploration of Italian works set to French texts with Rossini's comedy, *Le comte Ory*, in a new production by French director Jean-Romain Vesperini. French singers Philippe Talbot and Judith Fa star. In May, the company presents Verdi's *Il trovatore*, once again headlined by two French artists: tenor Christophe Berry as Manrico and soprano Irina Stopina as Leonora. Canadians Hugo Laporte and Carolyn Sproule take on Count di Luna and Azucena. www.operadequebec.com **LSM**

NEW & CONTEMPORARY MUSIC

by ARNAUD G. VEYDARIER



QUATUOR MOLINARI



ARCHITEK PERCUSSION



PARAMIRABO

Winners of two OPUS awards at their 2024 gala, the Stick&Bow duo will open Le Vivier's new season on Sept. 6, along with All the Madmen. Presented at Montreal's Sainte-Hilda church, this concert will see the music of Beethoven, David Bowie and Nina Simone mingled with a reflection on the madness sometimes associated with great artists. The evening will conclude with the world première of *Roman Candle* (2024) by composer Jason Noble. On Sept. 28, the Sanctuaire du Saint-Sacrement will host an immersive concert dedicated to Austrian composer Klaus Lang. Soprano Natacha Demers and organist and composer Olivier St-Pierre will navigate between Canada and Austria in a program of organ works by Klaus Lang, Hans Martin, William Kuo, Olivier St-Pierre, Eduardo Caballero and Alyssa Aska.

Chapelle Scènes Contemporaines will then host a number of Le Vivier events, starting with *Ce qui reste quand la peau se détache du corps* on Oct. 4 and 5. Part stage performance, part sound art and part installation, this multidisciplinary work by creators Sara Létourneau and Chantale Boulianne invites you to explore the senses and metamorphoses of the body. Quatuor Bozzini kicks off the evening on Oct. 4 with *Long Gradus* (2021) by composer Sarah Davachi, while on Oct. 5 vibraphonist Raphaël Guay and gambist and composer Pierre-Yves Martel present *Chance Variations* (2023), a work in which chance and rhythmic subtleties create music in perpetual evolution. On Oct. 6, Marc Ducret and the collective L'animal inquiet take over with *Ducret/Animal Inquiet/Quatuor JRJE*, an evening of jazz, rock and improvisation.

On Oct. 10, the Conservatoire de musique de Montréal will resound to the sounds of the Architek Percussion ensemble, along with pianists Pamela Reimer and Daniel Añez, presenting works by Andrea Young and Julius Eastman in an evening of timbral exploration and minimalism. In a completely different genre, the Growlers Choir's powerful, throaty vocals will be heard on Oct. 15 at Sacré-Cœur-

de-Jésus. The choristers and their conductor, Pierre-Luc Sénécal, will be performing the world première of *Vox Colossus* (2024), an epic work where sacred music meets the energy of metal. On Oct. 24, Salle Bourgie will be the setting for Quasar's 30th anniversary celebrations, with the Stockholm Saxophone Quartet. The musicians will be performing new works commissioned from Gordon Williamson and Martina Tomner, as well as paying tribute to the late composer José Evangelista. The Stenhammar Quartet will present *Tales of Strength* on Oct. 27 in the Wilder Building's Blue Space, a concert celebrating resilience through works by Anna Einarsson, Karl-Erik Welin, Tanya Tagaq, Cris Derksen and Caroline Shaw.

Also at Espace Bleu, distinguished composer Roxanne Turcotte will present *Artefacts II* on Nov. 21. Her singular approach to electroacoustic music invites deep introspection through the exploration of the artefacts of thought. The year will come to a close with the presentation of *ChamberDestroy* (Nov. 29) and *Binôme(s)* (Dec. 8). The former will bring together the Paramirabo ensemble and Thin Edge New Music to perform works by Nicole Lizée, Yaz Lancaster, Louis Andriessen and Julius Eastman, while the latter will see the SuperMusique and ILÉA ensembles perform works by their members. www.levivier.ca

ARTE MUSICA / SALLE BOURGIE

On Oct. 22, the Molinari Quartet and soprano Odile Portugais will present *Molinari: From Painting to Music*, a vibrant tribute to Quebec painter Guido Molinari to commemorate this year's 20th anniversary of his death. The performance will combine visual art and music in a program inspired by Molinari's paintings, including works by Maxime McKinley, R. Murray Schafer, Ana Sokolović and Anton Webern. Then Barbara Hannigan, a soprano and conductor renowned for the dramatic intensity of her interpretations, will appear with pianist Bertrand Chamayou on Nov. 26, offering a program that includes: *Chants de terre et de ciel* (1938), by Olivier Messiaen;

Poème-nocturne (1911) and *Vers la flamme* (1914), by Alexandre Scriabin; and *Jumalattaret* (2012), by John Zorn. www.mbam.qc.ca

LA SOCIÉTÉ DE MUSIQUE CONTEMPORAINE DU QUÉBEC

The venerable concert society will be paying a luminous and evocative tribute to Kaija Saariaho on Oct. 3 at Salle Pierre-Mercure. Conducted by Cristian Gort, the SMCQ ensemble will join forces with Les Petits Chanteurs du Mont-Royal and their conductor Andrew Gray to present a program of luminous and evocative works by the Finnish composer, including *Horloge, tais-toi!* (2006) and *Lichtbogen* (1986). The concert will also include a new work by Hans Martin, exploring the purity of sound, and *Arras* (2020) by Keiko Devaux, winner of a 2022 Juno Award. www.smcq.qc.ca

SPECIAL MENTIONS

A veritable incubator for new music talent, Codes d'accès will open its next season on Oct. 30 at the Sala Rossa with *S'accrocher, dériver*, a concert based on the contemplation of time and its traces. The duo Asclépiades will present *Almanach* (2024), a work inspired by the cycle of the seasons, while Bénédicte (Maxime Gordon) will present *Halves, Shoals* (2023), a meditative ode to sound collages. Florence Garneau will close the evening with her piece *Grand-mère* (2024), a touching work for saxophone and electronics on the theme of aging.

Canada's only major orchestra devoted entirely to new music, Esprit Orchestra, will open its new season at Koerner Hall (Toronto) on Nov. 27 with a concert featuring Toronto accordionist Michael Bridge. The program will include several North American and Canadian premières by Gabriella Smith (U.S.A.), Bent Sorensen (Denmark), and the winner of the 2023 Grawemeyer Composition Prize, Julian Anderson (England). www.codesdaccés.org, www.espritorchestra.com **LSM**

TRANSLATION BY GIANMARCO SEGATO

WORLD MUSIC

FALL SEASON IN MONTREAL

by HASSAN LAGHCHA



FENG HUA XUE YUE 2025 - CHINESE NEW YEAR GALA

PLACE DES ARTS

This fall, Place des Arts's programming includes a *Dance of Sands* concert presented by Lebanese artist Aleph and his orchestra on Oct. 21 at Théâtre Maisonneuve. On the menu: a refined blend of jazz, flamenco and oriental music. On Nov. 22, Greek singer Nikos Vertis presents a selection of hits and songs from his latest album at Salle Wilfrid-Pelletier.

Next year kicks off with a Chinese New Year's gala on Jan. 12 at Théâtre Maisonneuve, with *Feng Hua Xue Yue 2025*, directed by Singaporean lyric coloratura soprano Han Yong, accompanied by China-ASEAN host Chen Mingzhen. The celebrations include dance performances, ballet, classical song and dance, instrumental pieces, and martial arts demonstrations.

On Nov. 26, Salle Wilfrid-Pelletier celebrates the 60th anniversary of the career of the great Mediterranean artist Enrico Macias, who is making his final tour of Quebec. And on March 13, that venue welcomes the Japanese collective Kodo, who present their new work *Warabe*. It showcases performances to the sound of drums, with pieces from the classical repertoire inspired by Japanese stories. The opening number features a traditional deer dance (Shishi Odori) with a blend of *taiko* (Japanese drum) sonic expressions and haunting vibrations, evoking a wide range of profound emotions. www.placedesarts.ca

MUNDIAL MONTRÉAL

North America's leading world-music summit is holding its 14th edition Nov. 19-22, with the participation of some 30 showcase artists and more than 300 Canadian and international world-music professionals in a series of concerts, panels, meetings, workshops and networking sessions.

Pending the unveiling of the full program, organizers have announced the first wave of official showcase artists: the Jeremy Ledbetter Trio (contemporary jazz), with pianist Ledbetter joined by Grammy-winning drummer Larnell Lewis of Snarky Puppy and electric bassist Rich Brown; Les Rats d'Swompe, with

their fusion of rock, trad, pop and punk; Haitian-born Montreal singer Magdala, with her soulful vocals on songs from her repertoire inspired by gospel, zouk, kompa, dancehall and R&B; the instrumental trio Misc, whose musical explorations combine jazz with a variety of musical influences including electro, pop and rock; and Mexican artist NUNNE, whose acoustic Latin music features poignant lyrics rich in history.

Also on the program are Hawaiian-born guitarist Ron Artis II, whose compositions span rock, blues and jazz, as well as classical, flamenco, rap and R&B; Montreal artist JACE Carillo, who explores the sounds of electropop and contemporary folk-tronica; and Spanish artist Laura Low, whose daring mixes of Canary Island folk, pop, R&B and classical music set her apart. As for the Rabie Houti Band, their fusion of traditional Algerian violin, blues guitars and modern percussion is a real treat. Mundial Montréal 2024 will also feature the participation of Innu multidisciplinary artist Soleil Launière, Radio-Canada 2024 revelation, as part of the Accents Indigenous series. www.mundialmontreal.com

AFRICAN NIGHTS

The year-round program of Nuits d'Afrique begins on Sept. 5 at Club Balattou with the Senegalese artist Sahad. A musical journey through a range of genres: African music, jazz, blues, folk and funk.

As part of its Acoustic Cabaret, on Sept. 6, Nuits d'Afrique presents Team Salsa Sextet. This collective led by Marc Knight offers a fusion between New York and Afro-Caribbean salsa, featuring powerful trombones and energetic percussion. On Sept. 7, Aboulaye Koné and Bolo Kan presents an evening dedicated to the musical riches of West Africa with compositions combining modern and traditional, jazz and Mandingo, bringing guitar into harmony with the djembe, a traditional per-

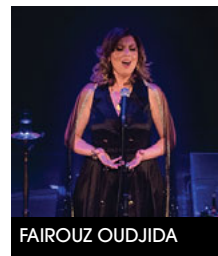


TEAM SALSA SEXTET



cussion instrument. On Sept. 8, Pawket People, a group formed in the United States, mixes funk, soul and R&B, drawing from a wide variety of musical influences. They combine syncopation, energetic horn sections, and striking harmonies for a result that is as innovative as it is classic. www.festivalnuitsdafrique.com

GESÙ AMPHITHEATER



FAIROUZ OUDJIDA

At the Gesù church's side space, watch out for two exciting concerts. On Nov. 21, Montreal soprano of Algerian origin Fairouz Oudjida presents *Arab Divas*. On the menu, interpretations of works by big names in Arabic song: Oum Kalthoum, Fairuz, Asma-han and Warda. This tribute to these legends of Middle Eastern music by a singer nicknamed the "Diva of the Desert" is presented by the Festival du Monde Arabe de Montréal.

On Nov. 30, meet Mohsen Namjoo, a singer-songwriter of Iranian origin. This New York-based artist presents, with his orchestra, a selection of his successful pieces in Farsi and English. The originality of this artist, considered the voice of the hopes of his country's youth, lies in his works harmonizing compositions for electric guitar, particularly in rock and blues styles, with music from the classical Persian repertoire and his traditional *avaz* songs. This great representative of new trends in world music has attracted the attention of major media, such as the New York Times, The Guardian and the BBC. www.legesu.com **LSM**

YOUTH

by KRISTEN WHITTLE

QUEBEC

Jeunesses Musicales Canada has another season filled with musical entertainment geared especially for children. Families can get into the Halloween spirit at the Halloween Jam on Oct. 20. Musicians and a dancer invite everyone to move along to the rhythmic storytelling of the pumpkin reel! Dec. 1 brings Christmas-themed programming to the stage with Jazz-Noisette. The story and music of *The Nutcracker* are enhanced when Drosselmeyer gives a robotic jazz-infused nutcracker to Clara that takes her on a jazzy-journey. On Feb. 9 Fred Solo and his trumpet take children on a journey through classical-music staples accompanied by humour, animatronics, and technology. In a similar fashion, Tommy Dupuis teaches kids about the historical journey of classical guitar, from Bach to today (Nov. 4, 6, 17). On March 16, the well-known story of Babar the elephant is narrated alongside the music of Poulenc. Then, percussionists Marton and Bruno put on *The Beginning of Bing Bang!*, an interactive and educational program about global rhythms. The season ends on May 11 with the Globetrotting Jam, a show that helps children discover a variety of musical traditions.

Place des Arts returns to the 2024-25 season with more than 20 children's shows. Highlights include the opening *Cirk'Alors!* on Sept. 22. This miniature circus uses exaggeration and humour to show the power of music in the absence of dialogue. *Kattam et ses Tam-Tams* gives children a chance to develop their own rhythm as Kattam involves them in a show featuring percussion from across the globe (Nov. 10). *Nora la trotteuse* promises an extraordinary puppet show including live music, plays of light, and moving images (Feb. 2). After great successes in 2023, Ravel's family-appropriate opera *L'Enfant et les Sortilèges* will be performed by the Atelier lyrique artists and the Orchestre de l'Agora (Feb. 6-9). March 5 and 6 brings the infamous *Wizard of Oz* story to life through music, as the characters sing along their journey down the yellow brick road. The season wraps up on April 6 as Arthur the adventurer takes children on a musical journey to Morocco, one of many stops on his adventures around the globe.

Théâtre Outremont offers a variety of family programming for children aged 18 months to more than 8 years. The opener presents the story of little Me-Me embarking on a search for a missing caribou. This musical fable highlights ecology and human impact on the planet (Oct. 6). The ecological theme contin-



LA FORÊT DES MÉLOMANES
PHOTO: TAM PHOTOGRAPHY



FRED PENNER

ues with *The Nonsense*. This musical performance follows three humans as they undergo natural consequences of abusing the Earth's resources (Nov. 3). The Foutoukours clowns then take the stage for a humorous show about a lengthy journey for an unknown result (Nov. 29). The holiday season welcomes The Illusionists duo to act out the behind-the-magic trials faced by a magician-duo in the Roaring 20s (Dec. 27-28). Younger children will enjoy an early introduction to Indigenous music and practices as the Immobile Travelers creation company presents an immersive show weaving drums, cellos, voices, and breath (March 23). Finally, the impact of kindness is shown in *Someone Loves You Mr. Hatch* as a lonely puppet learns the power of companionship (June 1). Minimum ages for each show can be found on the website.

Orchestre symphonique de Montréal is offering a number of family concerts this season. Children can dive into the world of dragons, unicorns, and the firebird during *Fantastic Creatures*. Music by Debussy, Sierra, and Stravinsky will be brought to life with illustrations by Frédéric Ellis (Oct. 27). Then, get to know the concerto on Feb. 25 at *My Dear Concerto!* Children will learn about concertos for all different instruments before they hear a rising star of the OSM competition.

ONTARIO

The **Toronto Symphony Orchestra's** children's programming begins on Nov. 3 with *Peter and the Wolf*. This piece by Prokofiev is brought to life by conductor Daniel Bartholomew-Poyser and the orchestra. Bartholomew-Poyser returns on Feb. 16 for Hot, Hot, Hot! Calypso, Cumbia & More. This Caribbean adventure explores exhilarating calypso rhythms and encourages concertgoers to dance in their seats. Conductor Trevor Wilson and performers from Classical Kids LIVE! perform *Beethoven Lives Upstairs* on March 23. The



KATTAM ET SES TAM-TAMS
PHOTO: NATHANIEL HUARD

touching exchange between a boy, his uncle, and their new upstairs neighbour is underscored with excerpts of Beethoven's music. Finally, Wilson returns on May 4 for *She Holds Up the Stars*. Leading Indigenous performance company Red Sky Performance tells the story of an adolescent Indigenous girl navigating complex challenges through her unique bond with a wild horse.

WESTERN CANADA

The **Edmonton Symphony Orchestra** is excited to invite families and young children to join Ms. Kate for a Musical Morning! Together children will learn about sounds and instruments via familiar tunes (Sept. 22, Dec. 15, Jan. 19, March 15). On Oct. 23, Fred Penner takes the stage to celebrate 40 years of "The Cat Came Back." Penner's guitar show is a fundamental part of North American family entertainment. Conductor Lucas Waldin and entertainer Al Simmons then join forces for "Something's Fishy with the Edmonton Symphony Orchestra" (Nov. 17). The symphony-for-kids concert is an ideal introduction to classical music. In January, the symphony-for-kids program celebrates music of the Americas as Max and his dog Mambo learn to dance (Jan. 26). On March 22, conductor Cosette Justo Valdés brings children on a musical journey through the roots of global folk songs, encouraging singing, dancing, and playing.

LSM

CANADIANS ABROAD

CANADIAN ARTISTS BUSY BEYOND OUR BORDERS IN 2024-25

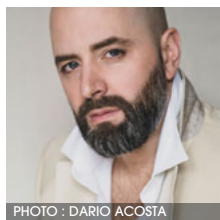
by GIANMARCO SEGATO



GERALD FINLEY, BASS-BARITONE

One of Canada's busiest international opera stars, Montreal-born/Ottawa-raised Gerald Finley's 24-25 season finds the bass-baritone singing at the world's most prestigious houses. He opens the Berlin Staatsoper season in September as Scarpia opposite Norwegian soprano Lise Davidsen in *Tosca* and then, in October, moves to the Vienna State Opera in

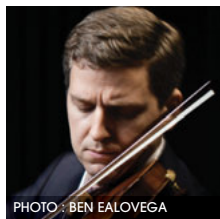
the title role of Verdi's *Macbeth*. The same role marks December performances at Munich's Bavarian State Opera. In February, Finley stars in the world première of composer Mark-Anthony Turnage's *Festen* at the Royal Opera House, Covent Garden. www.geraldfinley.com



ETIENNE DUPUIS, BARITONE

The Quebec baritone's star continues to rise with a season centred on Verdi. September sees Dupuis returning to one of his signature roles, Rodrigo, in *Don Carlo* at the Vienna State Opera followed by his role debut in November as *Macbeth* at Washington National Opera. In January he returns to Deutsche Oper Berlin as Rigoletto and he ends the season in July at the Royal

Opera House as Conte di Luna in *Il trovatore*. www.etiennedupuis.com



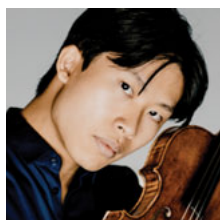
JAMES EHNES, VIOLIN

The Manitoba-born violinist is one of Canada's most sought-after soloists. Ehnes's 24-25 season is centred in the United States, including appearances with orchestras in Fort Worth, Baltimore and Houston. In October, Ehnes heads to London for a recital at Wigmore Hall, and a concert with the London Philharmonic Orchestra. A November Asian tour to Singapore, South Korea, Japan and Hong Kong wraps up 2024 for the busy soloist. www.jamesehnes.com

JAN LISIECKI, PIANO

Canada's superstar pianist from Alberta is, unsurprisingly, constantly on the move this coming season. This September, Lisiecki tours Italy and Switzerland with the Orchestra dell'Accademia Nazionale di Santa Cecilia under Gianandrea Noseda. In November, he gives a series of recitals with violinist Julia Fischer throughout Germany. January and

February sees the pianist of Polish ancestry giving concerts with the Kraków Philharmonic. www.janlisiecki.com



KERSON LEONG, VIOLIN

The young Ottawa-born violinist is quickly developing an international career. August took him to France for the Musiques en Bugey festival and in September, he joins Camerata Nordica for a series of concerts in Sweden. Leong plays the Korngold Concerto with the Tucson Symphony Orchestra in November and the Tchaikovsky Concerto brings him to

various Italian cities in January. www.kersonleong.com

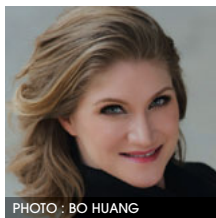


PHOTO: BO HUANG

JANE ARCHIBALD, SOPRANO

The soprano from Nova Scotia's 24-25 season includes several role debuts at significant houses. In October, she sings Leonore in Beethoven's *Fidelio* with Deutsche Oper Berlin and then in January, the Kaiserin in Strauss's *Die Frau ohne Schatten* at the same house. In June, she joins the Hamburg Symphony to sing "Casta diva" from Bellini's *Norma*. www.janearchibald.com



PHOTO: REBECCA WOOD

AMBUR BRAID, SOPRANO

In recent seasons, the busy soprano from Alberta has built up an enviable European career. In October, Braid returns to Opéra national de Lyon as Marie in Berg's *Wozzeck* (a role she also sings at the Canadian Opera Company in April and May) and in January, is in Valencia as Madame Lidoine in Poulenc's *Dialogues des Carmélites*. Beethoven's Ninth Symphony takes her to Lisbon with the Gulbenkian Orchestra next May. www.amburbraid.com



JOYCE EL-KHOURY, SOPRANO

The Lebanese-Canadian soprano has a very Europe-centred 24-25 season. In September, she takes on the title role in Verdi's *Aida* at Opéra de Rouen and in February and March, Cherubini's *Médée* at Paris's Opéra Comique and in Montpellier. In October, El-Khoury travels to Shanghai for *Tosca* and a Puccini gala concert while April finds her singing the Verdi *Requiem* with Sweden's Helsingborg Symphony Orchestra. www.joyceelkhoury.com



JOHANNES MOSER, CELLO

The German-Canadian cellist's 24-25 season finds him performing Elgar's great Cello Concerto in E minor in Hagen, Germany (December) and various sites in Belgium, including Bruges, Ghent and Antwerp (February). In November, Saint-Saëns's Cello Concerto No. 1 takes Moser to both Sydney and Detroit. And in May he plays the world

première of Icelandic composer Anna Thorvaldsdóttir's Cello Concerto with the San Francisco Symphony. www.johannes-moser.com



PHOTO: TIM DUNK

WALLIS GIUNTA, MEZZO-SOPRANO

The mezzo-soprano from Ottawa has been based across the pond for several seasons, most notably as a current ensemble member at Vienna's Volksoper. There in January, she'll appear in an intriguing new production, *KaiserRequiem*, that incorporates Viktor Ullmann's chamber opera *The Emperor of Atlantis* and Mozart's *Requiem*. She will also

reprise her *Carmen* at the Volksoper in May. In October, Giunta makes her Royal Opera House debut as Dinah in Bernstein's *Trouble in Tahiti* in a new staging by the company's Director of Opera, Oliver Mears. www.wallisgiunta.com

LSM

MONTREAL (IN)FLUX

by FÉLIX-ANTOINE HAMEL

“It almost happened by accident,” says Peter Burton (from Arts in the Margins) about the many organisations pulling their forces together for the upcoming Flux Festival, which will have its first edition from Oct. 4 to 10. In an era where money is rare for the creative arts, necessity is the mother of collaboration and no less than seven different organizations are involved in putting together concerts and conferences about experimental and improvised music during that week, including the International Institute for Critical Studies in Improvisation as well as Innovations en concert. But while concertgoers will find much to enjoy during Flux, the event also reveals a pressing need on the part of the organizers to shift their practices toward new horizons—to find not only a new public but also brand-new practices. To do this, following in the footsteps of Arts in the Margins (which not only produces concerts but also provides much-needed backup for a variety of musicians and bands from the local scene, while also offering community workshops, notably with South-west kids), the festival wishes to reach communities that are usually left out of more conventional festivals’ plans, advancing “equity, diversity and inclusion” not as a catchphrase but as a true rallying cry.

The key Flux events in this regard are probably the *GIFT* concerts, curated by clarinetist/improviser Louise Campbell on Oct. 8 and 9. Co-created with and by people living with exceptionalities (exploring, for example, altered time perception in Parkinson’s disease, or family relationships touched by cognitive decline), these events aim to create new links, and perhaps break a few stereotypes, as these will be presented both specifically to people with disabilities (two shows: one in French and one in English) and to the general public. But Flux promises more than just concerts, as inclusive as they may be; the festival will also explore, in a four-day series of conferences, the complicated relationships between the practice of experimental music and the ethics of care, in collaboration with McGill University’s Laboratory of Urban Culture (i.e. the Improvising Care Conference). In addition, on Oct. 7, another event at Édifice Wilder will mark two important launches: first the *Creative Music in Health* resource from the Canadian New Music Network, and second the most recent issue of *Circuit*, on participatory musical creation.

For all these considerations, however, the festival is first and foremost an opportunity to see great concerts, and one will not want to miss the legendary AACM trumpeter Wadada Leo Smith, who will likely present music from his album *Central Park’s Mosaics of Reservoir, Lake, Paths and Gardens*—not with Amina Claudine Myers (who plays on the record) but with pianist Sylvie Courvoisier (Oct. 7). For the first time in Quebec, percussionist Tatsuya Nakatani will present his massive Gong Orchestra (Oct. 6). Other nights will pair visiting artists with local musicians: on Oct. 4, American cellist Lori Goldston will share the stage with harpist Christelle Saint-Julien; on Oct. 5, it will be the turn of Toronto turntablist SlowPitchedSound and synth player Bana Haffar; on Oct. 9, the veteran Japanese singer and electronic artist Phew will appear with Celestial Cabbage Foundation. For Flux’s closing night on Oct. 10 (presented in collaboration with Le Vivier), Architek Percussion will première a work by Canadian composer Andrea Young and play works by African-American composer Julius Eastman.



WADADA LEO SMITH
PHOTO: MICHAEL JACKSON

OFF: 25 YEARS

THE jazz event of the fall in Montreal is, of course, l’OFF Jazz, which celebrates its 25th anniversary this year. Unfortunately, its complete schedule was unavailable at press time, but this reporter was allowed to reveal its guest of honour: veteran bass player Michael Formanek, who has been a stalwart of the New York downtown scene ever since the early 1990s. A little bird told us that Formanek would perform his big-band music with the Orchestre national de jazz de Montréal, while also appearing with Jean Derome’s trio and giving a solo set. OFF will also pay tribute to saxophone player Jean-François Ouellet, whose sudden death shook the jazz community in June.



MICHAEL FORMANEK
PHOTO: ELISEO CARDONA

ALSO, IN BRIEF

Double-bass player Nicolas Caloia is certainly busy these days. After releasing *That Us* last June with singer Kim Zombik (their duet is called Silvervest), he now prepares for the launch of a brand-new album by his own Ratchet Orchestra, *Alive*, recorded last year at the Guelph festival; the album comes out on Oct. 31, which coincides with a Ratchet concert at La Sala Rossa! But that’s not all: in the meantime, Caloia will tour Europe with a first-rate improvising trio with saxophonist Yves Charuest and guitarist Sam Shalabi (from Sept. 25 to Oct. 14).

Versatile singer and flutist Ruth Saphir released *Accolades of Time* (her fifth album) last May, backed by a solid jazz trio (Kate Wyatt, Adrian Vedady, Mili Hong). Now that the summer festivals are over, Saphir will officially launch the new disc on Sept. 22 at Studio Error 304.

From Effendi Records, a new album by boss Alain Bédard’s Auguste Quartet is coming at the end of October, *Particules sonores*, the seventh by this band. After its release, the quartet will also tour Europe in November, closely followed by François Bourassa’s quartet. In fact, the pianist is also releasing an album at the end of November, *Duos concertants* (also on Effendi), with percussionist Marie-Josée Simard.

LSM

JAZZ IN ONTARIO

GUELPH, TORONTO & BEYOND

by FÉLIX-ANTOINE HAMEL

GUELPH AT THE CROSSROADS

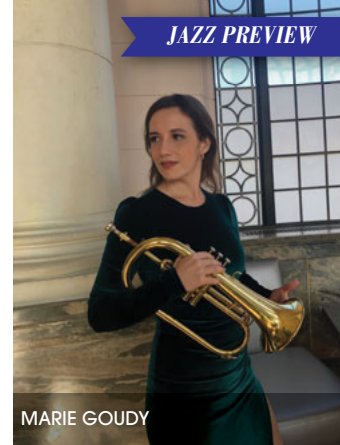
This year, the Guelph Jazz Festival organization is in transition, after its former director, Scott Thomson, was appointed artistic and general director of FIMAV (the Festival International de Musique Actuelle de Victoriaville) last year. The Guelph festival's Interim Artistic Director Karen Ng and Interim General Manager Alex Ricci and their team have nevertheless assembled a promising lineup featuring a range of creative groups from Ontario, Quebec and the U.S. They've retained a strong focus on improvised music, in keeping with the Guelph Jazz Festival's distinctive flavour, while also adding some world and electronic musics in the mix. Headliners for the 2024 edition include New York saxophonist Darius Jones, who continues his work initiated in 2009 with the album *Man'ish Boy* with two recent projects: last year's *fLuXkit Vancouver* (with Gerald Cleaver and an impeccable quartet of string players from B.C.—Josh and Jesse Zubot, Peggy Lee and James Meger) and an upcoming album with his trio, *Legend of e'Boi*. Also in the festival lineup is pianist Angelica Sanchez, appearing twice: in a duet with drummer Chad Taylor, and in a trio with saxophonist Tony Malaby and veteran Toronto drummer Nick Fraser. Chicago Underground and Exploding Star Orchestra frontman Rob Mazurek will also be giving two shows at Guelph, including a set with New Future City Radio, his multimedia outing with singer/electro artist Damon Locks, while bassist Luke Stewart (of Irreversible Entanglements) will be featured with his Silt Trio (with Chad Taylor and saxophonist Brian Settles). In addition to these U.S. guests, Canadian artists make up a big part of Guelph's schedule this year, with collectives such as Glass Elephant, The Labyrinth Ensemble and SHE-BAD, as well as Quebec quartet Splendide Abyse. From the Toronto area, improvising cellist Matt Brubeck (yes, son of Dave) will appear in a duet with singer/songwriter Caylie Staples. But Guelph isn't all experimental music and weird sounds: this year, there will be a "bal folk" with the band Vinta, the poetic songs of Luka Kuplowsky & The Ryōkan Band, and even a bhanga workshop and an Afro-Brazilian batucada percussion group! And finally, Montreal-based psych/punk rock band TEKE::TEKE will undoubtedly deliver some Japanese-infused madness into the proceedings! This year's edition of the Guelph Jazz Festival runs Sept. 13-15.

GREY SKIES @ FREE SPIRITS

A visit to trumpeter/vocalist Marie Goudy's YouTube channel gives a good idea of the young Toronto musician's range of activities, from the funk of Alma Soul and a tribute to Miles Davis's *Birth of the Cool* to multi-tracked covers of pop songs and even—a mariachi band! Goudy doesn't seem to shy away from any of it. There were even a few (sometimes startling) hints of Mexican brass voicings on her debut album with her 12tet, *The Bitter Suite*, released in 2018—but the recording also showed that the trumpeter was a strong writer at the helm of a luxurious band that could evoke both the classic big-band era and the later, cool West Coast style in a resolutely modern blend. Now at the head of a quintet christened Paloma Sky, Goudy continues her fruitful collaboration with singer Jocelyn Barth, already a strong asset on the 12tet album. The quintet will release its first album, *Hold On to Me*, on Sept. 13—a series of 10 original songs that effortlessly bridge jazz and pop, the new outing is a solid demonstration of Goudy's writing skills which, by her own account, are influenced by Stevie Wonder as well as Maria Schneider and Kenny Wheeler. While some might miss



DARIUS JONES
PHOTO : KHOLOOD EID



MARIE GOUDY



TERI PARKER

the rich orchestrations of *The Bitter Suite*, Goudy's new opus more than makes up for it with strong playing (the trumpeter frequently shines here) and also with some fine background vocals, as four of the five musicians are accomplished singers as well as players. Goudy, Barth and Paloma Sky will appear at The Jazz Bistro on Oct. 2 for the album's release party.

Like Goudy, pianist Teri Parker is a U of T alumna with a lot of compositional ideas, although there doesn't seem to be any mariachi band on her resumé. A sensitive player and writer, the former student of Fred Hersch and Enrico Pieranunzi already has two strong albums under her belt: 2017's *In the Past* (a collection of pieces written mostly during her time in New York) and 2023's *Shaping the Invisible*. In 2018, the pianist founded a new, all-female group, Free Spirits, notably dedicated to the music of two of jazz's most creative women pianists—the late Geri Allen (1957-2017) and pioneer arranger/composer Mary Lou Williams (1910-1981), whose version of the John Stubblefield song gave Parker's band its name. After completing an MA in Composition from York University in 2021, Teri Parker was the recipient of a Toronto Arts Council Grant that permitted her to write extensively, notably her *Peaks and Valleys* suite that now forms the core of her new album by the same name, out Oct. 4. For the launch, Free Spirits will appear for four nights at The Rex, Oct. 9-12.

ALSO, IN BRIEF:

Released in 2022, nominated for a Juno Award, drummer Ernesto Cervini's album *Joy* was probably a surprise for the fans of mystery writer Louise Penny—a subtle suite of jazz pieces based on Penny's celebrated Chief Inspector Gamache novels, set in Three Pines, an imaginary Eastern Townships locale. With the release of Penny's new book, *The Grey Wolf*, on Oct. 29, Cervini will take the stage once again at Aeolian Hall in London, Ont., on Nov. 2.

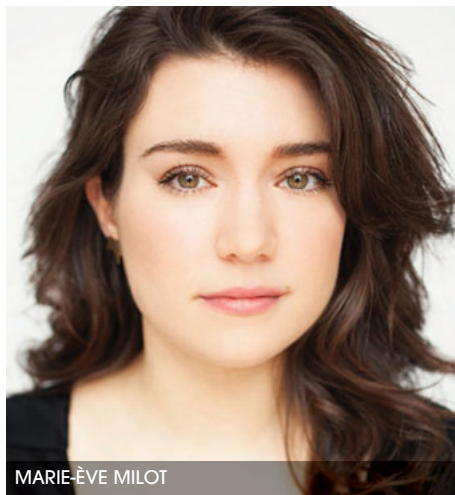
LSM

FRENCH THEATRE

by NATHALIE DE HAN



CATHERINE LÉGER



MARIE-ÈVE MILOT

EDMONTON

After a bet she was sure to win, Evelyne loses her husband. But does she want him back? In *J'ai perdu mon mari*, playwright Catherine Léger addresses the issues of hypermodernity. Théâtre Servus Credit Union, Dec. 5-7.

www.lunitheatre.ca

MONTREAL

Catherine Vidal stages *Trop humains*, a play written by Étienne Lepage that delves into a deeply flawed society. Quat'sous, Sept. 11-Oct. 5. www.quatsous.com

Terrasses, a text that brings together Laurent Gaudé, Denis-Marleau and Stéphanie Jasmin, opens the Festival international de la littérature (FIL). Angela Konrad reads *Triste tigre* by Neige Sinno, with Anne Marie Cadieux. Check out the full lineup. Several venues, Sept. 18-28. www.festival-fil.qc.ca

How many socially imposed characters will a girl be expected to take on? Félix-Antoine Boutin and Sophie Cadieux adapt and direct *Peau d'âne*, a feminist theatrical tale that's as archaic as it is up-to-date. With Sophie Cadieux and Éric Bernier. Salle Denise-Pelletier, Sept. 25-Oct. 19. www.denise-pelletier.qc.ca and Oct. 31-Nov. 2. www.nac-cna.ca

Artistic Director Philippe Cyr pursues his groundbreaking approach with Gary Owen's *Iphigénie à Pointe-aux*, which depicts a rebellious woman who questions the collapse of the social safety net and the sacrifice of the less fortunate. Oct. 1-19. In *La chouette*, Brigitte Haentjens and Sébastien Ricard compare the mutant of queer philosopher Paul B. Preciado to geographer Jean Morisset's unclassifiable *Canayen*. Consult the full season on the website. April 22-May 10. www.theatreprospero.com

The interdisciplinary Phénomènes festival provides a unique platform for unconventional artists. To experiment. Various venues, Oct. 2-25. www.electriques.ca

Frédéric Bélanger is drawn to the world of novelist Jean-François Sénéchal and creates *Le boulevard*. Rideau Vert, Oct. 2-Nov. 2. www.rideauvert.qc.ca

Sarianne Cormier was a close friend of Julie Surprenant, whose disappearance shook Quebec to its core. The playwright was inspired by this story to deliver *Julie*. Consult the complete season program. La Licorne, Oct. 8-Nov. 16. www.theatrelalcorne.com

Les voix humaines delves into Monique Miller's memory, adapting a 1963 experimental teleplay in which the actress revives the character. A multimedia setup, dedicated to the comedienne, completes the experience. Espace libre, Oct. 22-Nov. 9. www.espacelibre.qc.ca

Stage director and feminist activist Marie-Ève Milot brings to the stage *Faire la mort*, Krystel Descary's documented self-fiction which explores the complex journey of mourning. Featuring music by Mykalle Bielinski. Consult website for the full season. Espace Go, Nov. 12-Dec. 8. www.espacego.com

Look out for the adaptation of two best-selling Quebec novels, including Michel Jean's *Kukum* (TNM, Nov. 12-Dec. 7 + Quebec tour) and Michel Marc Bouchard's new play, *Une fête d'enfants* (TNM, Jan. 14-Feb. 8). Don't skip the reprise of *Je t'écris au milieu d'un bel orage*, the searing love story between Maria Casarès and Albert Camus. TNM, Oct. 19-27. www.tnm.qc.ca

Éric Jean adapts and sets to stage *Ma vie rouge Kubrick*, the text by late Simon Roy, who analyzed the movie *The Shining* through the lens of his family's past. Salle Fred-Barry, Oct. 29-Nov. 16. www.denise-pelletier.qc.ca

Well-known for her ambitious multidisciplinary designs, Brigitte Poupart tackles Alice Birch's *Anatomy of a Suicide*. Usine C, Nov. 26-Dec. 7. www.usine-c.com

For *Zamân ou on a le même temps qu'on avait*, Mani Soleymanlou teams up with the

band Valaire to recreate the mood of a jazz club. Salle Michelle-Rossignol, Dec. 11-14. www.theatredaujourd'hui.qc.ca

Stage director Hubert Colas overturns *Jeff Koons*, a text that analyzed the pop trend 20 years ago. With 10 performers, including transdisciplinary performer DJ Jardin, whose music can be heard live. Usine C, Dec. 19-20. www.usine-c.com

The Théâtre du Futur, masters of dystopia and mockery, stages *Le Prince*, based on Machiavelli's work. Featuring live music by Navet confit. Salle Denise-Pelletier, Jan. 28-Feb. 22. www.denise-pelletier.qc.ca

Schaubühne director Thomas Ostermeier brings to stage *Histoire de la violence*, Édouard Louis's second autobiographical novel. In German, with French surtitles. Usine C, March 13-15. www.usine-c.com

Twisting the depictions of ordinary racism, Cabaret Noir is a show in which Mélanie Demers combines theatre, dance and the spoken word. Quat'sous, Feb. 25-March 1. www.quatsous.com

OTTAWA

Claude Poissant stages *Faire le bien*, a play written by François Archambault and Gabrielle Chapdelaine and performed by Le Collectif, Mani Soleymanlou's initiative to highlight young actors. Babs Asper Theatre, Sept. 26-28. www.nac-cna.ca

Au cœur de la rose (Généalogie d'une tristesse) is the latest work by Jérémie Niel, known for his cinematic signature, on a play by the genius of direct cinema, Pierre Perrault. Not to be missed. Studio Azrieli, Feb. 27-March 1. www.nac-cna.ca

Between their acting impulses and their ethics, a group of professional actors with disabilities discover that their creative freedom is restricted. *Cispersonnages en quête d'acteurice* is a production by the Joe Jack et John company. Studio Azrieli, Dec. 5-7. www.nac-cna.ca and at Toronto's Théâtre Passe Muraille, April 24-26. www.theatrefrancais.com

TORONTO

Feu Monsieur Feydeau! delivers a tragicomic tribute to the undisputed master of vaudeville. Feydeau is confined to a sanatorium, where he too becomes the main character in a never-before-seen slapstick farce. A creation by Sébastien Bertrand. Berkeley Street Theatre, Oct. 24-Nov. 3. www.theatrefrancais.com

Five original texts were selected from more than 200 entries from across southwestern Ontario for *Les Zinspiré-e-s : le nombre sublime*. Directed by Vincent Leblanc-Beaudoin. Berkeley Street Theatre, Dec. 5-Jan. 10. www.theatrefrancais.com

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ENGLISH THEATRE ACROSS CANADA

by NATHALIE DE HAN



VÉRONIQUE CLAVEAU

MONTREAL

Starring the dazzling Véronique Claveau, directed by Tye Blue and backed by a full live band, *Titanique* is an off-Broadway award-winning hit which turns one of the famous love stories into a hysterical musical fantasia. For Céline Dion lovers and others. Recommended for ages 14-plus. Oct. 27- Nov. 24. www.segalcentre.org

Talisman Theatre returns with *Still Life*, an adaptation of *Chienne(s)* by Quebec authors Marie-Ève Milot and Marie-Claude St-Laurent première in 2018 at the Centre du Théâtre d'Aujourd'hui. Translated by Rhiannon Collett, this new version will be directed by Emma Tibaldo. La Chapelle, Oct. 28- Nov. 9. www.lachapelle.org

Written by Chloé Hung and directed by Sophie Gee, *Three Women of Swatow* depicts three generations of Chinese Canadian women who must come together to resolve a bloody situation. This darkly comedic play looks at the legacy of violence, the strength of family—and the possible resurrection of a dead chicken. Nov. 5-24. www.centaurtheatre.com

Strawberries in January – A Musical Fantasy is a new musical adaptation of Évelyne de la Chenelière's sweet comedy about four singletons looking for connections and tripping on fate in Montreal. Directed by the gifted Frédéric Bélanger and featuring music by Audrey Thériault, Ludovic Bonnier and Eva Foote, this exciting production celebrates love. Jan. 21-Feb. 9. www.centaurtheatre.com

OTTAWA

Winner of three Dora Mavor Moore Awards, *First Métis Man of Odesa* tells the real love



DARYL CLORAN



BEN CARLSON IN THE MASTER PLAN
PHOTO: DAHLIA KATZ

story of award-winning Métis playwright Matthew MacKenzie and acclaimed Ukrainian actress Mariya Khomutova. Together, they weave the story of their COVID courtship with the personal impact of the war in Ukraine. Azrieli Studio, Sept. 18-28. www.nac-cna.ca

Guilt by Conscience is a diabolic thriller from the creators of the acclaimed TV series *Columbo*. Ottawa Little Theatre, Oct. 30-Nov. 16. www.ottawalittletheatre.com

Set in 1947 in Hindustan., *Trident Moon* is the intense story of families torn apart by religious violence, and how women and children unite their strengths in their quest for survival. Azrieli Studio, April 2-12. www.nac-cna.ca

TORONTO

Written by Larissa FastHorse and directed by Vinetta Strombergs, *The Thanksgiving Play* is the wicked story of four white playwrights who get together to create a culturally sensitive elementary-school show about the origins of Thanksgiving. CAA Theatre, Sept. 27- Oct. 20. www.mirvish.com

Adapted from award-winning writer and *Globe and Mail* journalist Josh O'Kane's best-selling book *Sideways: The City Google Couldn't Buy*, *The Master Plan* reveals the corporate drama and the iconic Canadian figures involved in the chaotic affair between Sidewalk Labs and Waterfront Toronto. Young Centre, Nov. 24- Dec. 29. www.soulpepper.ca

CALGARY

Girls Just Wanna Have Fun! This musical tells the story of girl groups who proved they could make it in the male-dominated world of music. A journey from the Andrews Sisters to

The Supremes on to The Bangles and The Spice Girls. Stage West Calgary, Nov. 15- Feb. 2. www.stagewestcalgary.com

The Lehman Trilogy is about the dramatic rise and fall of Lehman Brothers Inc., from its immigrant origins to its Wall Street peak and the crash that followed. Winner of five Tony Awards including Best Play. Max Bell Theatre, Oct. 15-Nov. 3. www.theatreocalgary.com

EDMONTON

A Streetcar Named Desire, Tennessee Williams's most famous work, dramatizes the life of Blanche DuBois, who moves in with her sister and brother-in-law, who stalks closer. Directed by Daryl Cloran. The Citadel Theatre, Sept. 21-Oct. 13. www.citadeltheatre.com

The Woman In Black is a horror thriller set in Edwardian England. This hit play held a 34-year run in London's West End. Varscona Theatre, Oct. 11-27. www.teatrolive.com

The Noon Witch is rooted in Hungarian folklore. Characters of 1920s Budapest find themselves under the spell of an enticeress who only appears at the climax of the day. Stewart Lemoine's fantastical comedy is an amusing journey to Transdanubia. Varscona Theatre, Feb. 21- March 9. www.teatrolive.com

VANCOUVER

Cliff Cardinal tricks his audience and confronts Canada's relationship with Indigenous people in the provocative and urgent one-man show he renamed *The Land Acknowledgement, or As You Like It*. A brilliant act, full of puns and dark humour—a must-see. York Theatre, Sept. 25-29. www.thecultch.com

Set in the trenches of the First World War, *The Ridge* reflects on how the Battle of Vimy Ridge, where more than 10,000 young Canadian soldiers died, came to shape Canada's national identity. The play was named by the *Globe and Mail* a Top 10 Arts Event of Year (2020) and it generated the Juno-nominated album *Trench Songs*. Please check the whole season. Firehall Theatre, Oct. 26- Nov. 3. www.firehallartscentre.ca

It could have been a beautiful day for *Robin Hood* but the naughty sheriff has other plans: he wants to privatize the parks. Theatre Replacement's East Van Panto welcomes back co-playwrights Jivesh Parasram and Christine Quintana as well as composer and musical director Veda Hille. Directed by Anita Rochon, this show is for the whole family. York Theatre, Nov. 20-Jan. 5. www.thecultch.com **LSM**

DANCE CALENDAR

by NATHALIE DE HAN

CALGARY

Alberta Ballet has commissioned *Grimm*, a work inspired by the darker side of the Grimm brothers' fairy tales, from Stefania Ballone, a choreographer at La Scala in Milan. Taketo Gohara is composing the soundtrack. Visit the site for the entire season. Calgary, Oct. 17-19; Edmonton, Oct. 25-26. www.albertaballet.com

Fluid Fest is Calgary's largest festival of dance, movement and art. It celebrates contemporary creation and animates public space. Various locations, Oct. 23-Nov. 15. www.springboardperformance.squarespace.com

EDMONTON

In The Wake is a triple bill by Anne Plamondon, emerging designer Anya Saugstad and Kirsten Wicklund, the artistic director of Ballet Edmonton. Triffo Theatre, Oct. 18-19. See the full program. www.balletedmonton.ca

OTTAWA

BLKDOG by British artist Botis Seva is the first hip-hop performance to win a prestigious Olivier Award. Baps Asper Theatre, Oct. 23-24. www.nac-cna.ca

A new-generation icon and winner of the Grand Prix de la danse de Montréal 2022, choreographer Catherine Gaudet presents *Les jolies choses*. Baps Asper Theatre, Nov. 6-7. www.nac-cna.ca

Concerned by feminism, Virginie Brunelle creates large-scale forms of exceptional musicality for 10 performers. Laurier Rajotte performs the piano music he co-composed with Philippe Brault. *Fables* is definitely worth seeing. Baps Asper Theatre, Feb. 26-27. www.nac-cna.ca

MONTREAL

Belgian choreographer, performer and visual artist Miet Warlop, acclaimed on Europe's leading stages, returns with *One Song*. Usine C, Sept. 27-29. www.usine-c.com

This is the year of multidisciplinary artist Soleil Launière. She presents *Aianishkat*, which means from one generation to the next. In this, she will be joined on stage by her one-year-old daughter, her 70-year-old mentor and a double-bass player. A show about listening and transmission. Please consult Agora's full program on the website. Wilder, Oct. 2-5. www.agoradanse.com

Since its foundation, Tangente has been a springboard for countless artists. Each double program is experimental and interdisciplinary. For example, circus artists Chita Project draw inspiration from the martial arts for *La chose-en-soi. La rencontre*, a work on the concepts of individuality and community, completes the evening. Take a look at the full program and discover the LABdiff series, a range of artistic proposals in the making, presented during a series of convivial evenings, following exploratory research. Wilder, Oct. 3-6. www.tangentedanse.ca

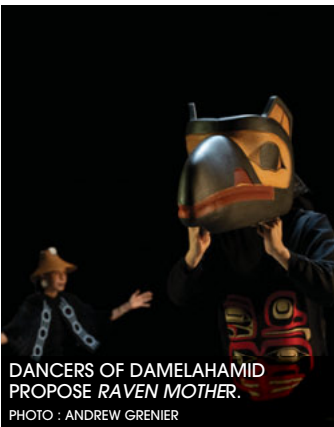
Ludmilla showcases the works of Jean Grand-Maitre, James Kudelka, George Balanchine, and Ginette Laurin in tribute to Ludmilla Chiriaeff, who founded Les Grands Ballets Canadiens (1957) and the École supérieure de ballet du Québec (1966). Visit the website for the full season. Salle Wilfrid-Pelletier, Oct. 24-26. www.grandsballets.com

Manuel Roque brings *solo*, a project that examines the transition from inertia to the momentum. Presented in association with Danse-Cité. See the full calendar. La Chapelle, Nov. 12-16. www.lachapelle.org

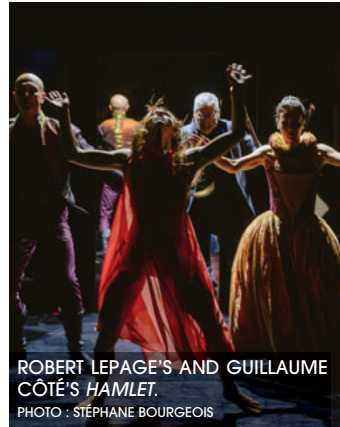
The artistic director of Taiwan's Cloud Gate Dance Theatre was inspired by the Icelandic sky and the phenomenon generated by ice crystals suspended in the air when creating *Lunar Halo*. Set to the music of legendary Icelandic band Sigur Rós. Théâtre Maisonneuve, Nov. 28-30. www.dansedanse.ca



BLKDOG, BY CHOREOGRAPHER BOTIS SEVA.
PHOTO : ALBERT VIDAL



DANCERS OF DAMELAHAMID
PROPOSE RAVEN MOTHER.
PHOTO : ANDREW GRENIER



ROBERT LEPAGE'S AND GUILLAUME
CÔTÉ'S HAMLET.
PHOTO : STÉPHANE BOURGEOIS

Bogotá, by the collective founded by Canadian-Colombian Andrea Peña, opened the 17th Venice Biennale. A work featuring nine performers, between dance, industrial design and queer esthetics. Wilder, Dec. 11-14. www.agoradanse.com

Choreographer Guillaume Côté and director Robert Lepage renew their collaboration and tackle *Hamlet*, performed here by Guillaume Côté. A must-see. Théâtre Maisonneuve, Feb. 13-22. www.dansedanse.ca Quebec City, May 8-11. www.lediamant.ca

TORONTO

For its 10th edition, Fall for Dance North (FFDN), Toronto's leading international dance festival, brings a thrilling program of established and emerging creators. FFDN features *Autobiography*, by British choreographer Wayne McGregor, and four world-première works by Canadian choreographers. Various venues, Sept. 26-Oct. 6. www.ffdnorth.com

The National Ballet of Canada presents *Silent Screen* and *Body of Work* and *Rhapsody*, a triple bill featuring two radically different Canadian premières, plus an exceptional solo by principal dancer and choreographic associate Guillaume Côté, who leaves the company this year. Nov. 9-16. www.national.ballet.ca

VANCOUVER

Vancouver-based Ballet BC opens its local season with *Dawn*, a triple bill that features the world première of a work by French dancer-choreographer Pierre Pontvianne, relatively unknown to North American audiences. *Heart Drive*, by Dutch creators Imre and Marne van Opstal, and a renewed version of Crystal Pite's masterpiece *Frontier* complete the evening. Please consult the full season calendar on the website. Queen Elizabeth Theatre, Nov. 7-9. www.balletbc.com

Choreographer Margaret Grenier, this year's Isadora Award winner, continues the legacy of Dancers of Damelahamid, the 50-year-old company established by Margaret Harris, an elder who played a key role in revitalizing Aboriginal culture on British Columbia's northwest coast. With the support of her daughter, Grenier brings *Raven Mother* to the stage as a tribute to the matriarch. The music is inspired by ancient Native songs, and is composed by Raven Grenier, who also sings. Vancouver première + tour, Oct. 9-12. www.thecultch.com / Montreal, Nov. 12-16. www.dansedanse.ca / Ottawa, Nov. 21-22. www.nac-cna.ca / Toronto, Nov. 29. www.harbourfrontcentre.com / Victoria, Jan. 24. www.dancevictoria.com

The 14th Biennial Dance In Vancouver celebrates local talent throughout a five-day event: Nov. 20-24. www.thedancecentre.ca **LSM**

ART EXHIBITIONS IN CANADA

by **ROBIN MADER**

MONTREAL

CANADIAN CENTRE FOR ARCHITECTURE

Being There: Photography in Arthur Erickson's Early Travel Diaries

This exhibition examines Arthur Erickson's exchanges with people, places, landscapes, buildings, rituals, and ideas during his early travels in Europe and North Africa between 1950 and 1952, and in Asia in 1961. (Nov. 14-March 16) www.cca.qc.ca

MUSEUM OF CONTEMPORARY ART

The Children Have to Hear Another Story

Presenting the work of Abenaki documentary filmmaker, activist, and singer Alanis Obomsawin, one of the world's most renowned Indigenous directors, this exhibition is divided by decade. It presents a comprehensive overview of her cinematographic, visual, and musical work. (Sept. 26-Jan. 26)

www.macm.org

MCCORD STEWART MUSEUM

Manasie Akpaliapik. Inuit Universe

In this exhibition by the contemporary artist from Baffin Island (Nunavut), Akpaliapik uses his favourite materials—whalebone, caribou antler and stone—to create works that are connected to oral tradition, cultural values, the supernatural world, and Arctic wildlife and environment. (Oct. 4-March 9)

www.musee-mccord-stewart.ca

MONTREAL MUSEUM OF FINE ARTS

Two by Two, Together:

Recent Additions to the MMFA's Collection

This exhibition unveils a selection of artworks by 19 Canadian and international artists, acquired by the MMFA over the last five years, displayed in groupings that create a dialogue between the works through their subject, medium, form, function and time period. (Sept. 11-Oct. 5) www.mbam.qc.ca



POINTE-À-CALLIÈRE MUSEUM

The Heart and Soul of Saint-Henri

Looking at the neighbourhood of Saint-Henri over 350 years through the eyes of the men

and women who forged its soul, this exhibition highlights the many innovative community and artistic initiatives that are shaking up the neighbourhood today. (Until May 11)

www.pacmusee.qc.ca

GALERIE DE L'UNIVERSITÉ DE MONTRÉAL

Alexandre David. From One Place to Another

This major retrospective of Alexandre David's work is presented at galleries in Montreal (i.e. the Gallery of the University of Montreal) and in Quebec City (Art Gallery of the University of Quebec and Criterium) including new installations, each of which reveals a distinct angle of approach. (Until Nov. 16)

www.galerie.umontreal.ca

TORONTO

ROYAL ONTARIO MUSEUM

Earth: An Immersive Journey

This exhibition presents a multisensory tour through several of the planet's vibrant ecosystems from a windswept Arctic vista to a lush rainforest, showcasing the joyous interconnectedness of life. It offers a theatrical experience, bringing habitats to life through high-definition projections, scent diffusions, spatial audio, and atmospheric low lighting. (Until Jan. 12) www.rom.on.ca

ART GALLERY OF ONTARIO

Lucy Qinnuayuak

Featuring 20 works on paper by Inuit graphic artist and printmaker Lucy Qinnuayuak (1915-1982), whose work was included in every annual Cape Dorset print release until her death in 1982. The exhibition explores the evolution of Qinnuayuak's style, from her concept drawings to stone-cut prints. (Opens on Oct. 9) www.ago.ca

OTTAWA

OTTAWA ART GALLERY

Chaos Bloom – Tidal Wave

Presenting a work by EEPMON (Eric Chan), a digital artist and creative entrepreneur who merges code and creativity, exploring the micro and macro. Transcending digital boundaries, this mural delves into the beauty of flowers and their Fibonacci connections, as well as cosmic fascination and intertwining Earth and lunar rhythms. (Until June 6, 2026)

www.oaggao.ca

NATIONAL GALLERY OF CANADA

Stan Douglas: 2011 ≠ 1848

This exhibition by Stan Douglas, recognized as one of Canada's most acclaimed contempo-



ALANIS OBOMSAWIN

rary artists whose multidisciplinary practice includes films, photographs and theatre productions, was originally featured at the Venice Biennale in 2022. It compares events of 2011 with those of 1848. (Until October)

www.gallery.ca

CALGARY

CONTEMPORARY CALGARY

Ghosts of Canoe Lake: New Work by Marcel Dzama

Working in myriad media drawn from folk vernacular as well as from art historical and contemporary influences, Dzama revisits themes of landscape from Canadian art history and from his own childhood in Manitoba and northern Saskatchewan, while confronting a natural world threatened by climate change. (Until Oct. 27)

www.contemporarycalgary.com

VANCOUVER

VANCOUVER ART GALLERY

Emily Carr: A Room of Her Own

This exhibition features approximately 25 works drawn from the gallery's Emily Carr Collection (the most comprehensive holdings of her work in the world). It maps key biographical moments in Carr's practice. (Until Jan. 5) www.vanartgallery.bc.ca

CONTEMPORARY ART GALLERY (VANCOUVER)

Kablusiak: Double Feature

Inuialuk artist Kablusiak is a renowned multidisciplinary artist whose work embraces the wideness of Inuit experience including joy, despair, sexuality and, as an Inuk living outside Inuit Nunangat, displacement. Through drawing, sculpture, installation and video, Kablusiak pushes the conventions of modern Inuit art with wit and irreverence. (Until Jan. 5)

www.cagvancouver.org

LSM

CD REVIEWS

by JUSTIN BERNARD, HASSAN LAGHCHA, GIANMARCO SEGATO, JOSEPH SO AND KRISTEN WHITTLE

To read each review in its entirety please visit www.myscena.org/cd-and-book-reviews

VOCAL



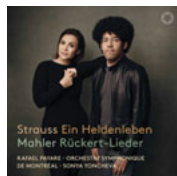
Douce France: Mélodies & Chansons

Benjamin Bernheim, tenor;
Carrie-Ann Matheson, piano

Deutsche Grammophon, 2024

★★★★★

Conscious not to fall into the trap that ensnares so many opera singers who take on song, the tenor carefully modulates his tone in passages that demand it, while unafraid to incorporate vocal muscle when required. Case in point is the opening of Berlioz's "Sur les lagunes" sung in the utmost of tender head tones, binding long sentences with smooth *legato*, but then suddenly opening up with a full throated *forte* to lament the poet's bitter fate. **GS**



Strauss: Ein Heldenleben; Mahler: Rückert-Lieder

Sonya Yoncheva, soprano;
Orchestre symphonique de
Montréal; Rafael Payare, conductor

Pentatone, 2024

★★★★★

Bulgarian soprano Sonya Yoncheva certainly has a beautiful voice, very much in evidence here. She is also a sensitive artist, a good candidate for this song cycle. But her performance is rather uneven. Her tone, though luscious, is not always steady at the top, especially in slow tempi, sometimes even below pitch and with an excessively wide vibrato. **JS**

INSTRUMENTAL



Waves: Music by Satie

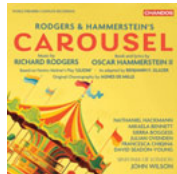
Bruce Liu, piano

Deutsche Grammophon, 2024

★★★★★

Bruce Liu's solo piano album *Waves: Music by Satie* explores the composer's six *Gnossiennes* through the timbral contrast created by grand versus upright pianos. These works by Satie were written between 1890 and 1897. The flexibility in tempi and shifting chord structures create a sense of longing that Liu captures well on both pianos. **KW**

OPERA/MUSICAL THEATRE



Rodgers and Hammerstein - Carousel

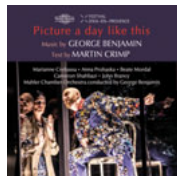
Tenors: Nathaniel Hackmann and
Julian Ovenden; sopranos: Mikaela
Bennett, Sierra Boggess and
Francesca Chiejina; baritone, David
Seadon-Young; Sinfonia of London;

Carousel Ensemble; John Wilson, conductor

Chandos, 2024

★★★★★

This is the first complete recording of *Carousel*, containing all of the richly orchestrated Entr'actes, dances and choruses that were missing from earlier renderings. Act 1's "Hornpipe" for example, is perfectly characterized by the band as is the soaring reprise of the famous "If I loved you" duet in the Act 2's Entr'acte. Throughout, Wilson exacts precise rhythms, knowing just how to differentiate percussive dance tunes from Puccini-esque melody. **GS**



George Benjamin - Picture a day like this

George Benjamin, composer and
musical direction; Martin Crimp,
libretto; Marianne Crebassa,
mezzo-soprano; Anna Prohaska,
soprano; Beate Mordal, soprano;

Cameron Shahbazi, countertenor; John Brancy, baritone;

Mahler Chamber Orchestra

Nimbus Records, 2024

★★★★★

It is with the memory of this premiere [of *Written on Skin*] in mind that we now turn to *Picture a day like this*, an opera in seven scenes to a text by the same librettist, Martin Crimp. The art of prosody, melodic expression, rich orchestration and the subtle balance between soloists and instrumentalists remain intact. **JB**

CHORAL



François Dompierre - Requiem

Myriam Leblanc, soprano;
Andrew Haji, tenor;
Geoffroy Salvas, baritone

Orchestre FILMharmonique

and Ensemble ArtChoral; Francis Choinière, conductor

Let Artists Be, 2024

★★★★★

François Dompierre's *Requiem* is nothing short of cinematic in nature. Its 12 liturgical texts are set in a manner that takes the listener

on a journey through a plethora of sonic environments that are unexpected but seamlessly blend with the character of the requiem genre. The French horn carries the opening Kyrie with its moving response gestures to the choir. **KW**



Art Choral, Vol. 1: Renaissance

Ensemble ArtChoral; Matthias

Maute, artistic director

ATMA Classique, 2024

★★★★★

A personal favourite of mine, Josquin des Prés's "Mille regretz" is approached with a gorgeous sensitivity that does not sacrifice the fullness of the sound. Its melodies trend downward, often resolving on a much quieter chord from which they opened. Sorrow and loss are expertly conveyed by the singers here, showing their true grasp of emotion—often difficult to achieve in early music. **KW**

WORLD MUSIC



Dankoroba

Djely Tapa, singer-songwriter

Disques Nuits d'Afrique, 2024

★★★★★

Resolutely Afro-futurist, the single reflects this artist's sustained effort to spark a revival of West African Mandinka music. The mix between traditional and modern (in particular, African blues and electronic experiments) allows her to bring the flavours of this ancestral music up to date. **HL**



Continuum

Didem Başar, kanun and
composer; I Musici de Montréal,
Jean-François Rivest, artistic direc-
tor; Patrick Graham, percussion

Centre des musiciens du monde, 2024

★★★★★

The album *Continuum*, produced by the Centre des musiciens du monde, includes compositions for kanun and string orchestra as well as arrangements of traditional pieces that sum up this artist's journey between her native Turkey and her adopted city of Montreal, where she found the context conducive to the development of this creative project. **HL**

LSM

WHAT TO LOOK FOR IN HEADPHONES

OPTIMIZE YOUR LISTENING EXPERIENCE

by **KARIM BLONDY**

Choosing the right pair of headphones is important, but with countless brands, models, and so many features, the choice can feel overwhelming. Let's break down the options, to optimize your listening experience.

THE SOUND

The first thing on a headphone user's mind is typically sound quality. Some audiophiles prefer what are called neutral headphones, which do not "colour" the music: these are considered "flat" and let you hear the music "as is." Others want headphones that enhance the listening experience. These tend to boost the low and high frequencies, creating a more "exciting" sound.

Determining where a pair of headphones sits on the spectrum of neutral to audio enhancing—and what your preferences are as a listener—requires that you try them on.

WIRED OR WIRELESS?

Despite the convenience of Bluetooth capabilities, a good old cable between your headphones to your device generally offers better sound quality. Wireless headphones also sometimes have audio-lag issues.

Wired headphones don't need to be recharged, and guarantee that listeners won't experience lag. It should be noted, though, that not all newer smartphone models have a headphone jack.

CLOSED OVER-THE-EAR CUP

Audiophiles tend to prefer closed headphones, with cups that go over the ear.

Over-the-ear headphones, as they are called, tend to sound better simply because manufacturers can use larger components and loudspeakers in them. As a result, audio performance is not compromised by the need to reduce the components' size.

In addition to their comfort, this style provides good noise isolation because their design offers a physical barrier to ambient sound, which comes in handy in a noisy environment. This kind of noise isolation feels more natural than that provided by earbuds, which "seal out" external noises by virtue of their placement in the ear canals.

Of similar design, on-ear headphones tend to be a bit smaller than over-the-ear headphones, but offer less isolation from the outside world. These run the risk of being less comfortable to wear for long listening periods, as they tend to press against the ear.

Both these styles are easy to share with others, as they offer less hygiene concerns than in-ear models.

OTHER CONSIDERATIONS

Size and sturdiness are both important considerations when choosing what's right for you. For instance, frequent flyers may be reluctant to reserve luggage space for cumbersome over-the-ear headphones.

If you listen to music as you commute on the bus or train, your headphones will need to be loud. In general, the lower the headphone impedance, the louder they are. This is particularly important if you are mostly using them with your mobile phone. Impedance ratings vary from one model to another.

From the audiophile perspective: the less additional electronics there are in the audio path, the better. Some headphones have noise cancellation technology, which works digitally by picking up the outside noise with a microphone and re-injecting it in the ear with the phase inverted, thereby cancelling outside noise. This feature, which is not to everyone's tastes, can usually be turned off and on.

For the same reason I don't recommend headphones with volume and other controls on the cable. However convenient, they risk creating weak links and increase the chances of added noise and a loose, unstable connection, especially over time.

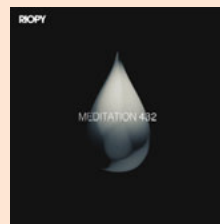
LSM



ADVERTISING

NEW RELEASES

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



Meditation 432

RYOPY, piano
Warner Classics

Meditation 432 is a meditation project combining piano and nature sounds, bringing the listener to a state of serenity. The title of the project alludes to another unique element of its inception: it is recorded on a piano tuned to 432 Hertz, rather than the standard concert pitch of 440 Hz. 432Hz tuning is often used for meditation, as it is reported to help listeners feel more grounded and less stressed. www.riopy.com

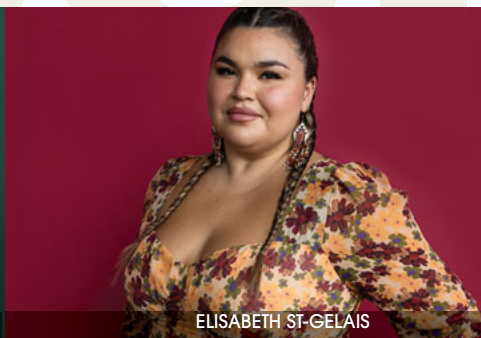
LSM



GUSTAVO GIMENO



RACHEL PODGER



ELISABETH ST-GELAIS

Cancellations sometimes occur. Please check with the organizers or broadcasters of these events. Visit our online calendar for over 750 events in Canada this summer.

QUEBEC CITY

Arquemuse Salle Arquemuse, 160, rue Saint-Joseph O, Québec.
Foyer L-Frèchette Foyer de la salle Louis-Frèchette, 269 Bd René-Lévesque E, Québec.
Grand Théâtre Qc Salle Louis-Frèchette, 269 Boulevard René-Lévesque E, Québec.
MmeBelley Chez Madame Belle, 995 Rue d'Youville, Québec.
OctaveCrémazie Salle Octave-Crémazie, 269 Bd René-Lévesque E, Québec.
P. Montcalm-Jobin Salle Raoul-Jobin, 995 place d'Youville, Québec.
P. Montcalm-Youville Salle d'Youville, 995 Place d'Youville, Québec.
Studiotelus Studiotelus, 269 Bd René-Lévesque E, Québec.

SEPTEMBER

07 20h. *OctaveCrémazie*. \$40. **Grand Théâtre de Québec: Dalida, Joan Buteau**. 418-643-8131
07 20h. *P. Montcalm-Youville*. \$25. **Palais Montcalm: Les Sans Chapeau - Le même combat**. 1-877-641-6040
12 20h. *OctaveCrémazie*. \$53. **Grand Théâtre de Québec: Marie-Jo Thériou; Érik West-Millette-Bernard Falaise**. 418-643-8131
13 20h. *OctaveCrémazie*. \$40-47. **Grand Théâtre de Québec: School; Supertramp**. 418-643-8131
14 15h. *Grand Théâtre Qc*. \$90-117. **Grand Théâtre de Québec: Orch. Métropolitain; Adam Johnson, dir.** 418-643-8131
14 20h. *Grand Théâtre Qc*. \$90-117. **Grand Théâtre de Québec: Orch. Métropolitain; Adam Johnson, dir.** 418-643-8131
14 20h. *P. Montcalm-Youville*. \$35. **Palais Montcalm: Les Aristochattes - VOYAGE VOYAGE**. 1-877-641-6040

18 20h. *Grand Théâtre Qc*. \$16-97. **Grand Théâtre de Québec: Orchestre symphonique de Qc; Clemens Schuldt, dir.** 418-643-8131
19 10h30. *Grand Théâtre Qc*. \$16-97. **Grand Théâtre de Québec: Orchestre symphonique de Qc; Clemens Schuldt, dir.** 418-643-8131
19 18h. *Studiotelus*. \$0. **Grand Théâtre de Québec: Cindy Bédard & various artists**. 418-643-8131
19 19h30. *P. Montcalm-Jobin*. \$21-40. **Palais Montcalm: Vivaldi et Les Violons: Quatre saisons**. 1-877-641-6040
19 20h. *P. Montcalm-Youville*. \$34-50. **Palais Montcalm: Bia Ferreira**. 1-877-641-6040
19 20h. *Arquemuse*. \$25-30. **Productions Strada: Ensemble Madame Klezovitch - Odessa-Djerba**. 418-455-3480
20 15h. *P. Montcalm-Jobin*. \$70-130. **GFN: The Beatles with Classical Mystery Tour and Orchestre FILMharmonique**. 418-641-6040
20 20h. *P. Montcalm-Jobin*. \$70-130. **GFN: The Beatles with Classical Mystery Tour and Orchestre FILMharmonique**. 418-641-6040
21 15h. *Grand Théâtre Qc*. \$87-150. **Orch. Philharmonique du Québec: Céline Dion, Alexandre Da Costa dir. Art.** 1-877-643-8131
21 20h. *Grand Théâtre Qc*. \$87-150. **Orch. Philharmonique du Québec: Céline Dion, Alexandre Da Costa dir. Art.** 1-877-643-8131
22 11h. *Foyer L-Frèchette*. \$0. **Grand Théâtre de Québec: Jacques Surette**. 418-643-8131
22 13h. *Grand Théâtre Qc*. \$87-150. **Orch. Philharmonique du Québec: Céline Dion, Alexandre Da Costa dir. Art.** 1-877-643-8131

22 15h. *P. Montcalm-Jobin*. \$70-130. **GFN: The Beatles with Classical Mystery Tour and Orchestre FILMharmonique**. 418-641-6040
22 19h. *P. Montcalm-Jobin*. \$70-130. **GFN: The Beatles with Classical Mystery Tour and Orchestre FILMharmonique**. 418-641-6040
24 18h. *Studiotelus*. \$0. **Grand Théâtre de Québec: Ivan Boivin-Flamand, musique autochtone**. 418-643-8131
26 18h30. *Grand Théâtre Qc*. \$16-93. **Grand Théâtre de Québec: Orch. Phil. De Qc, Clemens Schuldt: chef**. 418-643-8131
27 19h30. *P. Montcalm-Jobin*. \$36-70. **GFN: Rhapsody in blue with pianist Jean-Philippe Sylvestre**. 418-641-6040
27 20h. *P. Montcalm-Youville*. \$4. **Palais Montcalm: The J.J.E.F. Band: Hommage au rock des années 70 et 80**. 1-877-641-6040
28 19h30. *P. Montcalm-Youville*. **Palais Montcalm: I Will Always Love You: Spectacle hommage**. 1-877-641-6040

OCTOBER

02 17h30. *P. Montcalm-Youville*. \$21-63. **Palais Montcalm: Concert Apéro 1: Pour le choix musical**. 1-877-641-6040
03 17h30. *P. Montcalm-Youville*. \$21-63. **Palais Montcalm: Concert Apéro 1: Pour le choix musical**. 1-877-641-6040
03 19h. *Grand Théâtre Qc*. \$120-135. **Orchestre Symp. de Qc: Harry Potter & The Philosopher's Stone™ In Concert**. 418-643-8131
03 20h. *MmeBelley*. \$19-30. **Palais Montcalm: Mélissa Fortin - Prismacoloré**. 1-877-641-6040

04 19h. *Grand Théâtre Qc*. \$120-135. **Orchestre Symp. de Qc: Harry Potter & The Philosopher's Stone™ In Concert**. 418-643-8131
04 20h. *P. Montcalm-Youville*. \$59-64. **Palais Montcalm: Soft Machine-Other Doors World Tour**. 1-877-641-6040
04 20h. *P. Montcalm-Jobin*. \$59. **Palais Montcalm: Stephan Moccio; Evenko & District 7**. 1-877-641-6040
05 14h30. *Grand Théâtre Qc*. \$120-135. **Orchestre Symp. de Qc: Harry Potter & The Philosopher's Stone™ In Concert**. 418-643-8131
05 19h30. *P. Montcalm-Jobin*. \$42-66. **Palais Montcalm: Alain Lefèvre - Mes années parisiennes et André Mathieu**. 1-877-641-6040
05 20h. *P. Montcalm-Youville*. \$59-64. **Palais Montcalm: Soft Machine-Other Doors World Tour**. 1-877-641-6040

MONTREAL

5e Salle Cinquième Salle, 175, rue Sainte-Catherine O, Montréal.
Bell Centre Bell, 1909, avenue des Canadiens-de-Montréal, Montréal.
Centre Cult Pointe-Claire Centre Culturel Stewart Hall, 176, Bord de lac, Pointe-Claire.
Conservatoire Salle de concert du Conservatoire de Montréal, 4750 Henri-Julien, Montréal.
É. St-M-de-Duvernay Église Saint-Maurice-de-Duvernay, 1961 Rue d'Ivry, Laval.
EsplanadePdA Esplanade de la Place des Arts, Montréal.
La Chapelle La Chapelle Scènes Contemporaines, 3700, rue Saint-Dominique, Montréal.
Le Balcon Le Balcon, 463, Sainte-Catherine O, Montréal.
M.Symph Maison Symphonique, 1600, rue Saint-Urbain, Montréal.
Maisonneuve Théâtre Maisonneuve, 175, rue Sainte-Catherine O, Montréal.
O. Peterson Hall Oscar Peterson Hall, 7141 Sherbrooke St. W., Montréal.

Pointe Claire *Grand Concert*
LE JOE SULLIVAN BIG BAND
 Église Saint-Joachim, 2 av. Sainte-Anne, Pointe-Claire
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ParcBeaubien Parc Beaubien, 461, chemin de la Côte-Ste-Catherine, Montréal.
Pierre-Mercure Salle Pierre-Mercure, Centre Pierre-Péladeau, 300, boulevard de Maisonneuve Est, Montréal.
PrêtresSt.Sulpice Chapelle des Prêtres de Saint-Sulpice, 2065 rue Sherbrooke Ouest, Montréal.
S. Pauline-Julien Salle Pauline-Julien, 15615 Gouin Ouest, Sainte-Genève.
S. W.-Pelletier Salle Wilfrid-Pelletier, 1600 Saint-Urbain, Montréal.
Salle Bourgie Salle Bourgie, Musée des beaux-arts de Montréal, 1339 Rue Sherbrooke O, Montréal.
Salle C-Léveillé SALLE CLAUDE-LÉVEILLÉE, 175 Rue Sainte-Catherine O, Montréal.
SJRouveau Salle Joseph Rouveau de Jeunes Musicales, 305, Ave. du Mont-Royal Est, Montréal.
Salon Rchmd Le Salon Richmond, 550 Rue Richmond, Montréal.
St.Sacrement Sanctuaire Saint-Sacrement, 550 av du Mont-Royal Est, Montréal.
Ste.Hilda Église Ste-Hilda, 6341 av De Lorimier, Montréal.
Th. Alph. Desj. Théâtre Alphonse-Desjardins, 25 Allée de la Création, Repentigny.
Wilder Espace Françoise Sullivan (Espace orange) - Espace danse - Édifice Wilder, 1435, rue de Bleury, 1er étage, Montréal.

SEPTEMBER

04 Wednesday

► 19h30. **S. W.-Pelletier**. \$69-139. **GFN: The Beatles with Classical Mystery Tour and Orchestre FILMharmonique**. 514-842-2112

05 Thursday

► 19h. **Le Balcon**. \$30. **Le Balcon: Les Jeudi Jazz: Roger Mann**. 1-888-528-9766
 ► 19h30. **S. W.-Pelletier**. \$70-115. **GFN: Twilight in concert with the FILMharmonique Orchestra**. 514-842-2112

06 Friday

► 19h. **5e Salle**. \$44. **FDQ: Soirée d'ouverture du Festival Quartiers Danses: Les Grands Ballets**. 514-842-2112
 ► 19h30. **S. W.-Pelletier**. \$47-110. **Symphonic Anime: Yasuharu Takahashi, Yuki Hayashi, Makoto Miyazaki**. 514-842-2112
 ► 20h30. **Le Balcon**. \$55-125. **Le Balcon: Hi Fins; Beatles, Rolling Stones**. 1-888-528-9766

07 Saturday

► 12h. **ParcBeaubien**. \$0. **Grandes Oreilles: Fanny Bloom, Tupi Collective et plusieurs autres**.
 ► 15h. **S. W.-Pelletier**. \$69-139. **GFN: The Beatles with Classical Mystery Tour and Orchestre FILMharmonique**. 514-842-2112
 ► 19h30. **S. W.-Pelletier**. \$69-139. **GFN: The Beatles with Classical Mystery Tour and Orchestre FILMharmonique**. 514-842-2112
 ► 19h30. **Ste.Hilda**. \$15-35. **Stick&Bow: Krystina Marcoux, Marimba; Juan Sebastian Delgado, cello**. 514-903-7794
 ► 20h30. **Le Balcon**. \$55. **Le Balcon: Freddie James Project**. 1-888-528-9766

08 Sunday

► 15h30. **O. Peterson Hall**. \$25-60. **LMCC: Calidore String Quartet**. 514-932-6796

11 Wednesday

► 18h. **EsplanadePdA**. \$0. **PdA: DJ Clémentine, Musique par Vince Lemire, DJ Berta Boys**. 514-842-2112
 ► 19h30. **Wilder**. \$15-35. **Le Vivier/CEM: Marie-Pierre Brassat, analog synthesizer & compo**. 514-903-7794

► 19h30. **M.Symph**. \$45-190. **OSM: Andrew Megill (chef de chœur)**. 514-842-2112

12 Thursday

► 18h. **EsplanadePdA**. \$0. **PdA: DJ Tati Garrafa; troupe Forró Montréal; Philippe Fehmiu, animateur**. 514-842-2112
 ► 19h. **SJRouveau**. \$22-28. **JMC: Russian+Czech music: E. St-Gelais+E. Polese, sop; L. Pelletier, piano**.
 ► 19h. **Le Balcon**. \$15. **Le Balcon: Les Jeudis Jazz: Yordan Martinez & Alex Lefavre**. 1-888-528-9766
 ► 20h. **S. W.-Pelletier**. \$79-164. **PdA: Les Grands Ballets: Beethoven, Mozart, Vivaldi; Petite Mort et Sechs Tänze**. 514-842-2112
 ► 20h. **5e Salle**. \$44. **PdA: Niko Friesen, musique; Margie Gillis, danseuse et chorégraphe**. 514-842-2112

13 Friday

► 18h. **EsplanadePdA**. \$0. **PdA: DJ ZamalFunk; Frase et Kola; DJ Voyage Funktastique**. 514-842-2112
 ► 19h30. **M.Symph**. \$45-190. **OSM: Andrew Megill (chef de chœur)**. 514-842-2112
 ► 20h. **S. W.-Pelletier**. \$79-164. **PdA: Les Grands Ballets: Beethoven, Mozart, Vivaldi; Petite Mort et Sechs Tänze**. 514-842-2112
 ► 20h30. **Le Balcon**. \$50-115. **Le Balcon: Carlos Placeres - musts de la musique traditionnelle cubaine**. 1-888-528-9766

14 Saturday

► 14h. **S. W.-Pelletier**. \$79-164. **PdA: Les Grands Ballets: Beethoven, Mozart, Vivaldi; Petite Mort et Sechs Tänze**. 514-842-2112
 ► 20h30. **Le Balcon**. \$55-125. **Le Balcon: LES MEILLEURS HITS DISCO DE TOUS LES TEMPS**. 1-888-528-9766

15 Sunday

► 14h. **S. W.-Pelletier**. \$79-164. **PdA: Les Grands Ballets: Beethoven, Mozart, Vivaldi; Petite Mort et Sechs Tänze**. 514-842-2112
 ► 15h. **EsplanadePdA**. \$0. **PdA: DJ Kmilo; La Tribu Salsa Band; DJ TUMBÃO; Lengaia Salsa Brava**. 514-842-2112

16 Monday

► 17h. **Salon Rchmd**. 250\$. **ICAV 20th anniversary Benefit Gala**. 514-554-8822
 ► 20h. **S. W.-Pelletier**. \$40-53. **PdA: Pop, Jazz, Rock; Leonard Cohen**. 514-842-2112

17 Tuesday

► 20h. **Bell**. \$400-1700. **Centre Bell: Hans Zimmer and his orchestra**. 1-855-219-0576

18 Wednesday

► 19h30. **Conservatoire**. \$20-37. **Cordes Sympathiques: Persian, Turkish, and Indian musical traditions**.
 ► 19h30. **M.Symph**. \$40-165. **PdA: Hector BERLIOZ; Rafael Payare (chef d'orchestre)**. 514-842-2112

19 Thursday

► 19h30. **M.Symph**. \$40-145. **OSM: Hector BERLIOZ; Beethoven; Rafael Payare (chef d'orchestre)**. 514-842-2112
 ► 20h. **5e Salle**. \$55. **PdA: ONJ: Caitly Gyorgy; Ella Fitzgerald**. 514-842-2112

20 Friday

► 20h30. **Le Balcon**. \$55-125. **Le Balcon: NEON; Prince; David Bowie**. 1-888-528-9766

Upcoming CONCERTS

MONTREAL

by EVA STONE-BARNEY

ORCHESTRE CLASSIQUE DE MONTRÉAL

The Orchestre classique de Montréal is celebrating its 85th season this year. Their first performance of the season honours their history of orchestral excellence, while also championing the future of Canadian opera. In partnership with the Opéra de Montréal's Atelier lyrique, they will present both Giovanni Battista Pergolesi's intermezzo *La Serva Padrona* and Gian Carlo Menotti's one-act opera *The Medium*. *La Serva Padrona* will star Jamal Al Titi, Sophie Naubert, and Angelo Moretti, while *The Medium* will feature Bridget Esler, Ian Sabourin, Camila Montefusco, Chelsea



MARC DJOKIC

Kolić, Mikelis Rogers, and Justine Ledoux. Simon Rivard conducts, with stage direction by François Racine. This one-night-only operatic double feature will take place at Pierre-Mercure Hall (Oct. 8). www.en.orchestre.ca

MUSICA CAMERATA

One of Canada's premier chamber-music ensembles, Musica Camerata has been treating Montreal's Côte-Saint-Luc neighbourhood for 55 years. Performing in the 2024-25 year are musicians Elie Boissinot, Marc Djokic, Victor Fournelle, Leo Grinhauz, Luis Grunhauz, Berta Rosenohl, and Bruno Tobon. This anniversary season kicks off with an evening of Ottorino Respighi's *Six Pieces for Violin and Piano* and Antonin Dvořák's *Piano Quintet, Op. 81* (Sept. 21). www.cameratamontreal.com

LA NEF

Although La Nef has yet to announce their full 2024-25 program, they have provided their loyal audience with a sneak preview of what is to come. This will include an opening concert titled *Pulsations of breath and rhythm*, which will see recorder-player Vincent Lauzer and multi-percussionist Ziya Tabassian take centre stage at the Chapelle Notre-Dame-de-Bon-Secours (Oct. 9). www.la-nef.com



ZIYA TABASSIAN

ORCHESTRE SYMPHONIQUE DE LAVAL

Adam Johnson will conduct the Orchestre symphonique de Laval in their season-opening concert this year. Alongside the popular *Pictures at an Exhibition* by Modest Mussorgsky, orchestrated by Ravel; and Felix Mendelssohn's *Concerto for Violin in E minor, Op. 64*, which will be played by violinist Antoine Bareil, the orchestra will bring Fanny Mendelssohn Hensel's lesser-known *Overture in C major to life* (Oct. 30). www.osl.ca

21 Saturday

- ▶ 18h. *SJRouveau*. \$40. **Musica Camerata Montréal: Respighi, Dvorak**. 514-489-8713
- ▶ 20h. *Maisonneuve*. \$85-121. **Pda: Productions Malima: Sylvain Leduc, Elvis Presley**. 514-842-2112
- ▶ 20h30. *Le Balcon*. \$55-125. **Le Balcon: MICHELLE SWEENEY & The Gospel Tribe**. 1-888-528-9766

22 Sunday

- ▶ 15h. *M.Symph.* \$36-200. **OM: Andrew BALFOUR; Anton BRUCKNER; Yannick Nézet-Séguin, chef**. 514-842-2112
- ▶ 15h. *Centre Cult Pointe-Claire*. \$. **Pointe-Claire: Brahms: Thomas Chartré, violoncelle; Serhiy Salov, piano**. 514-630-1220

25 Wednesday

- ▶ 19h30. *Salle Bourgie*. \$0-70. **Bourgie: Schubert Lieder - Year 1**. 514-285-2000
- ▶ 19h30. *M.Symph.* \$65-190. **OSM: Ben Palmer, chef d'orchestre**. 514-842-2112

26 Thursday

- ▶ 18h. *Salle Bourgie*. \$0-70. **Bourgie: Jazz 5 to 7**. 514-285-2000
- ▶ 19h. *Le Balcon*. \$15. **Le Balcon: Les Jéudis Jazz: Mary Grace**. 1-888-528-9766
- ▶ 19h30. *Conservatoire*. \$10-18. **Akousma / CMM: Électrochoc no 1: Bénédicte + gonima**. 514-592-3305
- ▶ 19h30. *M.Symph.* \$45-90. **GFN: Rhapsody in blue with pianist Jean-Philippe Sylvestre**. 514-842-2112

27 Friday

- ▶ 18h30. *Salle Bourgie*. \$0-70. **Bourgie: Musicians of the OSM**. 514-285-2000
- ▶ 20h. *Salle C-Léveillé*. \$63. **Pda: Jorane et Martin Lizotte**. 514-842-2112
- ▶ 20h. *S. Pauline-Julien*. \$20-48. **Salle Pauline-Julien: Jazz: Spark Bird d'Emilie-Claire Barlow**. 514-626-1616
- ▶ 20h30. *Le Balcon*. \$50-115. **Le Balcon: Pamela King: Jazz**. 1-888-528-9766

28 Saturday

- ▶ 15h. *Centre Cult Pointe-Claire*. \$0. **Pointe-Claire: Pointe-Claire: CLASSIQUE+FOLK: Jonathan Bélanger, mandol.; Geneviève Neuville, piano**. 514-630-1220
- ▶ 19h30. *St.Sacrement*. \$15-35. **Le Vivier: Klaus Lang: Olivier St-Pierre, organ; Natacha Demers, voice**. 514-903-7794
- ▶ 19h30. *S.W.-Pelletier*. \$34-200. **OM: Rossini, Els Comediants, Pedro Halffter, dir.** 514-842-2112
- ▶ 20h. *Salle C-Léveillé*. \$63. **Pda: Jorane et Martin Lizotte**. 514-842-2112
- ▶ 20h30. *Le Balcon*. \$55-125. **Le Balcon: DORIAN SHERWOOD & SOUL TREE - Les plus grands succès planétaires**. 1-888-528-9766

29 Sunday

- ▶ 14h30. *M.Symph.* \$40-165. **OSM: Antonio VIVALDI, Astor Piazzolla, Rosanne Philippiens. Cheffe**. 514-842-2112
- ▶ 15h. *Centre Cult Pointe-Claire*. \$0. **Pointe-Claire: Folk & Jazz: Jérôme Beaulieu, piano; François Jalbert, guitare**. 514-630-1220
- ▶ 15h30. *O. Peterson Hall*. \$25-60. **LMMC: George Li, piano**. 514-932-6796
- ▶ 20h. *5e Salle*. \$66-175. **Pda: Innovent: Charles Aznavour; Ghassan Yammine; Guillaume Vincent**. 514-842-2112

OCTOBER

01 Tuesday

- ▶ 19h30. *La Chapelle*. \$15-35. **Le Vivier/Ad Lib: Nour Symon; Marc Hyland, queer musical conversation**. 514-903-7794
- ▶ 19h30. *S.W.-Pelletier*. \$34-220. **OM: Rossini, Els Comediants, Pedro Halffter, dir.** 514-842-2112
- ▶ 20h. *Th. Alph. Desj.* \$35. **Aramusique: Louise Bessette, piano; Dompierre**. 450-582-6714

02 Wednesday

- ▶ 20h. *Maisonneuve*. \$49-89. **Danse Danse: Ballet BC; Shahar Binyamini-Ravel; Medhi Walerski, dir.** 514-842-2112
- ▶ 20h. *5e Salle*. \$52. **Pda: Kevin Parent**. 514-842-2112

03 Thursday

- ▶ 19h30. *Pierre-Mercure*. 30-40\$. **Horloge, tais-toi! — Hommage à Kaija Saariaho**. (514) 843 - 9305
- ▶ 19h30. *S.W.-Pelletier*. \$34-220. **OM: Rossini, Els Comediants, Pedro Halffter, dir.** 514-842-2112
- ▶ 19h30. *Pierre-Mercure*. \$30-40. **SMCQ: Kaija Saariaho; Hans Martin; Keiko Devaux; Cristian Gort, dir.** 514-843-9305
- ▶ 20h. *Maisonneuve*. \$49-89. **Danse Danse: Ballet BC; Shahar Binyamini-Ravel; Medhi Walerski, dir.** 514-842-2112
- ▶ 20h. *5e Salle*. \$62. **Pda: Stephan Moccio**. 514-842-2112
- ▶ 20h. *Salle C-Léveillé*. \$34. **Pda: Nicolas Boulanger; contrabassiste Frédéric Samson**. 514-842-2112

04 Friday

- ▶ 19h30. *Salle Bourgie*. \$0-70. **Bourgie: Schubert Lieder - Year 1**. 514-285-2000
- ▶ 19h30. *Centre Cult Pointe-Claire*. \$. **Pointe-Claire: BLUES & FOLK: Ray Bonneville, voix, guitare, harmonica**. 514-630-1220
- ▶ 20h. *Maisonneuve*. \$49-89. **Danse Danse: Ballet BC; Shahar Binyamini-Ravel; Medhi Walerski, dir.** 514-842-2112
- ▶ 20h30. *Le Balcon*. \$50-115. **Le Balcon: Le Grand Hommage à Nina Simone avec Nadia Theobal; Nina Simone**. 1-888-528-9766

05 Saturday

- ▶ 14h. *É. St-M-de-Duverney*. \$15-27. **OS de Laval: Les 20 ans de la Fondation lavalloise des lettres**.
- ▶ 19h30. *M.Symph.* \$49. **CMM: Mozart, TCHAIKOVSKI; Tania Miller (cheffe invitée) | Soliste: Jianyue Zhang (violin)**. 514-842-2112
- ▶ 19h30. *La Chapelle*. \$15-35. **QMP: terdisciplinaire, multiphonic, random**.
- ▶ 20h. *Maisonneuve*. \$49-89. **Danse Danse: Ballet BC; Shahar Binyamini-Ravel; Medhi Walerski, dir.** 514-842-2112
- ▶ 20h. *5e Salle*. **Pda: Jonathan Kravtchenko; Antonina Laskarzhavska (soprano); Bohdan Kirieiev (baryton)**. 514-842-2112
- ▶ 20h30. *Le Balcon*. \$55. **Le Balcon: Freddie James Project**. 1-888-528-9766

06 Sunday

- ▶ 14h. *S.W.-Pelletier*. \$47-192. **OM: Rossini, Els Comediants, Pedro Halffter, dir.** 514-842-2112
- ▶ 15h. *PrêtresSt.Sulpice*. \$0. **CIOC: Livre d'orgue de Montréal: Yves-G. Préfontaine**. 514-510-5678
- ▶ 15h. *Centre Cult Pointe-Claire*. \$. **Pointe-Claire: Jazz: Claire Devlin, sax ténor; Allison Burik, sax alto**. 514-630-1220

- ▶ 17h. *La Chapelle*. \$15-35. **QMP: improvisation, collective creation, variety of styles**. 514-903-7794

QUEBEC (ELSEWHERE)

- AmphCogecoTR** Amphithéâtre Cogeco de Trois-Rivières, 374 Rue des Forges, Trois-Rivières.
- KenMarin** Centre de découverte du milieu marin, 41, des Pilotes, Escoumins.
- J.-Antonio-Thompson** Salle J.-Antonio-Thompson, 374, rue des Forges, Trois-Rivières.
- Le Camillois (Saint-Camille)** Le Camillois, 157, rue Miquelon, Saint-Camille.
- LouisFréchette** Salle Louis-Fréchette (Québec), 269, boulevard René-Lévesque Est, Greater Quebec City Area.
- Maurice-O'Bready** Salle Maurice-O'Bready, 2500 Bd de l'Université, Sherbrooke.
- SorelTracy** Maison de la musique, 124 Rue George, Sorel-Tracy.

SEPTEMBER

- 05 20h. AmphCogecoTR**. \$65+.
Orchestre Métropolitain: Beau Dommage Symphonique. 1-866-842-2112
- 12 19h. SorelTracy**. \$30-35. **Maison de la Musique de Sorel-Tracy: Marie-Annie Pascale Guertin and Juanjo Hermida reçoivent Guy Bélanger!**. 450-855-3886
- 12 20h. Maurice-O'Bready**. \$95-105.
Orchestre Métropolitain: Beau Dommage Symphonique. 1-866-842-2112
- 14 15h. LouisFréchette**. \$90-120.
Orchestre Métropolitain: Beau Dommage Symphonique. 1-866-842-2112
- 14 19h30. J.-Antonio-Thompson**. \$0-80.
OSTR: Beethoven; Dorothy Chang; Antoine Bareil, violon. 1-866-416-9797
- 14 20h. KenMarin**. \$. **L'Odyssée artistique: Flô**. 418-232-6653
- 27 20h. AmphCogecoTR**. \$71+.
OSTR: Metallica symphonique - Anesthesia et L'Orchestre symphonique de Trois-Rivières. 1-866-416-9797
- 28 19h. SorelTracy**. \$. **Maison de la Musique de Sorel-Tracy: Sandrine Masse, voix et guitare**. 450-855-3886
- 28 19h30. Le Camillois (Saint-Camille)**. \$25-33. **Les Concerts de La Chapelle - Tête-à-tête aux chandelles... Jazz!**. 819-877-5995
- 29 14h. SorelTracy**. \$0. **Maison de la Musique de Sorel-Tracy: Jacques Newashish & Alexandre Ethier**. 450-855-3886

OCTOBER

- 06 14h. SorelTracy**. \$30-35. **Maison de la Musique de Sorel-Tracy: Louise Bessette, piano, François Dompierre**. 450-855-3886

OTTAWA-GATINEAU

- Azrieli Studio (CNA)** Azrieli Studio, 1 Elgin Street, Ottawa.
- Centre national des arts** Southam Hall, 1 Elgin Street, Ottawa.
- Dominion-Chalmers** Carleton Dominion-Chalmers Centre, 355 Cooper Street, Ottawa.
- Fourth Stage** Fourth Stage, 1 Elgin Street, Ottawa.
- Mackay Ud Ch.** Mackay United Church, 39 Dufferin Road, Ottawa.
- Museum of History** Canadian Museum of History, 100 Laurier Street, Gatineau.
- O'Brien** Atrium O'Brien, 1 Elgin St, Ottawa.
- P.A.Herrndorf** Peter A. Herrndorf Place, 1 Elgin St, Ottawa.

SEPTEMBER

- 10 18h45. P.A.Herrndorf**. \$0. **Host Caroline Ohrt, Ex. Prod. of NAC Dance, chor. Andrea Peña, photographer Edward Burtynsky, dir. Alexander Shelley**. 613-947-7000

- 10 20h. Centre national des arts**. \$31-99. **NAC: Andrea Peña & Artists**. 613-947-7000
- 11 18h45. P.A.Herrndorf**. \$0. **Host Caroline Ohrt, Ex. Prod. of NAC Dance, chor. Andrea Peña, photographer Edward Burtynsky, dir. Alexander Shelley**. 613-947-7000
- 11 20h. Centre national des arts**. \$31-99. **NAC: Andrea Peña & Artists**. 613-947-7000
- 13 20h. Centre national des arts**. \$34-88. **NAC: Jeremy Dutcher; Alexander Shelley, conductor**. 613-947-7000
- 14 10h. O'Brien**. \$0. **Emily Rose Michaud; Kathryn Patricia Cobler; Elizabeth Emond-Stevenson & more**. 613-947-7000
- 14 20h. Fourth Stage**. \$15. **NAC: Music by Chris Thornborrow & Duane Andrews; Dir. By Nina Lee Aquino, Sarah Kitz**. 613-947-7000
- 15 10h. Museum of History**. \$0 with Museum Ticket. **NAC: Orkidstra; Chief Lady Bird; Sunshine Tenasco & more**. 613-947-7000
- 15 12h. P.A.Herrndorf**. \$0. **NAC: David Magg; Vicki Stroich; Judi Pearl; Nina Lee Aquino, art. dir.** 613-947-7000
- 15 14h. Fourth Stage**. \$15. **NAC: Music by Chris Thornborrow & Duane Andrews; Dir. By Nina Lee Aquino, Sarah Kitz**. 613-947-7000
- 15 15h. Museum of History**. \$0 with Museum Ticket. **Members of the National Arts Centre Orchestra: Orkidstra**. 613-947-7000
- 17 20h. Centre national des arts**. \$15-84. **NAC: Christine Beaulieu; Alexander Shelley conductor, music curation**. 613-947-7000
- 19 19h. Mackay Ud Ch**. \$100-150. **Marin Marais; Jean-Baptiste Lully; Joseph Bodin de Boismortier & more**. 613-241-0777
- 20 20h. Centre national des arts**. \$15-110. **NAC: Renée Fleming; Mahani Teave, piano; Kala Ramnath, violin**. 613-947-7000
- 22 15h30. Dominion-Chalmers**. \$0-64. **OSO: Ottawa Youth Orchestra; Thaddeus Morden, cello; Sean Rice, dir.** 613-231-7802

OCTOBER

- 03 20h. Centre national des arts**. \$15-99. **NAC: Jack Everly, conductor; Norm Lewis; Manon St-Jules**. 613-947-7000
- 04 20h. Centre national des arts**. \$15-99. **NAC: Jack Everly, conductor; Norm Lewis; Manon St-Jules**. 613-947-7000
- 05 20h. Centre national des arts**. \$15-99. **NAC: Jack Everly, conductor; Norm Lewis; Manon St-Jules**. 613-947-7000
- 06 11h. Azrieli Studio (CNA)**. \$15. **NAC: Guillaume Rodrigue, narr.; Charlotte Gagnon (Hansel); Cécile Muhire (Gretel)**. 613-947-7000
- 06 13h. Azrieli Studio (CNA)**. \$15. **NAC: Guillaume Rodrigue, narr.; Charlotte Gagnon (Hansel); Cécile Muhire (Gretel)**. 613-947-7000

TORONTO

- CyrilClark** Cyril Clark Theatre, 20 Loafers Lake Lane, Brampton.
- Hugh'sRoom** Hugh's Room Live, 296 Broadview Ave, Toronto.
- Koerner** Koerner Hall, 273 Bloor Street West, Toronto.
- Massey Hall** Massey Hall, 178 Victoria St., Toronto.
- Meridian** Meridian Arts Centre, 5040 Yonge St, Toronto, North York.
- Meridian Hall** Meridian Hall, 1 Front Street East, Toronto.
- Rose Brampton** The Rose Brampton, 1 Theatre Ln, Brampton.
- RoseStudio** The Rose Studio, 1 Theatre Lane, Brampton.

RoseTh. The Rose Theatre, 1 Theatre Ln, Brampton.
RosedaleCntr Rosedale Center, 159 Roxborough Dr, Toronto.
Roy Thom. Hall Roy Thomson Hall, 60 Simcoe Street, Toronto.
Sanderson Sanderson Hall, St. Paul's United Church, 30 Main St. South, Brampton.
Spadina Th. Spadina Theatre, 24, Spadina, Toronto.
Var. Locations Various Locations, 32 Lisgar Street (Main hub), Toronto.
WalterHall Walter Hall, Faculty of Music, University of Toronto, 80 Queen's Park, Toronto.

SEPTEMBER

04 Wednesday

▶ 20h. *Hugh'sRoom*. \$25-30. **Hugh's Room Live: Crys Matthews.** 647-347-4769

05 Thursday

▶ 20h. *Hugh'sRoom*. \$40-45. **Hugh's Room Live: Chris Smither.** 647-347-4769

06 Friday

▶ 20h. *Meridian Hall*. \$75-110. **GFN: Twilight in concert with the FILMharmonique Orchestra.** 416-368-6161
 ▶ 20h. *Hugh'sRoom*. \$25-32. **Hugh's Room Live: Niall McCabe.** 647-347-4769
 ▶ 21h30. *Roy Thom. Hall*. \$. **Roy Thomson Hall: TIFF 2024: Elton John: Never Too Late.** 416-872-4255

07 Saturday

▶ 14h. *Roy Thom. Hall*. \$. **Roy Thomson Hall: TIFF 2024: Andrea Bocelli: Because I Believe.** 416-872-4255

08 Sunday

▶ 20h. *Hugh'sRoom*. \$40-45. **Hugh's Room Live: Shawn Phillips.** 647-347-4769
 ▶ 21h. *Roy Thom. Hall*. \$. **Roy Thomson Hall: TIFF 2024: Road Diary: Bruce Springsteen and The E Street Band.** 416-872-4255

09 Monday

▶ 17h30. *Roy Thom. Hall*. \$. **Roy Thomson Hall: TIFF 2024: Better Man.** 416-872-4255

12 Thursday

▶ 17h30. *Roy Thom. Hall*. \$. **Roy Thomson Hall: TIFF 2024: Takin' Care of Business.** 416-872-4255
 ▶ 20h. *RoseStudio*. \$10. **Brampton On Stage: Mrii, TheOriginalGurv, Lioness Kaur, headliner, RZN.** 905-874-2800
 ▶ 20h. *Hugh'sRoom*. \$35-42. **Hugh's Room Live: Jim White.** 647-347-4769

13 Friday

▶ 20h. *Hugh'sRoom*. \$40-45. **Hugh's Room Live: Mia Sheard's Songs Are Like Tattoos; guest singers.** 647-347-4769

14 Saturday

▶ 20h. *Spadina Th.* \$18. **Alliance Française Toronto: Jodi Proznick and Amanda Tosoff, Jazz.** 416-922-2014
 ▶ 20h. *Roy Thom. Hall*. \$. **Roy Thomson Hall: TIFF 2024: The Deb.** 416-872-4255

15 Sunday

▶ 18h30. *Rose Brampton*. \$30-75. **Brampton On Stage: Bhavin Shastri & Various Artists.** 905-874-2800

19 Thursday

▶ 19h. *RoseTh.* \$69. **Brampton On Stage: THE EVERLY BROTHERS.** 905-874-2800

▶ 19h30. *Roy Thom. Hall*. \$85-193. **Roy Thomson Hall: FINAL FANTASY VII REBIRTH Orchestra World Tour.** 416-872-4255
 ▶ 20h. *Hugh'sRoom*. \$35-42. **Hugh's Room Live: Carole Pope.** 647-347-4769

20 Friday

▶ 19h30. *Roy Thom. Hall*. \$85-193. **Roy Thomson Hall: FINAL FANTASY VII REBIRTH Orchestra World Tour.** 416-872-4255
 ▶ 20h. *Hugh'sRoom*. \$50-57. **Hugh's Room Live: Tom Wilson TEHAHAHAKE Trio.** 647-347-4769

21 Saturday

▶ 10h. *Var. Locations*. \$0. **Toronto Biennial of Art: Miguel Lopez and Dominique Fontaine: 36 artists.** 416-530-7474
 ▶ 16h30. *CyrilClark*. \$22. **Brampton On Stage: Vivek Sharma, actor; Jagdish Chandra Tiwari, dir.** 905-874-2800
 ▶ 19h30. *Rose Brampton*. \$20-34. **Brampton On Stage: Larnell Lewis, comp.; Joy Lapps, art. dir.** 905-874-2800
 ▶ 20h. *Hugh'sRoom*. \$35-45. **Hugh's Room Live: Ladom Ensemble.** 647-347-4769

22 Sunday

▶ 16h30. *CyrilClark*. \$22. **Brampton On Stage: Vivek Sharma, actor; Jagdish Chandra Tiwari, dir.** 905-874-2800
 ▶ 19h. *Hugh'sRoom*. \$35-42. **Hugh's Room Live: Happy Birthday Leonard.** 647-347-4769

23 Monday

▶ 19h. *Koerner*. \$. **Tanya Talaga: The Knowing.** 416-408-0208

24 Tuesday

▶ 20h. *Hugh'sRoom*. \$30-35. **Hugh's Room Live: Jeffery Straker Album Release Concert.** 647-347-4769

25 Wednesday

▶ 20h. *Hugh'sRoom*. \$30-37. **Hugh's Room Live: Sheesham, Lotus and 'Son.** 647-347-4769
 ▶ 20h. *Roy Thom. Hall*. \$36-173. **TSO: Carlos Simon; Beethoven; Mussorgsky/orch. Gorchakov.** 416-598-3375

26 Thursday

▶ 20h. *Hugh'sRoom*. \$30-37. **Hugh's Room Live: The Sattalites.** 647-347-4769
 ▶ 20h. *Roy Thom. Hall*. \$36-173. **TSO: Carlos Simon; Beethoven; Mussorgsky/orch. Gorchakov.** 416-598-3375

27 Friday

▶ 19h30. *Sanderson*. \$20-22. **rampton Folk Club: David Newland; Dan Gibson.** 905-874-2800
 ▶ 20h. *Spadina Th.* \$18. **Alliance Française Toronto: Amir Amiri Ensemble; Persian Music.** 416-922-2014
 ▶ 20h. *Hugh'sRoom*. \$35-42. **Hugh's Room Live: Sandra Bouza.** 647-347-4769
 ▶ 20h. *Roy Thom. Hall*. \$. **Roy Thomson Hall: Classic Albums Live: Elton John.** 416-872-4255

28 Saturday

▶ 14h. *Rose Brampton*. \$35. **Brampton On Stage: Guru Shiipa Save, various artists.** 905-874-2800
 ▶ 19h30. *RosedaleCntr.* \$60. **Hugh's Room Live: Aengus Finnan and Jory Nash; Gordon Lightfoot.** 647-347-4769

JEUNESSES MUSICALES CANADA

Innu soprano Elisabeth St-Gelais is the artist in residence at Jeunesses Musicales Canada for the 2024-25 season's Happy Hour Concerts series. She will use this as an opportunity to share the stage with colleagues she enjoys collaborating with, and to present rarely-performed repertoire. For her first Happy Hour Concert, she has invited soprano Mary Jane Egan to join her, alongside pianist and longtime collaborator, Louise Pelletier. They will present a program of Russian and Czech music, including selections by Tchaikovsky, and Dvorák.

www.jmcanada.ca



ELISABETH ST-GELAIS

MOLINARI QUARTET

Join the Molinari Quartet as they celebrate their 9th annual International Composition Competition. The Winners' Concert will feature this year's four winning works, after which the jury will deliberate and finally determine the order of the winners (September 27). www.quatuormolinari.qc.ca

ONTARIO

CANADIAN OPERA COMPANY

The Canadian Opera Company (COC) will launch the 2024-25 performance season with the opera that kickstarted Verdi's career: *Nabucco*. Starring Roland Wood in the titular role, Tamara Wilson as Abigaille, Rihab Chaieb as Fenena, Matthew Cairns as Ismaele, and Simon Lim as Zaccaria, the production will be directed by Katherine M. Carter, and conducted by Paolo Carignani (Oct. 3-25). The COC's run of Charles Gounod's *Faust* opens not long after, with Long Long as Faust, Kyle Ketelsen singing Méphistophélès, Guanqun Yu as Marguerite, Szymon Mechlinski as Valentin, Alex Hetherington as Siebel, and Megan Latham as Marthe. This co-production with the Malmö Opera is to be conducted by Johannes Debus and directed by Amy Lane (opens Oct.11). www.coc.ca



ROLAND WOOD

ROYAL CONSERVATORY OF MUSIC

Conducted by tech entrepreneur Mandle Cheung, the Mandle Philharmonic will take to the stage at Koerner Hall for an exciting performance of Beethoven's Symphony No. 5, and Mahler's Symphony No. 4 (Sept. 20). The Amici Chamber Ensemble, joined by soprano Beste Kalender, violinist Erika Raum, and students of The Glenn Gould School (GGS), will explore the music of Leonard Bernstein this fall at Trinity St. Paul's Church (Oct. 6). On the same night, pianist Emanuel Ax will celebrate his 75th birthday with Toronto audiences, in recital at Koerner Hall. On the program are works by Beethoven and Schoenberg (Oct. 6). GGS alumni and Grand Prize winner of the The Robert W. and G. Ann Corcoran Concerto Competition, violinist Isabella Perron will reunite with the Royal Conservatory Orchestra for a performance of Berlioz's *Roman Carnival Overture*, Brahms's Violin Concerto in D major, and Sibelius's Symphony No. 1 in E minor (Oct. 10). www.rcmusica.ca

► 20h. *Roy Thom. Hall.* \$36-173. **TSO: Carlos Simon; Beethoven; Mussorgsky/orch. Gorchakov.** 416-598-3375

29 Sunday

► 18h. *Rose Brampton.* \$60-75. **Brampton On Stage: Reggae North Music Awards; various artists.** 905-874-2800
 ► 20h. *Hugh's Room.* \$10-60. **Hugh's Room Live: Aengus Finnán and Jory Nash; Gordon Lightfoot.** 647-347-4769

OCTOBER

01 Tuesday

► 19h30. *Hugh's Room.* \$50. **Hugh's Room Live: Dan Hill.** 647-347-4769
 ► 20h. *Massey Hall.* \$75-180. **Massey Hall: Herbie Hancock.** 416-872-4255
 ► 20h. *Koerner.* \$. **Commemorate the National Day of Truth and Reconciliation.** 416-408-0208

02 Wednesday

► 20h. *Hugh's Room.* \$45-52. **Hugh's Room Live: Tom Paxton and The Don Juans.** 647-347-4769

03 Thursday

► 13h30. *Walter Hall.* \$50. **WMCT: Schubert, Glick; James Campbell, clarinet, Leslie Fagan, soprano, Angela Park, piano.** 416-923-7052
 ► 20h. *Hugh's Room.* \$30-37. **Hugh's Room Live: Melanie Doane.** 647-347-4769

04 Friday

► 19h30. *Rose Brampton.* \$20-34. **Brampton On Stage: Shahbaz Hussain, Irshad Khan, Sukhwinder Singh Pinky.** 905-874-2800
 ► 19h30. *Roy Thom. Hall.* \$36-173. **TSO: Rossini; Stravinsky; Mozart; J. Strauss II.** 416-598-3375
 ► 20h. *Hugh's Room.* \$40-47. **Hugh's Room Live: Twin Flames.** 647-347-4769

05 Saturday

► 19h. *Rose Brampton.* \$20. **Brampton On Stage: DEBI MAKHSOOSPURI.** 905-874-2800
 ► 20h. *Roy Thom. Hall.* \$36-176. **TSO: Rossini; Stravinsky; Mozart; J. Strauss II.** 416-598-3375

06 Sunday

► 15h. *Koerner.* \$. **Emanuel Ax, piano.** 416-408-0208
 ► 15h. *Meridian.* \$54-118. **TSO: Rossini; Stravinsky; Mozart; J. Strauss II.** 416-598-3375

ALBERTA

ArtsConventionHall Arts Building and Convention Hall, 113 Street, 91 Avenue, Edmonton.
BridgelandRiverside Bridgeland Riverside Community Association, 917 Centre Street Northeast, Calgary.
Jack Singer Hall Jack Singer Concert Hall, 205 8 Ave SE, Calgary.
Maclab Maclab Bistro, Banff Centre for Arts and Creativity, 107 Tunnel Mountain Dr, Banff.
Mamdani Mamdani Opera Centre, 1315 7 Street SW, Calgary.
Prince's Island Park Prince's Island Park, 698 Eau Claire Av SW, Calgary.
Winspear C Winspear Centre, 4 Sir Winston Churchill Square, Edmonton.

SEPTEMBER

06 19h. *Winspear C.* \$20-35. **ESO & EMC: Shabana Azmi, Saiyami Kher, R. Balki & more.** 780-428-1414
 06 19h30. *ArtsConventionHall.* \$10-20. **University of Alberta: Jacques C. Després; Zheni Li-Cohen; Viktoria Reiswich-Dapp, Schubert.** 780-492-2495
 07 19h30. *Jack Singer Hall.* \$40-131. **CPO: Tchaikovsky; Drake; STEVE HACKMAN conductor.** 403.571.0849
 07 19h30. *Winspear C.* \$34-45. **Live At The Winspear presents Vital Organs: Marnie Giesbrecht, Organ, Joachim Segger, Piano.** 780-428-1414
 08 14h. *BridgelandRiverside.* \$. **Calgary Opera: Taste of Italy.** 403-269-7300
 08 14h. *Prince's Island Park.* \$0 *. **CPO: Beethoven, Strauss, John Williams, Rune Bergmann-Juliane Gallant, dir.** 403-571-0849
 08 15h30. *BridgelandRiverside.* \$. **Calgary Opera: Taste of Italy 2.** 403-269-7300
 12 19h30. *Winspear C.* \$51-93. **CFCW: Various Artists.** 780-428-1414
 14 14h. *ArtsConventionHall.* \$10-20. **University of Alberta: Brahms; Robert Uchida & Various Artists.** 780-492-2495
 14 19h30. *Jack Singer Hall.* \$38-134. **CPO: Orff, RUNE BERGMANN conductor.** 403-571-0849
 20 19h30. *Jack Singer Hall.* \$30-96. **CPO: Pink Floyd, JEAN MEILLEUR lead vocals, KYLE DICKSON conductor.** 403-571-0849
 21 19h30. *Jack Singer Hall.* \$30-96. **CPO: Pink Floyd, JEAN MEILLEUR lead vocals, KYLE DICKSON conductor.** 403-571-0849
 22 14h. *ArtsConventionHall.* \$0. **University of Alberta: Various Artists.** 780-492-2495
 22 15h. *Jack Singer Hall.* \$38-42. **CPO: Juliane Gallant, dir.; Geneviève Paré, narrator.** 403-571-0849

26 19h. *Mamdani.* \$55. **Calgary Opera: Opera After Dark.** 403-262-7286
 27 19h30. *Jack Singer Hall.* \$48-150. **CPO: Beethoven, Brahms, RAMÓN TEBAR conductor.** 403.571.0849
 27 19h30. *ArtsConventionHall.* \$10-20. **University of Alberta: Shima Robinson & damn magpies.** 780-492-2495
 28 13h. *Mamdani.* \$0 (with registration). **Calgary Opera: Serious Family Fun.** 403-262-7286
 28 19h30. *Jack Singer Hall.* \$48-150. **CPO: Beethoven, Brahms, RAMÓN TEBAR conductor.** 403-571-0849
 28 20h. *Winspear C.* \$39-49. **Live At The Winspear: Jon Middleton and Sierra Lundy.** 780-428-1414
 29 15h30. *Winspear C.* \$32-52. **Ukrainian Bandurist Chorus: UBC.** 780-428-1414

OCTOBER

02 19h. *Winspear C.* \$104-162. **Winspear Centre for Music Expansion Project.** 780-428-1414
 04 19h30. *Winspear C.* \$38-116. **ESO Classics: Jaeden Izik-Dzurko, Piano; Jean-Marie Zeitouni, Conductor.** 780-428-1414
 04 20h30. *Maclab.* \$37. **Banff Arts Centre: Pharis and Jason Romero.** 403-762-6141
 05 19h30. *Jack Singer Hall.* \$28-86. **CPO: KIESZA, JULIANE GALLANT conductor.** 403.571.0849
 05 19h30. *Winspear C.* \$38-116. **ESO Classics: Jaeden Izik-Dzurko, Piano; Jean-Marie Zeitouni, Conductor.** 780-428-1414
 06 19h30. *ArtsConventionHall.* \$10-20. **University of Alberta: Saint-Saens, Berlioz, Rachmaninoff, Amy Beach, Errollyn Wallen.** 780-492-2495

BRITISH COLUMBIA

Christ Church Christ Church Cathedral Vancouver, 690 Burrard Street, Vancouver.
St. George Winery Fabrique St-George Winery, 7 E 7th Ave, Vancouver.
StanleyIndustr. Stanley Industrial Alliance Stage, 2750 Granville St, Vancouver.

SEPTEMBER

03 19h. *St. George Winery.* \$. **City Opera Vancouver: Against the Grain Theatre: Various Artists.** 1-778-945-1677
 05 19h30. *StanleyIndustr.* \$39-158. **Arts Club Theatre Company: Julie Tomaino, dir. & choreographer; Ken Cormier, musical dir.** 604-687-1644
 06 20h. *StanleyIndustr.* \$39-158. **Arts Club Theatre Company: Julie Tomaino, dir. & choreographer; Ken Cormier, musical dir.** 604-687-1644
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 19 19h30. *StanleyIndustr.* \$39-158. **Arts Club Theatre Company: Julie Tomaino, dir. & choreographer; Ken Cormier, musical dir.** 604-687-1644
 20 19h30. *Christ Church.* \$38-79. **Early Music Vancouver: Goldberg Variations.** 604-732-1610
 20 20h. *StanleyIndustr.* \$39-158. **Arts Club Theatre Company: Julie Tomaino, dir. & choreographer; Ken Cormier, musical dir.** 604-687-1644
 21 14h. *StanleyIndustr.* \$39-158. **Arts Club Theatre Company: Julie Tomaino, dir. & choreographer; Ken Cormier, musical dir.** 604-687-1644
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CINEMA

Method The Met: Live in HD

OCTOBER

- 05 13h. *Method.* \$. **Met Live HD: Les Contes d'Hoffmann (J. Offenbach).**

TORONTO SYMPHONY ORCHESTRA

The Toronto Symphony Orchestra opens their season with a program that combines old favourites with new works. Along with Beethoven's Triple Concerto and Mussorgsky's *Pictures at an Exhibition*, the orchestra will present the Canadian première of Carlos Simon's *Wake Up! Concerto for Orchestra*. Gustavo Gimeno will conduct the orchestra, alongside pianist and TSO Spotlight Artist Jan Lisiecki, concertmaster Jonathan Cow, and cellist Joseph Johnson (Sept. 25-28). Up next, a program of orchestral overtures. Violinist Renaud Capuçon will join the orchestra for the overture to Rossini's *The Barber of Seville*, and Strauss's *Die Fledermaus*, Stravinsky's *Jeu de cartes*, and Mozart's Violin Concerto No. 3 (Oct. 4-6). Gimeno will then pass the baton to Jukka-Pekka Saraste for Mozart's *Requiem*, and Brahms's Symphony No. 3. He will be joined by the Toronto Mendelssohn Choir, soprano Siobhan Stagg, mezzo-soprano Karen Cargill, tenor Frédéric Antoun, and bass-baritone Dashon Burton (Oct. 9-12). www.tso.ca

TAFELMUSIK

The Tafelmusik Baroque Orchestra welcomes violinist Rachel Podger as their new Principal Guest Director this season. To celebrate the start of her appointment, they will kick things off with an all-Mozart evening. This will include *Thamos, King of Egypt*, a work new to Podger and the orchestra; Mozart's Violin Concerto No. 2 in D major, and Symphony No. 41 in C major, the "Jupiter" symphony (Sept. 27-29). www.tafelmusik.org

WESTERN CANADA

VANCOUVER RECITAL SOCIETY

The multi-talented Rachel Fenlon, at once a soprano and pianist, will open the 45th season at the Vancouver Recital Society (VRS) with a performance of Schubert's *Winterreise* (Sept. 8). Pianist Schaghajegh Nostrati, 2014 winner of the International Bach Competition in Leipzig, will then perform works by Bach, Mendelssohn, Haydn, and Alkan, in the second concert of the VRS's season. www.vanrecital.com



RACHEL FENLON

CALGARY PHILHARMONIC

The Calgary Phil will start their season off with an evening of musical innovation. Conducted and devised by Steve Hackman, the orchestra will perform a fusion of Tchaikovsky's Fifth Symphony with more than 20 songs by Canadian popular artist, Drake (Sept. 7). The orchestra will then step outside of the concert hall for Phil in the Park, which will feature works by Beethoven, Strauss, Rodgers & Hammerstein, Copland, and John Williams (Sept. 8). Conductor Rune Bergmann will lead soprano Holly Flack, countertenor Daniel Taylor, and baritone Phillip Addis as they join the orchestra in a performance of Orff's *Carmina Burana* (Sept. 14). The Pops season will then begin with a celebration of the music of Pink Floyd (Sept. 20, 21). Pianist Jonathan Biss will play Beethoven's Piano Concerto No. 5 on a program that includes Canadian composer Kati Agócs's *A Hero's Welcome*, and Brahms's Symphony No. 4 (Sept. 27, 28). www.calgaryphil.com

EDMONTON SYMPHONY ORCHESTRA

Award-winning Canadian pianist Jaeden Izik-Dzurjo makes his Edmonton Symphony Orchestra debut this fall. Conducted by Jean-Marie Zeitouni, he will perform Rachmaninoff's Piano Concerto No. 3. Also on the program are Prokofiev's Lieutenant Kijé Suite, and Kodály's Peacock Variations (Oct. 4, 5). www.winspearcentre.com

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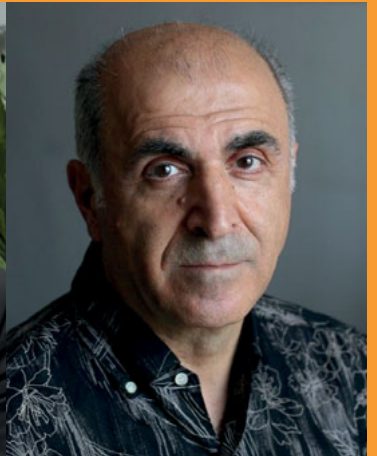
Jordan Nobles



Yair Klartag



Juan Trigos



Josef Bardanashvili

**Lundi 28 octobre
19h30**

**Monday October 28
7:30 pm**

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