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OCTOBER 2024
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COMPETITION
GUIDE

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JUAN
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JORDAN
NOBLES

2024

Azrieli MUSIC PRIZES

★★★ RISING STARS ★★★





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La Scena Musicale

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OCTOBER 2024

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Andrew Norman *Guest Composers*

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HEARTBEATS**

APRIL 17, 2025

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Unsuk Chin, Claude Vivier,
James O'Callaghan & Nicholas Ma
Sophia Burgos *Soprano*

ESPRIT ORCHESTRA

Editorial

FROM THE EDITOR

Welcome to the October 2024 national issue of *La Scena Musicale*, which features our annual October special on Rising Stars with profiles of 10 promising musicians (pp. 22-25), along with our annual Competition Guide (p. 18).

Our French cover story is about pianist Jaeden Izik-Dzurko, whose recent international victories in Montreal (MIMC) in May and Leeds in September make him the latest Canadian to shine in the piano world.

Our English cover spotlights the Azrieli Music Prizes and its gala concert in Montreal on Oct. 28. This year's edition focuses on choral music in works by Josef Bardanashvili, Yair Klartag, Jordan Nobles and Juan Trigos. Eva Stone-Barney interviewed all four composers.

We continue to support choral music with our regular two-page choral section. Our main profile is conductor Simon Fournier, whose career of more than 25 years was recently recognized by a prize from the Alliance des Chorales du Québec. With this issue, we include a choral calendar of selected concerts.

The issue also contains articles about Bourgie Hall's complete Schubert *Lieder* project, Chants Libres's production of *Sainte Marine*, La Route des concerts, Esprit Orchestra and Tafelmusik's Rachel Podger, NYO's Naomi Woo, Les Idées heureuses and Jeunes Ambassadeurs Lyriques's 30th anniversary. We continue our profile of recently appointed arts leaders with Jennifer Szeto, Fabienne Voisin and Robin Whiffen.

Our events calendar lists a wide variety of performances. As always, we offer reviews of interesting recordings and concerts.

Beginning with this issue, we welcome Gianmarco Segato as Assistant Editor and Kaitlyn Chan as Editorial Intern.

SUBSCRIPTION AND DONATION DRIVE

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.

La Scena Musicale has evolved with changing consumer habits in media consumption, while also maintaining its core mission: to pro-

mote music and the arts. Our print magazine will continue to provide quality curated articles and interviews in both English and French, while our website focuses 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 to 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 students, 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 autumn!



WAH KEUNG CHAN,
Founding Editor

ORCHESTRE CLASSIQUE DE MONTRÉAL
Taras Kulish, Executive Director
85 YEARS OF EMOTIONS!



SEASON 2024-2025

FRENCH IMPRESSIONS

An auditory portrait of the Belle Époque with **Jean-François Lapointe**.
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HANDEL'S MESSIAH

2 choirs, 4 soloists, and the famous **Hallelujah!**
▼ Crypt - Oratoire Saint-Joseph

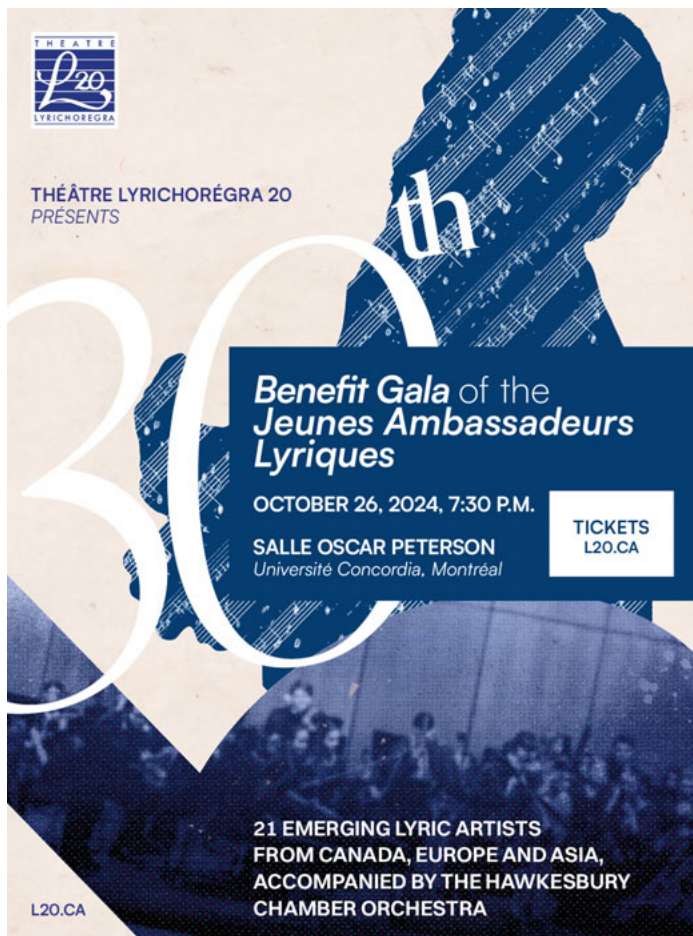
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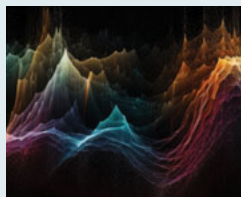
Works by Fauré & Mozart

Musicians

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Simon Aldrich, clarinet
Alexander Lozowski, violin
Elvira Misbakhova, viola
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Sheila Hannigan, cello

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PULSATION

de souffle et de rythme

Vincent Lauzer, Ziya Tabassian

OCTOBER 9, 2024, Chapelle Notre-Dame-de-Bon-Secours
Inclusive Pricing. Tickets available September 1st. lepointdevente.com

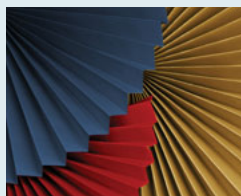


CHANTS DE VICTOIRES

chants de naufrages

Seán Dagher, Michel Bordeleau, Pierre-Alexandre Saint-Yves, Kate Bevan-Baker,
Amanda Keesmaat, Antoine Malette-Chénier, Andrew Wells-Oberegger

NOVEMBER 29, 2024, Maison de la culture Maisonneuve
Passes available November 15. lepointdevente.com

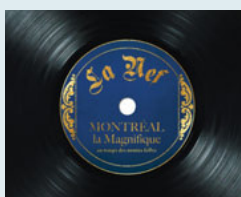


OLÉ!

ayres y danzas españolas

Sylvain Bergeron, Catherine St-Arnaud, Antoine Malette-Chénier

FEBRUARY 5, 2025, Centre St-Jax
Free entrance



MONTREAL LA MAGNIFIQUE

au temps des années folles

Steve Normandin, Guillaume Bourque, Serge Lavoie,
Clinton Ryder, Catherine Meunier

APRIL 2, 2025, Maison de la culture Maisonneuve
Inclusive Pricing. Tickets available February 1st. lepointdevente.com



DANIEL TAYLOR
PHOTO: ALEKSANDAR ANTONIJEVIC

APPOINTMENTS

After disappointing concert cancellations at the end of last season, **Toronto Consort** has announced that Canadian countertenor **Daniel Taylor** has been named its new General and Artistic Director. The company will also renew its association with University of Toronto's Historical Performance Department of which Taylor is the area head. Legendary Early Music soprano **Dame Emma Kirkby** has also been named the Consort's first-ever Honorary Patron.

Edmonton Opera has announced the appointment of **Robin Whiffen** as its new Executive Director. Originally from St. John's, Newfoundland, Whiffen most recently served as the General Director of Against the Grain Theatre (AtG) in Toronto and also served as General Manager of Newfoundland's Opera on the Avalon. See our Q&A with Whiffen on page 32.

Canadian conductor **Keri-Lynn Wilson**, who has helped lead the fight for Ukraine's freedom on the cultural front ever since Russia's full-scale invasion in 2022, has been named Music Director of Ukraine's leading chamber orchestra, the **Kyiv Camerata**. The Kyiv Camerata was established in 1977 by Valery Matyukhin, its sole previous conductor who died in 2023. It was created with the support of Ukraine's Union of Composers to champion and commission works by leading contemporary composers.

COMPETITIONS

Canadian violinist **Jacques Forestier** has won first prize in the 12th **Joseph Joachim Violin Competition** in Hanover, Germany, sharing the honour with co-winner, Angela Chan of Hong Kong/China. Forestier, who hails from Edmonton, Alta., and currently studies at the Curtis Institute of Music in Philadelphia, shares the 30,000 euros first prize with Chan, having already received a prize of 10,000 euros for reaching the finals.

The **Operalia Competition** announced their 2024 winners from Mumbai, India, on Sept. 21. First prize went to soprano Kathleen O'Mara (USA) and bass-baritone Le Bu (China).

Second prize, to mezzo-soprano Elmina Hasan (Azerbaijan) and American tenor Angel Romero. Third prize was shared between two American mezzo-sopranos, Sun-Ly Pierce and Meridian Prall, as well as two Russians, soprano Polina Shabunina and baritone Vladi-



ANGELA CHAN & JACQUES FORRESTIER,
CO-WINNERS OF THE JOSEPH JOACHIM VIOLIN COMPETITION

slav Chizhov. The Birgit Nilsson Prize was awarded to O'Mara and Bu; the Pepita Embil Prize of Zarzuela to Hasan; the Don Plácido Domingo Ferrer Prize of Zarzuela to Romero; the Rolex Prize of the Audience to Hasan and UK baritone Jack Lee, and the CulturArte Prize to New Zealand soprano Eliza Boom.

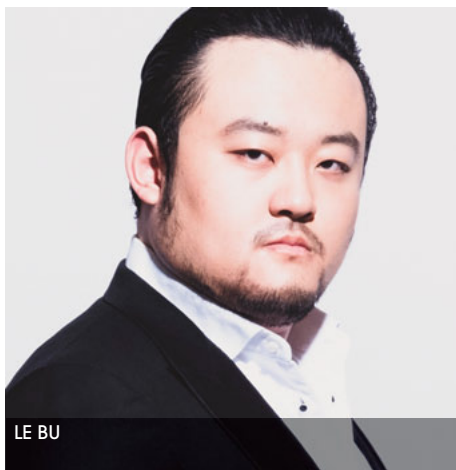
NEWS

On Sept. 27, the **Toronto Symphony Orchestra** announced it has received a gift of \$15 million from the Barrett Family Foundation, marking the largest pledge in the orchestra's history and the most significant commitment ever made to support programming at a Canadian performing arts organization. The gift will support the TSO's community engagement and education programs. In recognition of this landmark support, the TSO's artistic community leadership role will be named the Barrett Principal Education Conductor & Community Ambassador. That position is currently held by conductor Daniel Bartholomew-Poyser.

On Sept. 17, **Orchestre symphonique de Montréal (OSM)** announced that two carillon bells in G and C especially cast for them would officially join the orchestra's instrumental forces. The bells were played for the first time within the walls of Montreal's Maison symphonique during OSM's Sept. 18 and 19 performances of Hector Berlioz's *Symphonie fantastique*, and the world première of an OSM commission, *La Chapelle* by composer Michael Oesterle. The bells will also travel with the OSM for the orchestra's European tour next November, featuring performances of the Berlioz work.



KERI-LYNN WILSON



LE BU

Following up on our September news item about **Sir John Eliot Gardner**, the British conductor announced in early September that the new Constellation Choir and Constellation Orchestra, under the umbrella Springhead Constellation, will be led by him. Gardner had pulled out of the BBC Proms last year after punching and slapping a soloist. Since then he has apologized for his actions and sought therapy. In a statement to *The Guardian*, he said: "More than anything else, I am so excited and grateful to be working with such exceptional musicians once again, not forgetting the important lessons I have learnt and needed to learn from the past year." He will lead the new group in a series of concerts at five venues in Germany, France, Austria and Luxembourg this December, before planning to tour throughout 2025 and into 2026. The tour is apparently Gardiner's response to direct personal invitations from the venues to assemble musicians and singers and "bring his unique style and quality of performance to their audiences," a press release said.

YOUNG ARTISTS

Opera companies across Canada have announced who will join their young artist training programs for the 2024-25 season. **Vancouver Opera's** Yulanda M. Faris Young Artists Program welcomes returning singers Danlie Rae Acebuque, baritone; Simran Claire, mezzo-soprano; Heidi Duncan, soprano; and new members, tenor Lyndon Ladeur, stage director Tayte Mitchell and pianist Derek Stanyer.

Calgary Opera's McPhee Artist Development Program counts baritone Colin Mackey, bass-baritone Nicholas Murphy, tenor Ryan Nauta, bass-baritone Luke Nofall, soprano Kelsey Ronn, tenor Arie Max Sacke, soprano Christina Thanisch-Smith and mezzo-soprano Alessia Vitali as its 2024-25 cohort.

Edmonton Opera's Emerging Artist Residency Program consists of baritone Connor Hoppenbrouwers, mezzo-soprano Rachael McAuley, stage manager Ryan MacAuley and pianist/conductor Spencer Kryzanowski.

This past summer, **Manitoba Opera** held their fifth annual Digital Emerging Artists Program welcoming artists from across Canada: Lauren Estey (Toronto), mezzo-soprano Taryn Plater (Vancouver), tenor Jeremy Scinocca (Toronto), and bass-baritone James Coole-Stevenson (Toronto). The Independent Learner was Innu soprano Gabrielle Côté-Picard (Montreal).

The newest members of the **Canadian Opera Company's** Ensemble Studio are soprano Emily Rocha and bass Duncan Stenhouse. They join six returning Ensemble Studio members: soprano Karoline Podolak, mezzo-soprano Queen Hezumuryango, tenor Wesley Harrison, baritone Korin Thomas-Smith, and pianist/coaches Brian Cho and Mattia Senesi. Soprano Gabrielle Turgeon, who was originally announced as a new member, is now joining **Los Angeles Opera's** Domingo-Colburn-Stein Young Artist Program.

Opéra de Montréal has a full slate for its 2024-25 Atelier lyrique: baritone Jamal al Titi, pianist/coach Jerome de los Santos, soprano Bridget Esler, pianist Martine Jomphe, soprano Chelsea Kolić, mezzo-

sopranos Justine Ledoux and Camila Montefusco, tenor Angelo Moretti, soprano Sophie Naubert, baritone Mikelis Rogers, countertenor Ian Sabourin and mezzo-soprano Ilanna Starr.



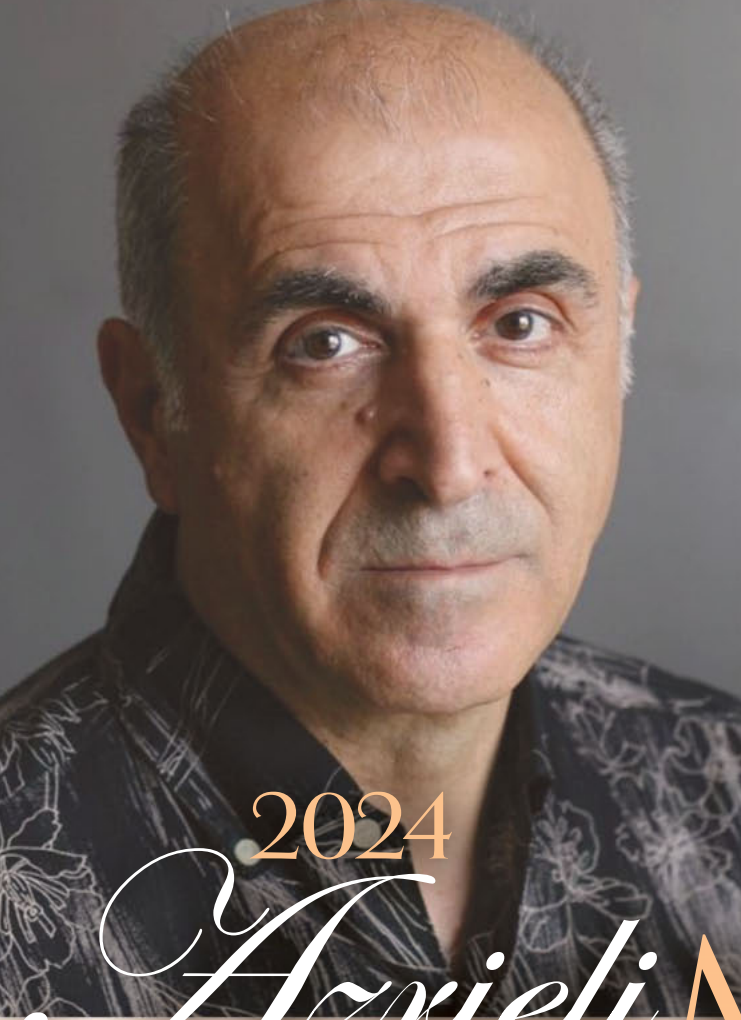
CHRISTINA THANISCH-SMITH
PHOTO: BRENDEN FRIESEN

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2024
Israeli MUSIC PRIZES
by EVA STONE-BARNEY



Composers Yair Klartag, Josef Bardanashvili, Jordan Nobles and Juan Trigos are the 2024 Azrieli Music Prizes laureates, named by the Azrieli Foundation. This biennial competition aims to discover, elevate and amplify artistic voices that exhibit excellence. This year, Klartag was awarded the Azrieli Commission for Jewish Music; Bardanashvili, the Azrieli Prize for Jewish Music; Nobles, the Azrieli Commission for Canadian Music and Trigos, the first-ever Azrieli Commission for International Music—a prize created to promote greater intercultural understanding.

Each composer will receive a prize package valued at over \$200,000, including a cash award of \$50,000; a world-première performance of their prize-winning work at Montreal's Maison symphonique on Oct. 28 with members of Orchestre symphonique de Montréal and the OSM Chorus under conductor Andrew Megill. The prize also includes two subsequent international performances; and a professional recording.

This year's selection panel included Chaya Czernowin, Tania León, Dr. Neil W. Levin, Samy Moussa, Gerard Schwarz and Ana Sokolovic.

YAIR KLARTAG

EXPLORING THE JUNCTURE BETWEEN RATIONALISM AND MYSTICISM

Yair Klartag is “obsessed with meaning.” More specifically, he is obsessed with exploring the various ways he can create—and locate—meaning in his own musical works, be it by using harmony, microtones, or unconventional orchestral timbres.

“Coming from a very scientific background,” Klartag says, “music used to be a place of rebellion” against structure and empirical thinking. It was free, it had no rules. This was opposite to his upbringing, he says, which was coloured by logic and reason. It was not until recently, however, that he aimed to bring the rational and irrational together in his compositions.

He did this in a piece called “Rationale,” in which he explores the tradition of Jewish rationalism. Klartag looked to the writing of significant Jewish thinkers, who used reason and logic to explain the metaphysical. In “Rationale,” for soprano and instrumental ensemble, he used a text by Maimonides in which the medieval thinker makes measurements for a temple's garden, and struggles with the limitations of rational approximation. The thinker's “obsession with rationalism felt relevant to my family,” as did his faith, says Klartag.

This project, as it turned out, would be the first of many in which Klartag explores the inevitability of irrationality; the convergence of art, faith, and science; and the juncture between rationalism and mysticism. His most recent, *The Parable of the Palace*, is the result of the 2024 Azrieli Commission for Jewish Music.

As the name suggests, the work borrows texts from the last chapter of Maimonides's famous palace parable, which describes groups of people positioned at various distances from the king's palace. Some are outside the city walls, others inside, with others still within the garden walls, some in the corridors of the building—the list goes on. Each group of people, explains Klartag, is described as being at a different distance from “religious truth. I liked the geometry of the parable,” he continues, “the idea of all of these people being centred around a point in the middle—the king.” He felt drawn toward the simultaneous rationality and irrationality of the story, and, as he writes in his description of the work, “its very musical structure, and because of the beautiful explanation of the limits of reason.”



Originally, Klartag took to setting the text in Hebrew, “but then discovered that it had originally been written in Jewish Arabic,” a dead language. “It was eye-opening,” he says. Klartag was fortunate to find an expert in the language to read it to him. The sounds were altogether “different than I had expected, which changed all of the musical ideas and preconceptions” he had initially held. Klartag was breaking new ground, “composing in a language that no longer exists.”

The Parable of the Palace aims to capture “the sentiment of Maimonides's story, using celestial sounds, moments of low, earthy sounds, and things in the middle.” The piece didn't “come from the text;” despite the excitement of writing in an obscure language, it “came from the meaning.” Klartag creates musical shapes, chords that are deformed and re-established, and abstract collections of sounds out of which the text emerges.

It may come as a surprise, given the structural precision of his work and Klartag's fascination with rationalism, that the composer “doesn't envision a whole piece before he starts to write.” Instead, he has a bank of ideas, he says, and “a sense of the way the piece goes.” In this instance, the sound of the text did a great deal to inform the work's melodic content.

Klartag admits he finds writing for voice challenging. “Meaning has always been huge for me,” he says, “which makes writing for voice, and using text, extra difficult.” His goal is always for meaning to emerge both through text, and through the music itself. To achieve this, he uses text as a sonic tool, drawing it as a rhythmic device, and a tool with which to create texture. “Voice is so unique,” he says. “There's so much character to it. It's hard to touch it—so complex, so interesting—perfect by itself.” He goes on to say that he finds there to be something “contradicting about choirs, the way multiple voices blend completely together,” obscuring their unique vocalities.

His approach in the *The Parable of the Palace* is to separate the choir into four small groups which, together, create a dense texture alongside the double basses. The choir sings in circles, with very slow changes of pitch and vowel that create a “spectral choral texture hovering over multiple fundamentals.” This represents the meaning of the parable, and the irrationality of the scattered people throughout the palace and beyond. Klartag elected to write for double basses because of an interest in low sounds—what he describes as “the musical equivalent of the irrational.” He adds that there is “something visually very beautiful about the instruments, which are sculptural, so massive and symmetrical.”

Klartag looks forward to the work's première, especially because the effect that he is hoping to achieve “can only really work in a live-concert context.” Beyond the excitement he feels about hearing his writing come to life, he is also excited about submitting to the irrationality of live performance, and to hearing “all of the things that happen in performance situations that you can't plan, or expect.”



PHOTO: CAROL ROUTH

JOSEF BARDANASHVILI TOWARDS AN INNER QUIET

It wasn't long after Josef Bardanashvili first picked up a trumpet that he felt the urge to compose. Though Bardanashvili had early aspirations to be a painter, he says, "music chose me." Bardanashvili was born in 1948 in Batumi, Georgia. By the age of just 16, he was already considered to be something of a composing prodigy, and by 1973, his composing career had taken off. He earned his doctorate in composition at the Music Academy in Tbilisi, studying under Aleksandr Shaverzashvili in 1976.

It's difficult for Bardanashvili to distill his compositional style to a few words. "The source of my art is the house I grew up in," he says, "a traditional Jewish home in Georgia. That's the spiritual and philosophical basis for my compositions." He emphasizes the significance of the music he heard growing up in synagogues in Georgia. "There's a long-standing vocal musical tradition in Georgian synagogues. Everyone sings; nothing is spoken." As a result, when Bardanashvili himself sings, what comes out "is a blend of the Jewish and Georgian traditions, it has its own character," he laughs. "It's an area of the world," he acknowledges, "that has its own (musical) colours, and has remained relatively separate from the rest of the world."

He has always been interested in integrating philosophical texts into his music, and in combining Georgian and Jewish music. "My first statement as a composer was this blend of Jewish and Gregorian musics—this was and is my musical ID," he says.

The enduring relevance of faith, philosophy, and his personal history to Bardanashvili's work is evident in *Light to My Path*, the piece for which he has received the 2024 Azrieli Prize for Jewish Music. While the work's first two movements were composed in 2015, Bardanashvili wrote the other two movements later on; all four reflect "decades of thinking, researching, and listening to Jewish musical traditions, as well as their literary counterparts." The work presents excerpts of the

Book of Psalms, with each movement expanding on the one that preceded it.

The first movement is for men's choir, the second for women's choir, and the final ones for mixed choir. Bardanashvili aims to present the voice in "different states." The result, he hopes, is "almost like a painting, which brings people in and exists outside of time. It's like a journey through these different states and towards the light."

"The human voice is the most expressive instrument," says Bardanashvili, who uses the voice in "a variety of ways to communicate different states throughout his work—from a scream all the way to a whisper." He explains that "when I write for voices, I am aware that I'm writing for people who are going to sing—I want the people's souls to come through. I want to create a level of physical comfort in singing that allows for a personal, natural prayerfulness to come through." Bardanashvili's former student, composer Avner Dorman says this is a complex endeavour, that "it is a nuanced challenge, to make musical writing feel so natural that it is coming from the singer's soul."

It is perhaps this fascination with the expressive potential of the voices that has led

Bardanashvili to constantly return to setting text, and guiding audiences through his personal perspective on existing material. "Anyone can read the text," he says, "but when we read, we tend to gloss over certain words." As a composer, he says his role is to "spend time with a text, asking what can be emphasized, highlighted. How can we deepen our understanding?" He delights in "(bringing) out parts of the texts that may seem trivial at first." Dorman says that Bardanashvili is almost a philosopher in his own right, in terms of how he approaches interpreting texts. "A lot of contemporary composers will look to phonetics, to use text based on the sounds of vowels and phonetics," but Bardanashvili is more interested in "the meaning of the text—that the music emphasizes the meaning of the words."

In the fourth movement of *Light to My Path*, along with text from Psalms, Bardanashvili sets Hebrew text by Israeli poet Rivka Sofran. Used with permission from the late poet's husband, the text acts as a parallel to Bardanashvili's "musical responses to the Biblical text, adding another layer of intertextuality."

The accompanying instrumental ensemble serves as an extension of the timbres and effects created by the choir. "The idea was to use a minimalist ensemble," Bardanashvili says of the soprano saxophone, percussion, and piano. These instruments change the colours of the choir, but are close enough to their sounds that they do not detract from or disrupt it in any way. With synthesizer and vibraphone, for example, the percussionist and pianist "play with the acoustics of the choir, interacting with it."

Bardanashvili is not concerned with the enduring relevance of his work; instead, he aims to create a sense of timelessness with his compositions. He hopes *Light to My Path* will guide listeners toward their own personal sense of "inner quiet, inner light." In presenting audiences with his authentic musical self, he hopes he might lead concertgoers to a place of calm, in which they might locate theirs.

JORDAN NOBLES

EXPLORING “WHAT IS CANADA?”

“Water, waterfalls, clouds, tides, rivers, rain, sunsets, winds—natural sounds.” These are the sources from which composer Jordan Nobles draws inspiration, in which he finds structure and form. This year’s recipient of the Azrieli Commission for Canadian Music looked to the sounds, landmarks, and place names scattered across the country to write his recent work, *Kantata for Large Choir*.

The significance of receiving this commission cannot be understated, says Nobles, who is honoured to have been recognized by the Azrieli Foundation. It was a “big deal,” he says, which made it hard to put pen to paper. When he set out to write a piece that represented Canadian music, Nobles started by looking around him. “This country is bigger than I thought,” he laughs. Nobles took stock of all of the named places in Canada, observing “there are 350,000.” He decided to use place names to create the textual content of his piece, doing away with the colonial names for locations and instead looking to the original Indigenous names. When he started writing, he thought he would use the full Indigenous names for a small handful of Canadian locations. This quickly changed, though.

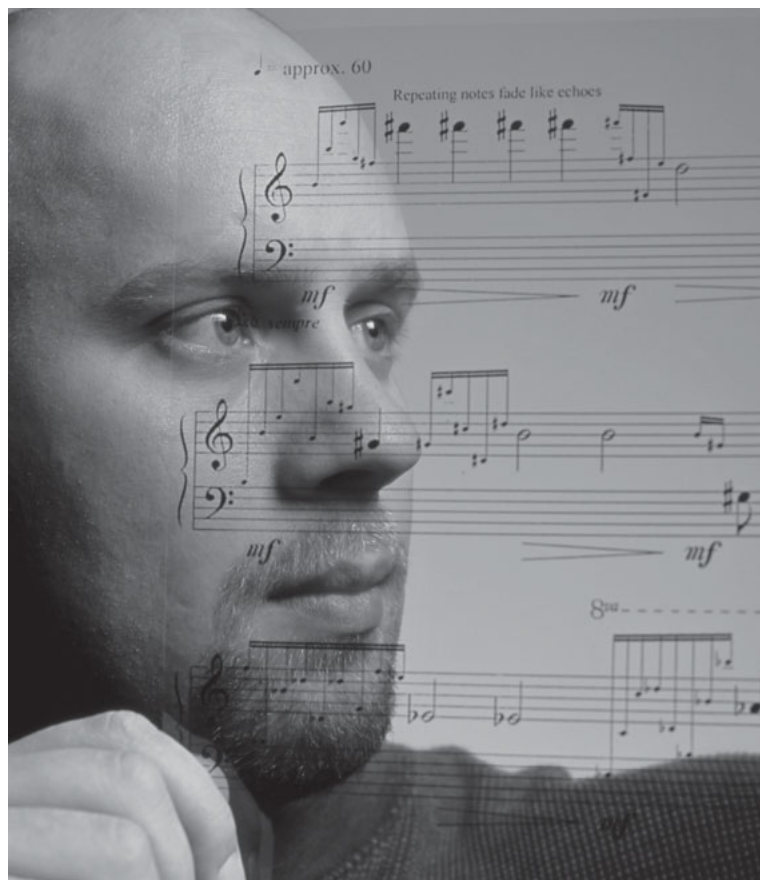
Instead of using these names in their entirety, Nobles broke them into fragments. This, he says, served a dual purpose: allowing him to include reference to more locations, and sacrificing the specific for an experience of Canadian geography that would, hopefully, be more universal. “I gathered these sounds that are sort of universal,” he explains, “to better describe my awe and joy at these places.” In *Kantata for Large Choir*, fragments are organized by geographical region, taking the audience from the Rockies, to the country’s beaches, the Saint Lawrence River, and the Canadian North.

The collection of “phonemes,” as he calls them, are used slowly—“often layered.” Nobles treats the text “not as words, but as texture, as timbre,” and finds this quite satisfying. He uses common tones, and common syllables, to shift between layered text fragments and harmonic areas. Nobles’s movement “through different harmonic centres thus mirrors his movement through different regions of Canada.” Although not explicitly painting sonic pictures of prairies or mountains, this is certainly meant to evoke the awe and grandeur of Canadian landscapes. He will not list any of the places referred to in the program; instead, he will “let audiences fill them in for themselves.”

The idea for *Kantata for Large Choir* came on a cross-Canada trip; it started out being about “showing our son how big the country is,” explains Nobles. “We took the train from Vancouver to St. John’s, Newfoundland, and back, to show my child where he lived.” The trip showed Nobles himself just how much of the country he had left to explore, despite his many previous journeys across Canada. It has led him to much more reflection on “that trip, other trips since, and many aspirational trips.”

“I can’t sing,” admits Nobles, “and I can’t whistle,” he adds with a laugh. Most of his writing projects are for large ensembles, very often monochromatic, in which blending sounds and creating texture is quite easy. Although he doesn’t end up writing for choir a lot, “it is a profound sort of sound, and it always feels quite profound” when he does. The human voice can really draw you in; it has a universal quality to it.” This piece is one of his most difficult for choir, and Nobles confesses he is anxious to see how it will be pulled off.

The work’s harmonic motion starts out very slowly, and accelerates. At first, the movement from one tonal centre to another is so gradual that “it’s almost undetectable.” Although the harmonic language is si-



milar to things he has written in the past, he has never used this technique of acceleration on this scale.

The piece ends with an epilogue, called home, during which Nobles has not picked the text. Instead, the choir will. “They are instructed to sing the words of the places they call home, in whichever language they want,” he says.

When faced with the question of what Canadian music is, Nobles hesitates. “We are so connected to the whole world, I don’t know what Canadian music is anymore; it’s totally opened up. There are so many cultures, so many instruments, so many influences that make up Canada.” It’s for this reason that he looked to the question of “what is Canada? What is this place, in which we live and work?” For Nobles, Canadian music is thus a way to highlight the assemblage of the places that are significant to both those who visit, and those who call this country home.

The piece will not come to life until it is in the choir’s hands. Nobles is especially looking forward to hearing them sing the epilogue on Oct. 28. Together, they will entone the names of their homes—at once celebrating their unique relationships to the places that are special to them, and celebrating the country as a whole, and all that it has to offer.



JUAN TRIGOS INDIGENOUS MEXICAN SONORITIES

Juan Trigos has written operas, concerti, symphonies, choral works, chamber music—the list goes on. The composer, teacher, and conductor is equally at home composing vocal and instrumental music. What unites his catalogue is a distinctive “artistic personality” as he puts it, summarized by Trigos with the term “abstract folklore.”

“Abstract folklore” refers to the approach Trigos takes to combining disparate traditional elements to create his own contemporary style. “My musical personality is a result of all of the musics I have digested, and built into myself,” he says, adding: “Abstract folklore can be understood as encompassing many things—an attachment to the earth, to the many traditions we have. Every culture has folklore.” The folklore closest to him personally is that which he was surrounded by “at home, on the streets of Mexico city. When you go out, you hear all kinds of folklore—folk music from all around the world.”

Simetrías Prehispánicas (*Prehispanic Symmetries*), for which Juan Trigos received the Azrieli Commission for International Music, is completely representative of Trigos’s compositional curiosity, his desire to innovate, and his attachment to the sounds with which he grew up.

The piece combines texts by Aztec poets such as Aquiauhztin, Cacamatzin, Macuilxochitl, Nezahualcoyotl, Tecayahuatzin, and Yaocuicatl, to tell an abridged version of the Spanish conquests of Mexico, in both their original language (Nahuatl) and Spanish. These disparate textual sources were woven together into a collection of “poetic inventions” for the work by Trigos’s father, the playwright also named Juan Trigos. Trigos and his father have worked together throughout his career, the son noting that “he has written the librettos for all of my operas.”

Here, his father has “put (these various poetic excerpts) together,” says Trigos, “to tell the story of the founding of Mexico City” and the Aztec Empire. The legend is that the Aztec gods told their people that the perfect place to build their city would be brought to their attention by “an eagle eating a snake.” When the Aztecs found the eagle in the centre of a valley, they settled in the area, which ultimately became Mexico City.

The eagle and the snake have remained important symbols in Mexican culture, and are represented in the coat of arms on the country’s flag. Trigos “remembers being impressed as a kid by the mythical idea of these two animals.” *Prehispanic Symmetries* uses repeated text and images as structural starting points, integrating stories of sacrifice and war, poetry about flowers, and erotic scenes into the mix.

Musically, Trigos found inspiration for the work’s melodic and harmonic content from the textual material. Cultivating a relationship to literature has been an important part of his career, he says. When Trigos sets out to put a text to music, he first “tries to find that which evokes music in the text. It’s about the sound image a text creates; I use this to find the rhythm, the notes, and so on.”

Trigos admits that while he is not a singer by trade, he “sings every day.” It therefore comes as no surprise that he has written so many songs, cantatas, operas and masses. Originally, he expected *Prehispanic Symmetries* to be an exclusively vocal work. As the piece took shape, though, the addition of piano, percussion, trombone and flutes felt intuitive. Trigos describes percussion as “his second love, after voice,” and notes the particular relevance of flute timbres in the context of this piece. “Indigenous music in Mexico has a lot of flutes. I wanted to evoke those sonorities, and the effects of various different flutes—reeds, clay, metal.” Along with the percussion, the trombone is also meant to evoke traditional Aztec sounds: in *Prehispanic Symmetries*,

Trigos uses it to mimic the timbres of both “the conch, which is very strong, very loud, and another instrument, the Mayan pipe.” In communion with the choir, who create “lots of different vocal sounds and colours,” these instruments are meant to draw listeners into Trigos’s folkloric sonic universe.

Trigos looks forward to hearing *Prehispanic Symmetries* in its entirety at the Azrieli Music Prizes Gala Concert in Montreal’s Maison symphonique on Oct. 28. As a composer and conductor, he is intimately acquainted with the challenges of bringing a new work to life from the podium. “You can’t separate composer from conductor; I’m happy that there’s no need to choose.” He points out that as much as he loves to write, he loves to perform, particularly “20th-century and contemporary music.”

Although he will not be leading the choir and ensemble on the 28th, he sees this as “a wonderful thing” in itself. It offers “a different point of view. It’s great for the music to have someone else conduct it.” He is eager to sit in on rehearsals and to help conductor Andrew McGill and the musicians as much as he can. “I love collaborating,” he says. “It’s such a beautiful thing.”

Trigos reflects on how honoured he is to have received this year’s Azrieli Foundation Commission for International Music, and to have his work stand alongside the ever-growing “tradition of new music in Canada. This is a big opportunity,” he says. “I’m really looking forward to (being in Montreal), to (hearing) the audience response, and to (seeing) what the musicians think.”

For more on the four recipients of this year’s Azrieli Music Prizes: www.azrielifoundation.org

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SIMON FOURNIER

AN AWARD THAT GIVES WINGS

by MARIE-CLAIRE FAFARD-BLAIS

In June 2024, choral conductor Simon Fournier was awarded the Prix Jean-Pierre-Guindon by the Quebec Choral Alliance. This award, presented annually by an independent committee, recognizes a choral conductor's exceptional dedication to the cause of choral singing for at least 25 years.

Simon Fournier, who has been involved in the world of choral singing since his days as a chorister with the Petits chanteurs du Mont-Royal, accepted the award with gratitude and humility. "The recognition of my peers, of several colleagues who took the time to congratulate me, touched me deeply and motivates me to continue to surpass myself. It's given me a youthful energy," says the conductor, who has been leading the Radio VM Choir since 1998 and is a self-taught choral conductor.

Initially trained in piano and classical guitar, Fournier entered the Conservatoire de musique de Montréal in classical singing and began his career as a singer. With a keen interest in sa-

time, actor and director Alain Zouvi will provide staging. Autumn is always a more intense time for this choir, when it calls on young professional opera singers for solo roles. "Our rehearsals are a whirlwind, it's a bit crazy," says Fournier. "Staging, choreography, music—it's all very hectic, with very precise and rigorous schedules, but always in good spirits and having fun. Alain and I work well together; we understand each other without having to talk."

On Dec. 20, Chœur Radio VM will present *Monsieur Händel écrit le Messie*, an abridged version of Handel's famous *Messiah*. Akin to musical theatre, the concert will feature pop-



SIMON FOURNIER
PHOTO : BONNALLIE BRODEUR

Always fascinated by the human voice, Fournier has discovered a passion for writing, and was delighted to launch *Alter Ego* last April, a mini album of his own pop-rock compositions, under the name Simon Pierre. "This project allows me to explore a new facet of my personality and gives me great freedom," he says, hoping to be able to share his



SIMON FOURNIER

cred music and choral singing, he founded the Chœur Radio Ville-Marie (now Chœur Radio VM) in 1998, at which point he developed his conducting technique. "Choral conducting isn't just about gestures," he says. "It also involves a great deal of score analysis and, above all, human contact, to ensure that the musicians and choristers want to give their best." For inspiration, he frequently visits the Maison symphonique and observes many of the conductors he admires, notably Yannick Nézet-Séguin, and learns the subtleties of choral conducting.

Simon Fournier has begun the 2024-25 choral season with renewed vigour, and there's no shortage of projects. With the Opéra bouffe du Québec, which he has directed since 2001, he will present Jacques Offenbach's *La vie parisienne* from Oct. 26. For the fourth

fessional soloists, and actor Sébastien Dhavernas in the role of Handel's servant, Peter Leblond, and will put the creation of this famous work into context. "At the beginning of the session, I approach the work in such a way as to reassure the choristers, while taking a pedagogical approach to vocal technique. It's important for the choir to develop a good group spirit: there's no racing, no stress," explains Fournier, a founding member of a-cappella vocal group La Bande Magnétique.

The Chœur Radio VM, in conjunction with the Tactus Chamber Choir, is also preparing for a tour of Italy in the summer of 2025, where it will present a series of concerts featuring repertoire exclusively from Quebec and Canada, and including works by Indigenous composers.



OPÉRA BOUFFE DU QUÉBEC

music live on stage soon. Above all, however, it's the joy of conducting choirs that motivates him. "The choristers are so generous and passionate, it's fantastic. There's a lot of love in a choir," says Fournier. **LSM**

L'Opéra bouffe du Québec presents *La vie parisienne* from Oct. 26 to Nov. 3 at Théâtre des Muses, Maison des arts de Laval. www.operabouffe.org

Chœur Radio VM presents *Monsieur Händel écrit le Messie*, Dec. 20 at 7:30 p.m. at Chapelle Notre-Dame-de-Bon-Secours. www.crvvm.org

www.simonfournier.ca

TRANSLATION: L. I. LIGANOR

SOCIÉTÉ PHIL DU NOUVEAU MONDE

MOZART'S *REQUIEM*: THE TRADITION CONTINUES

by JUSTIN BERNARD

Presenting Mozart's *Requiem* is a tradition of the Société philharmonique du Nouveau Monde. Conductor Michel Brousseau, who will be at the helm of three choirs and the orchestra at Montreal's Notre-Dame Basilica, tells us the story behind his programming of this repertoire staple.

"It's a recurring event that began some 20 years ago with Jean-Pierre Guindon. Not only was he conductor of the Notre-Dame Basilica choir and artistic director of the sacred music festival with the Quebec Choral Alliance, he was also my predecessor at the helm of the Chanteurs de Sainte-Thérèse. He asked me if I wanted to take part in the festivities with this choir that he himself had founded. There were concerts all day on Saturday, and we gave the closing concert on Sunday evening, performing Mozart's *Requiem*. It's an extraordinary work in both its vocal and instrumental parts, although it's not entirely by Mozart (Süssmayer, a pupil of the composer, completed the score after Mozart's death in 1791)."

Brousseau will lead nearly 200 choristers and instrumentalists. The soloists are soprano

Ania Hejnar, mezzo-soprano Stéphanie Pothier, tenor Jean-Michel Richer and bass-baritone Alexandre Sylvestre. A native of the Eastern Townships, Pothier has this to say about the upcoming event: "I've been working with the Société philharmonique for five or six years now. It's always a pleasure to work with this great choir. I even went on tour with the orchestra, under the direction of Michel Brousseau, to perform the *Requiem*. We went to the European cities where Mozart lived."

For the mezzo-soprano, returning to the concert venue will have a very special significance. "Notre-Dame Basilica and its classical concerts are memories that have a lot to do with my grandfather. On Sunday evenings, I used to listen to *Les beaux dimanches* with him. It was the first time I'd seen tall women in long dresses on television. I must have been 6 or 7 at the time, and it wasn't yet part of my imagination. The first time I came to sing at the basilica, when I arrived backstage for the rehearsal, I experienced it for real and saw myself in the living room with my grandfather.



I said to myself: Tonight, I'll be the one wearing the dress."

LSM

TRANSLATION: GIANMARCO SEGATO

SPNM's presentation of Mozart's *Requiem* is scheduled for Nov. 2 at 3 p.m. at Montreal's Notre-Dame Basilica. www.spnm.ca

CHORAL CALENDAR

by MARIE-CLAIRE FAFARD-BLAIS

OTTAWA

HARMONIES PARTAGÉES

Oct. 26, Knox Presbyterian Church

Le Chœur de chambre du Québec, under the direction of choirmaster Robert Ingari, will welcome the French vocal Ensemble Allegri and conductor Jean-Marie Puissant, as well as La Chorale senior du CEAO under conductor Maxime Bégin. This concert will enable the three choirs to share a moving cultural and musical experience. www.choeurdechambre.ca

IN PARADISUM

Nov. 3, St. Francis of Assisi Church

The Ottawa Choral Society, under choir director Gabrielle Gaudreault, will perform Maurice Duruflé's *Requiem* and Francis Poulenc's *Litanies à la vierge noire*. This French repertoire will be complemented by several works by Canadian composers, including Katerina Gimon, Stéphanie Martin, Kathleen Allan and Shireen Abu Khader. www.ottawachoralsociety.com

TORONTO

THE LOVE AFFAIR: WALTZ @ TANGO

Nov. 3 at 3 p.m., Koerner Hall

The Toronto Mendelssohn Choir and its artistic and musical director, Jean-Sébastien Vallée, will celebrate the ensemble's 130th anniversary with soprano Charlotte Siegel. Brahms's *Liebesslieder Walzer* and Palmeri's

Misatango will be featured. There will also be a world première of *Poverty* by Aaron Manswell, the vocal ensemble's composer-in-residence. www.fmchoir.org

HUMAN CONNECTION THROUGH THE AGES

Nov. 2, Church of the Redeemer

The Cantabile Chamber Singers present a concert exploring the different facets of the human experience that connect us to one another. They will perform works by Brahms, Reger and Shahi, among others. www.fb.com/cantabilechambersingers

MONTREAL

VOX COLOSSUS

Oct. 15, Église Sacré-Cœur-de-Jésus

Presented in its world première, *Vox Colossus* by composer Pierre-Luc Senécal will bring together on stage the Chœur des Growlers de Montréal (Growlers Choir) and the Chœur de Temps Fort under the direction of Pascal Germain-Berardi. This concert combines the mystery of sacred music, contemporary music and the energy of metal music. www.levivier.ca

MOZART'S *REQUIEM*

Nov. 2, Basilique Notre-Dame de Montréal

La Société philharmonique du Nouveau Monde presents Mozart's ultimate work with more than 200 performers, under the direction of Michel Brousseau. Experience Mozart's *Requiem* in an incomparable sonic and visual setting! www.spnm.ca

MCGILL'S SPECIAL COLLECTIONS: DISCOVER MONTREAL'S HIDDEN MEDIEVAL TREASURES

Nov. 10, Chapelle Notre-Dame-de-Bon-Secours

Ensemble Scholastica is a women's vocal ensemble specializing in plainchant and medieval polyphony. They will perform a repertoire drawn from several medieval manuscripts and fragments containing musical notations housed at McGill University in the Rare Books and Special Collections. Ensemble Scholastica will be the first professional ensemble to create a complete program featuring excerpts from these largely unknown medieval sources. www.ensemblescholastica.ca

QUEBEC CITY

ENFANTS D'EAUX

Nov. 2 at 8 p.m. and Nov. 3 at 2 p.m., Palais Montcalm

With *Enfants d'eaux*, the Chœur En Supplément-Air pays tribute to water, an element essential to life. Under the direction of choral conductor Carole Bellavance, the concert will feature twenty of the most beautiful songs notably by Michel Rivard, Clémence Desrochers and Daniel Bélanger, inspired by water to celebrate its richness, appreciate it as a treasure and protect it as a source of life and pleasure. www.choeurensupplementair.com

TRANSLATION: L. I. LIGANOR

GUIDE *des* CONCOURS

COMPETITION GUIDE



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sheancompetition@gmail.com

www.sheancompetition.com

Dates: May 15-17, 2025

Deadline: December 9, 2024

Age Limit: 15-28

Instruments: Violin, Viola, Violoncello

Six finalists will be chosen for the top prize of \$8,000 as well as the opportunity to play with the Edmonton Symphony Orchestra. Second to sixth place finishers will also receive monetary awards. There is also a \$1,000 award for the best performance of the test piece.

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GENEVA INTERNATIONAL MUSIC COMPETITION

Boulevard St-Georges 34 CP 268 -
1211 Genève 8, Suisse

Tél.: +41 22 328 62 08

music@concoursgeneve.ch

www.concoursgeneve.ch

Dates: Viola & Conducting (Part 1)

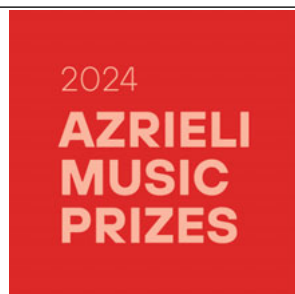
30 Oct. - 12 Nov. 2025

Application deadline: April 2025

Instruments: Viola & Conducting

Founded in 1939, the Geneva Competition is one of the world's leading international music competitions. It aims at

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music@azrielifoundation.org

https://azrielifoundation.org/amp

Dates: 2026 AMP – Call Opens Feb. 7, 2025

Age: All ages

Deadline: May 2, 2025

Instruments: Choir, Orchestra and up to four soloists

Created by Sharon Azrieli CQ for the Azrieli Foundation, the biennial Azrieli Music Prizes celebrate excellence in music composition. AMP's four prizes – valued at \$200,000 CAD each – make it the top competition for music composition in Canada and one of the most substantial in the world.



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Fax: (360) 906-0355

thevso@vancouversymphony.org

<https://vancouversymphony.org>

Dates: Finalists Competition - October 12, 2025

Young Artist Competition Winner
Concert with VSO – Jan. 17-18, 2026

Age: Students 18 years of age or under as of January 1, 2026

Deadline: Submission April 1 - July 28, 2025

Instruments: Piano, Strings, Brass/Woodwinds

The Vancouver Symphony Orchestra USA's annual Young Artist Concerto Competition highlights and celebrates great student musicianship. Young artists from across the U.S. compete in the Piano, String and Woodwinds/Brass Categories. Three winners ultimately perform with Maestro Brotons and the Vancouver Symphony Orchestra at Sky-view Concert Hall.



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1170 – 105 12 Avenue SE, Calgary,
AB, Canada, T2G 1A1

Tel: 403 299 0130

info@honens.com

www.honens.com

Dates: 16 to 25 October 2025

Deadline: 30 October 2024

Age Limit: 20 to 30

Instrument: Piano

The Honens International Piano Competition returns in 2025 in search of the next Complete Artist. Ten pianists advance to the Semifinals and Finals in Calgary from Quarterfinals in Berlin and New York, competing for one of the world's largest and most respected prizes in classical piano—\$100,000 CAD and a three-year artistic development and career accelerator program. Learn more at honens.com/2025.



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613.747.4524

ed@sylvagelber.ca

www.sylvagelber.ca

Call for nominations: Dec. 2024

Nominations due: 20 January 2025

Application Deadline: 28 February 2025

The Sylva Gelber Music Foundation Awards support young musicians (Canadians and permanent residents) who are pursuing or about to embark on a professional career in classical music performance. The supported disciplines include voice, piano, guitar, and the complete range of orchestral instruments. Awards are intended for those in the earliest stages of their professional career, rather than those who are already established.



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A photograph of a young man, Jaeden Izik-Dzurko, playing a grand piano. He is wearing a black tuxedo with a white shirt and a black bow tie. He is looking down at the keys, and his hands are positioned on the keyboard. The piano is a dark-colored grand piano with its lid open, revealing the internal mechanism. The background is slightly blurred, showing other people in the audience.

JAEDEN IZIK-DZURKO

CANADA'S LATEST PIANO STAR

by SHIRLEY WU

Canadian pianist Jaeden Izik-Dzurko's name has rapidly risen to prominence in the classical music world in the last few years. He was named one of CBC's "30 hot Canadian classical musicians under 30" in 2021. In 2022, he won first prize at the Hilton Head International Piano Competition, first prize at the Maria Canals International Music Competition, as well as first prize and gold medal at the 20th Santander International Piano Competition. In 2023, he spent the year performing in renowned halls all over the world. And this year, his victories at the 2024 Montreal International Music Competition in May and, most recently, the 2024 Leeds International Piano Competition in September have cemented his reputation as one of the most promising young musicians of his generation.

Izik-Dzurko's artistic journey began at an early age, nurtured by his family's deep involvement in music. His father, a piano teacher, was his first instructor and played a significant role in shaping Jaeden's early development as a musician. "He definitely started me on the path of music," the pianist recalls. Both of his parents studied piano, and their shared passion for music helped foster their son's love for the instrument. Izik-Dzurko subsequently studied with Yoheved Kaplinsky at the Juilliard School and Corey Hamm at the University of British Columbia, and is now a student of Jacob Leuschner and Benedetto Lupo.

MIMC

His victory at the Montreal International Music Competition, where he took home more than \$150,000, was a defining moment in his

burgeoning career. Reflecting on this experience, he described the competition as both "intense and stressful," but ultimately rewarding. "I'm a little relieved that it's over," he says, smiling. "But mostly, I'm just overjoyed." He notes that besides the pressures of the competition, performing in front of an enthusiastic audience in a renowned venue was a highlight. "I'm very grateful that I'll have the privilege to return to Montreal to perform in the near future," he adds.

In the lead up to the Montreal competition, the British Columbia-born pianist prepared strategically. He places significant emphasis on live practise in order to get comfortable performing in front of an audience. "Nowadays, I'm fortunate to have a lot of performance opportunities, and that's really the most important thing to prepare for: being in front of an audience and doing your very best in the moment," Izik-Dzurko explains. His focus goes beyond refining technical abilities to build the mental resilience required to excel in such high-pressure settings.

Competitors in Montreal must navigate four rounds of performance. In addition to performing concertos and a solo program, Izik-Dzurko was also required to prepare a contemporary commissioned work. "All the competitors had to prepare a commissioned work, and that was definitely a challenge to balance with my other obligations," he admits. One of the standout moments in Montreal was his decision to perform the commissioned work entirely from memory, a feat that clearly impressed both the audience and jury. "I felt that performing it from memory allowed me

to engage more fully with the piece," he says. This dedication and focus were key factors in his ultimate success at the competition.

His repertoire choices reflect his deep affinity for Russian composers, particularly Sergei Rachmaninoff and Alexander Scriabin. His performances of these composers' works have become a defining aspect of his artistic identity. In Montreal, his interpretation of Rachmaninoff's Piano Sonata No. 1, a notoriously difficult piece, was a competition highlight. The sonata demands both technical brilliance and an emotional depth that few pianists can fully achieve, but Izik-Dzurko delivered it with both power and sensitivity.

The pianist credits his passion for Russian music to his mentor, Corey Hamm, who introduced him to this repertoire early in his studies. "What appeals to me most about the early 20th-century Russian composers is the convergence of brilliant musical minds and incredibly capable virtuoso pianists. Their writing is both imaginative and musically compelling, but also wonderful to play on the instrument."

LEEDS

After his win in Montreal, Izik-Dzurko turned his attention to preparing for the Leeds International Piano Competition in September. Leeds is one of the most prestigious piano competitions in the world, and known for helping to launch the careers of many internationally renowned pianists. Izik-Dzurko's victory at Leeds, just a few months after Montreal, marked a major milestone in his career. As the first-prize winner, he received £30,000 and



JAEDEN IZIK-DZURKO AT THE LEEDS INTERNATIONAL PIANO COMPETITION
PHOTO: FRANCES MARSHALL

the Dame Fanny Waterman Gold Medal, plus a series of concerts with the Royal Liverpool Philharmonic Orchestra, a debut at Wigmore Hall, and recital tours across the UK and internationally.

The Leeds competition is structured similarly to Montreal's, with four rounds designed to test a pianist's technical and interpretative abilities. Reflecting on his win, Izik-Dzurko says he was "deeply honoured" to be named the winner of such a prestigious event and emphasized how much the competition pushed him to explore new dimensions of his artistry. "It's such an incredible experience to be able to perform on this platform, and to be recognized in this way is truly humbling," he said in an interview after his win.

One of the highlights of his journey through the Leeds competition was his performance of Maurice Ravel's *Miroirs* in the second round. His interpretation was widely praised for its sensitivity to Ravel's use of tone colour, as well as his ability to shape the elusive and impressionistic qualities of the music. Critics also lauded his nuanced handling of the cycle's contrasting moods. His delicate touch in pieces like "Noctuelles" and "Oiseaux tristes" transported listeners into the dreamlike world Ravel envisioned, while his rhythmic precision and technical brilliance in "Alborada del gracioso" demonstrated his versatility. "Ravel demands a certain kind of lightness in touch and depth in interpretation, and Jaeden brought both to his performance," remarked one critic. This ability to navigate between different emotional worlds in *Miroirs* showcased Izik-Dzurko's remarkable musical maturity.

In the final round of Leeds, he performed Brahms's Piano Concerto No. 2, a monumental work that places immense technical and interpretative demands on the pianist, and which he also performed at MIMC.

APPROACH

Reflecting on his approach to competition, Izik-Dzurko emphasizes that his focus is always on the music itself, rather than the outcome. "The mindset that I try to keep during all competitions is to treat them like musical performances," he says. "At the end of the day, it's really about the music, not the ranking or the prizes, or even necessarily the jury's opinion of you. It's about sharing your love of music and your conception of these works."

This philosophy allowed him to remain calm and focused in both Montreal and Leeds, where the pressure to perform at the highest level was intense. "I try to focus on what the music is saying and to connect with the audience, rather than letting myself get overwhelmed by the competition setting," he says.

As a result of his rapid rise to prominence, Izik-Dzurko is quick to acknowledge the challenge of balancing the demands of his career with other aspects of life. "I tend to be a little bit monomaniacal in my focus on practise, and sometimes my life lacks a bit of balance as a result," he admits. The demands of practising, travelling, and performing can make it difficult to maintain a sense of equilibrium.

As a young artist, he is passionate about promoting classical music to new audiences, particularly younger listeners. He recognizes the barriers that classical music faces in reaching



younger generations, but he believes that education is key to overcoming those obstacles. "There's a slight barrier to entry in terms of understanding classical music: the forms, the intent behind the compositions. Education plays a crucial role in helping young people appreciate and connect with it," he says.

With his recent Montreal and Leeds victories, Jaeden Izik-Dzurko is poised for a remarkable career. But he still recognizes the need to continually develop his art: "I still have a long way to go in improving my performance skills and technical proficiency, and I hope to continue working towards bettering myself as an artist."

www.jaedenizikdzurko.com
www.concoursmontreal.ca
www.leedspiano.com



by KAITLYN CHAN



PHOTO : ZACH MENDEZ

ARIN SARKISSIAN

FLUTE
MICHAEL MEASURES PRIZE

Flutist Arin Sarkissian doesn't have the traditional origin story of a classical musician, having instead grown up with a relative disinterest in classical music and being unable to land a spot in his high school's symphony orchestra. But the 2024 Michael Measures Prize-winner's success is a testament to the power of strong role models and his genuine love of music and performance.

Sarkissian is particularly grateful to several of his teachers—professors Leone Buyse (Rice University) and Jim Walker (L.A.'s Colburn School), his first flute teacher Lilit Hovhannisyan, and mentor Christinia Yoo (affectionately called "Tina Teacher")—for encouraging his musical development. He is now the Principal Flutist of the Victoria Symphony, citing last season's performances of Tchaikovsky's 4th Symphony, Shostakovich's 5th Symphony and Brahms's 4th Symphony as particularly memorable. Sarkissian aims to mobilize his art form "beyond the music itself (to encompass) finances, legalities, cross-industry collaboration, education initiatives, and more." This ambitious goal speaks to his ability to see the bigger picture and the impact music has on the greater community.

Recent performances such as his touring with harpist Kaitlin Miller as a part of the chamber group Duo Duoro and Pacific Opera Victoria's production of Osvaldo Golijov's *Ainadamar* have made this past year memorable for Sarkissian. "Performing helps me feel like I can be a kid again!" he says, adding: "I am so grateful to music for that." In addition to his upcoming season with the Victoria Symphony, the flutist looks forward to the release of his first album, *Evocations*, with Canadian pianist Paul Williamson. He hopes both will help him continue to harness the power of music to bring "impact beyond the stage."

www.arinflute.com



PHOTO : TODD ROSENBERG

EMILY RICHTER

SOPRANO
MET OPERA COMPETITION

"My commitment to being a full-time musician really crystallized when I was in high school in London (UK) and was a member of the London Youth Choir and the National Youth Choir," says soprano Emily Richter. "I got a sneak peak into what life as a musician could look like, and I knew I wanted more." Richter chased this dream, studying Vocal Performance at Lawrence University and completing a master's in Voice and Opera Performance at McGill University. Her musical journey led to further training as an Apprentice at Santa Fe Opera and then, as a Resident Artist at Pittsburgh Opera. "It's amazing the adventures music has taken me on," Richter says as she now finds herself at the Ryan Opera Center at Lyric Opera of Chicago.

Richter recently won the 2024 Metropolitan Opera Eric and Dominique Laffont Competition, performing "Non mi dir" from Mozart's *Don Giovanni* and "Depuis le jour" from Charpentier's *Louise*. Performing the latter aria with orchestra for the first time in the final round made Richter feel as if she were "flying."

Even as her star continues to rise, Richter doesn't neglect to embrace the smaller, but still beautiful, moments along the way. She relishes the time between the end of a performance and the audience's applause. This silence fills her soul as she and the audience sit with the meaning of a piece and let it affect each of them in slightly different ways. Richter's deep connection to moments like these will no doubt fuel her continued success in the seasons to come.

www.emilyrichter.com



HENRY FROM

PIANO
SHEAN COMPETITION

Winner of the 2024 Shean Piano Competition, Henry From is a budding pianist and composer with a passion for music's power to move, whether that be emotionally or intellectually. "I love music's ability to convey emotions and feelings that are hard to put into words," he says, "and I love the way it gives us a portal into past periods and the extremely complex minds of great geniuses of the past." From also says that he hopes to "help bring works outside the standard repertoire canon" into the spotlight, allowing listeners to access composers whose works have hitherto been neglected.

From currently studies at The Glenn Gould School of The Royal Conservatory of Music and cites his teacher, John O'Connor, as a prime motivator in his continued musical journey. In the past, From has attended the Verbier Festival Soloists Academy, a program offered in the heart of the Swiss Alps. He looks back on his experiences at the academy fondly, recalling the beauty of the physical environment and the joy at hearing many of his musical idols perform. Unique opportunities such as these are what shapes an artist's identity in an experience From cites as "life-changing."

This summer, From spent time in California at Music Academy of the West's solo piano program. Last winter, he was a participant in the Sir Elton John Global Exchange Program, spending a week immersed in activities at the Royal Academy of Music in London, England. As the young pianist continues to hone his craft, From stays grounded by maintaining interests outside of music, "learning languages, studying math, and spending time in nature."

www.henryfrompianist.com

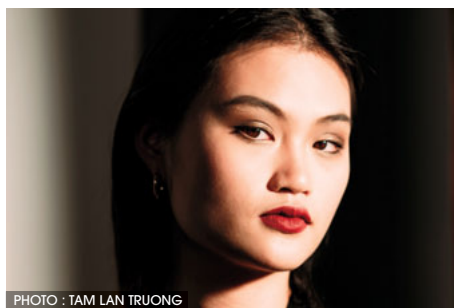


PHOTO : TAM LAN TRUONG

JINGJING XU

MEZZO-SOPRANO
MIRJAM HELIN COMPETITION

McGill graduate Jingjing Xu is the 2024 winner of the prestigious Mirjam Helin Competition held in Helsinki, Finland. The Montreal-based, Chinese mezzo-soprano says that competition selections such as Saariaho's "Attente" and Ravel's "Le paon" maximized her opportunity to demonstrate different styles and vocal colours. The first song "contains long notes that must be performed straight-tone and with long *crescendi* or *decrescendi*, (in order to) depict stillness and loneliness," she notes. In a completely different vein, the Ravel required her to narrate the courtship of a peacock!

Xu approaches singing from an imaginative standpoint, celebrating how "it creates a spiritual world that is always shifting." She enjoys using her vocalism to draw audiences deep into this spiritual realm. Xu says that her collaborative piano partner, Christopher Knopp, sees musical gestures as more precise and clear. This intriguing difference in approach sparks conversation and experimentation, encouraging them both to delve more deeply into the pieces they work on together.

Xu has many hopes for the future, with ambitions to perform iconic mezzo-soprano roles such as Angelina from *La Cenerentola*, Octavian from *Der Rosenkavalier*, and Cherubino from *Le nozze di Figaro*. In January 2025, she will perform with Finland's Oulu Symphony Orchestra alongside two other participants from the Mirjam Helin Competition.



PHOTO : ANASTASIA KRACHKOVSKAYA

JUSTIN SAULNIER

VIOLIN
ECKHARDT-GRAMATTÉ COMPETITION

Violinist Justin Saulnier started learning to play his instrument when he was 4 years old. Despite his many years of dedication to the art form, however, Saulnier admits the thought of pursuing a career in music did not really come into play until the COVID-19 pandemic in 2020. Then, he started to use his free time to improve his knowledge and skills, and his teacher at the time, Donnie Deacon, guided him toward university auditions. Saulnier now studies at McGill University's Schulich School of Music under the tutelage of Andrew Wan.

Saulnier is the winner of the 2024 Eckhardt-Gramatté National Music Competition, where he was supported by collaborative pianist Gaspard Tanguay-Labrosse. Saulnier says that he and Tanguay-Labrosse worked closely together to offer a program that suited Eckhardt-Gramatté's unusual emphasis. "Most competitions focus on violin or other instrumental playing," Saulnier says, "But this one focused on musicianship, recital programming, and creativity, which are equally as important." This competition was the highlight of Saulnier's last season, alongside other memorable performances with the National Art Centre Orchestra at FanFair, Orchestre Symphonique de Montréal in the OSM Competition Finals, as well as the McGill Symphony Orchestra.

In the coming season, Saulnier is looking forward to the Eckhardt-Gramatté winner's tour with concerts in nine Canadian cities, starting Oct. 16 in Halifax and ending Nov. 25 in Winnipeg. He also plans to do a recital at the Lakeshore Chamber Music Society with the Horatio Quartet on Jan. 17, and to perform Mendelssohn's Violin Concerto in E minor with Sinfonia de Montréal on April 5. With a big year ahead and behind him, Justin reflects that "we might not remember everything about a performance, but we remember the impression and the emotions that it left us." He hopes to spread this deep love and appreciation for music with all of his audiences.

www.justin-saulnier.com



PHOTO : TAM LAN TRUONG

LELAND KO

CELLO
OSM COMPETITION

Leland Ko, winner of the 2023 OSM Competition, has a wonderful capacity for reflection. The Chinese-Canadian cellist is open to what life has to teach him, and says what he enjoys most about his art form is the listening: "When we listen to others on stage with us—to people performing as we sit in the hall, or to ourselves play—I think we have the chance to find out something about ourselves or about others."

Despite claiming not to have a particular this-is-when-I-fell-in-love-with-cello moment, Ko can still pinpoint many joyful and moving memories connected to music. One of his favourite experiences was sight-reading Fauré's Piano Quartet in C minor for the first time at age 13. "Something about that piece and the newness of sight-reading and of chamber music completely hijacked all my senses and made my entire body feel like it was overflowing with this glowing sensation," he says. Such early experiences, alongside the influence of the rich youth-orchestra culture he experienced in Boston, as well as summer music camps, guided Ko to pursue a career in music.

On May 1, 2025, Ko is set to have a full-circle moment as he performs the Walton Cello Concerto, conducted by Benjamin Zander, with the Boston Philharmonic Youth Orchestra in that city's famed Symphony Hall. "My childhood orchestra, one of my biggest musical and thinking influences, and sort of my childhood hall," says Ko, "It already feels like a dream come true." Ko, on a journey to be his best self, never forgets to stop and reflect on the stepping stones that have helped him along the way.

www.lelandko.com



PHOTO : ANTOINE SAITO

MEAGAN MILATZ

PIANO
PRIX OPUS DISCOVERY

Pianist Meagan Milatz's ambition is undeniable as she adds the 2024 Prix Opus "Discovery of the Year" to her accomplishments. When asked about future goals, Milatz can list several as she continues to push herself to new limits at every opportunity. She says she is most excited about the concert series HausMusique @ Le 9e Grande Salle, which she and cellist Cameron Crozman launched in Montreal as Co-Artistic Directors. The next concert date is set for Nov. 5.

Milatz grew up on a grain farm in southeast Saskatchewan and attributes her inspiration to pursue a career in music to Cherith Alexander, her piano teacher. She finished her schooling with a master's in performance at McGill University, studying with Ilya Poletaev on modern piano and with Tom Beghin on fortepiano. Milatz maintains that she is constantly learning and gaining motivation from those around her. "Everyone brings something different to the table, and to hear different ideas from other musicians—whether it be a certain colour, use of *rubato*, pacing, approach to character, etc.—is incredibly stimulating and allows me to continue to grow as a musician," she says.

As Milatz looks toward the future, she says that her dream would be "to spend an extended period of time living in Europe," so that she can eventually split her annual performing activities between Europe and North America. Milatz says one of last season's highlights was her European recital tour with cellist Cameron Crozman, eating delicious pizza and being "inspired by the sights and sounds of the Mediterranean." In the coming year, she looks forward to performances in Montreal and Saskatchewan.

www.meaganmilatz.com



RYAN ZHU

PIANO
SYLVA GELBER

Pianist Ryan Zhu is a lover of learning. As the recipient of the 2024 Sylva Gelber Music Foundation award and the Walter Prystawski Prize, it is impossible to deny Zhu's skill. However, Zhu does not allow himself to plateau at his current standard of excellence. He finds inspiration and lessons in every aspect of his musical journey from the advice of his early teachers to the way nervousness can highlight "wonderful nuances" in a piece. This willingness to be open to life's lessons has allowed Zhu to carve out his musical identity, helped by the many muses and educators surrounding him.

Zhu recently competed in the 2024 Leeds International Piano Competition and calls it "one of the best performing experiences of my life." Recognizing that Leeds is among the most prestigious music competitions in the world, Zhu refers to his experience there as "transformative." He ranks the competition as his favourite musical experience to date, but admits that this is always changing. "To pursue music is to constantly learn more about oneself, others and music," says Zhu. "Our perception and abilities are constantly being rewritten."

Looking toward the future, Zhu hopes to keep expanding performance opportunities—but this isn't his sole benchmark for success. Citing his love for learning, Zhu feels there is no end to the path, only an ongoing journey of discovery and self-development. "There is something so incredibly enticing about searching for something so elusive and immaterial, yet so vital and close to my heart," says the young pianist from Vancouver, B.C.



PHOTO : MAYA MATSUURA

NOVO QUARTET

STRING QUARTET
GENEVA COMPETITION

The NOVO Quartet made a lasting impression at the 2023 Geneva International Music Competition, earning first prize alongside four other awards. This recent achievement follows many others for the ensemble as they continue to showcase their years of dedication to music, which for each member began at ages 6 through 8.

A unifying factor for the ensemble—violinists Nikolai Vasili Nedergaard and Kaya Kato Møller, violist Daniel Śledziński and cellist Signe Ebstrup Bitsch—is their belief in the connectivity of music. Some of their most satisfying experiences have been witnessing the excitement of audiences less familiar with classical music, and then meeting them after a concert to discuss the performance. Even with composers as disparate as Felix Mendelssohn, Béla Bartók, and Carl Nielsen, the NOVO Quartet shows how music can link musicians and non-musicians alike.

Like most elite musicians, the members of the quartet attribute a lot of their success to the people in their lives who have helped make them better artists. Nedergaard gives a nod to his teachers, Alexandre Zapolski and Tim Frederiksen, as his inspiration; Møller likes to acknowledge his fellow quartet members; and Bitsch lists "colleagues, friends and teachers" as her source of motivation. Śledziński goes beyond individuals to include "concerts and experiences" that drive him to become a better musician.

Addressing the question of stage fright, Møller says: "When I get nervous, I feel comforted by the feeling of the three others on the stage with me." This interconnectivity buoys the quartet as they perform and travel across the world, including trips to Columbia and Iceland in the coming season.

www.novoquartet.com



RISEING STARS



DABIN ZOEY YANG

VIOLIN
PRIX D'EUROPE

Violinist Dabin Zoey Yang is this year's winner of the Prix d'Europe, an annual scholarship that has bolstered many artists' careers since its creation in 1911. Yang is currently pursuing her master's of Musical Arts at Yale School of Music under the guidance of Prof. Augustin Hadelich. Her love of music began at a young age when she realized how she could use her own hands to make beautiful sounds. "I loved implementing my (own) musical ideas into my music," says Yang, as she continues to work toward creating a unique sound in her playing.

Yang embraces her shortcomings and failures, which she views as opportunities to learn and develop personally and as a musician. "Failures are always the trampoline that helps me jump into the next chapter of my life," she says. Yang takes these errors in stride. For example, while competing at the Prix d'Europe Gala Concert, Yang accidentally hit the bridge of her violin—and stopped in the middle of her performance to fix it. "Everyone starts to laugh and clap," she says, recalling such small errors, and adds: "It's such a cool and fun experience!"

Yang strives to capture the uniqueness of each musical piece in her playing style. One of her favourite aspects of music-making is how a piece's expression can come across differently each time she plays it. She hopes these unique moments are what audiences keep coming back for more.

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NAOMI WOO

NYOC'S LEADER SAYS AUTHENTICITY IS THE KEY

by STEPHEN LOW



NAOMI WOO CONDUCTING THE NATIONAL YOUTH ORCHESTRA AT KOERNER HALL

PHOTO: DAHLIA KATZ

“One of the most exciting things about being a musician is the necessity of life-long learning,” Naomi Woo says over a video call. These are not just aspirational words. Woo practises what she preaches. As an emerging music director and conductor, she continues to be both a student and a teacher.

Next year, Woo will continue to nurture young talent in her role as Music Director for the National Youth Orchestra for a second year, after leading them in their successful Horizons tour across Canada in the summer of 2024.

Presently, Woo is being mentored by Yannick Nézet-Séguin, the renowned Music Director of The Metropolitan Opera, Artistic and Music Director of the Philadelphia Orchestra, as well as Music Director and Principal Conductor of Montreal’s Orchestre Métropolitain. In September, she was in Philadelphia, where she is working as Assistant Conductor with Nézet-Séguin as he prepares the Philadelphia Orchestra for their first concert of the 2024-25 season.

Woo has thought a lot about what makes a great orchestra. “Trust and confidence are necessary,” she says. This is something that she learned from Nézet-Séguin and imparted to the musicians of the National Youth Orchestra. “(Trust and confidence) are the same word in French. *Confiance*.” Woo contends that trust—in oneself, one’s collaborators, and the audience—is a necessary element required to make great music. “You cannot truly trust other people if you do not have confidence in yourself,” Woo says.

For Woo, the confidence required to conduct an orchestra is paradoxical. “It takes a special combination of humility and confi-

dence to do this.” After all, she concedes, “most of the people on the stage have played (the piece) more than I have ... Having that humility requires self-confidence, which doesn’t mean the confidence to tell other people what to do, but confidence in knowing who you are and what you value. This allows you to be humble.” This lesson is one she also learned from Nézet-Séguin. “The key is to be authentically yourself. That’s what he demonstrates on the podium.”

From the beginning of her life-long journey as a musician, Woo has consistently valued making music *with* others. Like many children, Woo started with piano lessons, a pedagogical approach that usually involves learning to make music alone. But under the tutelage of her piano teacher, Diana Mar, Woo was encouraged to play chamber music, which meant she played duets and trios. “What I was encountering was the special magic of making music with others. That was an important part of my music education.”

Her journey as a collaborative musician continued when she won a piano competition at age 12, playing with the Vancouver Symphony Orchestra. This was also the first time she played under the baton of a female conductor, Tania Miller—an experience which inspired her to become a conductor herself. Seeing a woman conductor eliminated what Woo calls one of the “imaginative hurdles” that can be an obstacle to personal achievement.

With a passion for making music with others, she went on to play *and* conduct at the Yale School of Music, where she received a

master’s degree in Piano Performance, and later at Cambridge University, where she received a doctorate in musicology. In her final years at Cambridge, she became the conducting scholar of the Cambridge University Music Society, which connected her with Sian Edwards, a teacher of conducting in London.

With doctorate in hand and experience conducting prestigious amateur ensembles, Woo successfully applied to be the Assistant Conductor of the Winnipeg Symphony Orchestra. “They were so willing to see and help me grow,” says Woo. “There is not really a good way to practise (conducting). You can study the score all you want, but the way to learn is by actually doing it.” With an incredible team of mentors, including Music Director Daniel Raitskin and Associate Conductor Julian Pellicano, the Winnipeg Symphony Orchestra allowed her to do that.

Alongside her time in Winnipeg, Woo continued to be an educator. She taught young musicians as the Music Director of both the University of Manitoba Orchestra and Sistema Winnipeg, a program that brings music to children as young as 7.

Following her four-year WSO tenure, Woo has become Artistic Partner with Orchestre Métropolitain for the 2023-24 season and Assistant Conductor with the Philadelphia Orchestra for 2024-25, all in addition to her work with the NYO.



NAOMI WOO

PHOTO: DAHLIA KATZ

With a new crop of young musicians joining the NYO this coming year, Woo once again steps into the role of educator, passing along what she has learned on her musical journey. “As an educator and a leader, my job as a conductor is to allow the musicians to be the best they can possibly be. The best conductors I observe are able to somehow support instrumentalists to play even better than they thought they could. That’s the magic!” **LSM**

www.naomiwoo.com, www.nyoc.org

LA ROUTE DES CONCERTS

PAVING THE WAY FOR REGIONAL PRESENTERS

by JUSTIN BERNARD

Established in 2022, La Route des concerts continues to expand. It now welcomes an increasing number of partners into its network of concert halls across the province and has caught the eye of established musical institutions. Chantal Boulanger, organist and project co-ordinator, admits being surprised by this inexhaustible resource. “We have come to realize that there are many small classical music presenters who are unknown,” she says. “I’m still discovering them, even after working in the field for a long time. By bringing them together, we provide more visibility.”

“Shortly after we started in Estrie, Laurentides, Beauce-Appalaches, Saguenay–Lac-Saint-Jean, and Côte-Nord have joined us. We now also have a few presenters in Quebec City. These are often volunteer teams lacking the means to promote their events, and La Route des concerts is there to help them reach a broader platform. While our goal is to encourage people to travel from one venue to another, if they do so within the same region—that’s already a success. We had nine presenters in 2022. Today, we have more than doubled—reaching 20.”

Jean-Pierre Harel, the project’s creator and artistic director of the Chapelle Concerts in Saint-Camille, emphasizes the promotional offer Carte Blanche, which allows audience members to create their own itinerary and get up to a 20-per-cent discount depending on the number of concerts chosen. “Our communications manager, Marie-Anne O’Reilly, is developing tourism by encouraging people to travel across Quebec. Through advertising, each concert is paired with an accommodation, a restaurant, or a tourist attraction. These include heritage sites that are likely to draw in the public. We want La Route des concerts to live up to its name,” he says.

Boulanger adds: “We have a calendar that covers all of Quebec. For me, it’s an accomplishment. People love being able to access all this information on a single website. Some buy tickets six months in advance—it’s a bonus for them.” Important players in the local classical music scene are now closely following the initiative.

“The musicians enjoy a warm reception, good working conditions, and the audience’s



attention,” says Harel. “They are often very moved by these small venues. Performing for 100 people in an intimate setting and discovering its rural environment are things they appreciate immensely. Our primary goal is to ensure the visibility of regional cultural offerings, rather than being an agency for artists touring the province.” **LSM**

TRANSLATION: VIKTOR LAZAROV

www.laroutedesconcerts.com

JEUNES AMBASSADEURS LYRIQUES

30 YEARS OF PROMOTING CANADIAN SINGERS

by WAH KEUNG CHAN

Every fall, young singers from across Canada prepare for auditions and competitions. The rewards are usually cash prizes and recognition. The set of auditions of the Jeunes Ambassadeurs Lyriques (JAL) organized by Théâtre Lychorégra 20 (TL20), however, is different—the jury includes many European opera directors and the prizes consist of contracts or tours in Europe. “I believe in giving singers the experience of auditioning and performing in Europe,” said tenor Alain Nonat, the group’s founder.

Originally from Paris, Nonat trained as a heldentenor and continued his studies in Montreal before returning to Europe in 1970 to begin his career.

Returning to Montreal in 1975, he married Canadian soprano Sylvia Burla and settled in Montreal. Performing opportunities locally being limited at that time, Nonat became a full-time elementary-school music teacher. His European experiences prompted him to look for ways to promote opera and dance to the public, and to help singers.

TL20’s first activities were aimed at the general public through its Festival of Opera and



several thematic exhibitions devoted to composers, opera and dance. In 1980, the exhibition Pavillon de l’Opéra opened at Man and his World in Montreal, attracting more than 100,000 visitors in the summers 1980-83.

Giving Canadians valuable performing and auditioning experience has always been one of Nonat’s wishes. “While performing opportunities in Canada have increased, it is still important for Canadian musicians, especially singers, to find work in Europe if they want to have a career,” said Nonat, who began to develop partnerships and exchanges in Europe. This led to the creation of *Les Journées de la musique française* in 1987 and *Les rencontres musicales tchèques et slovaques* in 1991.

Finally, in 1994, the Jeunes Ambassadeurs Lyriques (JAL) was born to allow singers to audition in Canada in front of a jury of opera directors from Canada and mid-size European companies (the people who hire), with prizes

that include engagements with those companies.

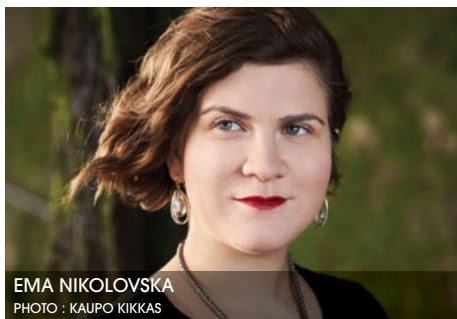
The first round of JAL is held across Canada in the spring and culminates with the finals in the fall at a Gala Concert in Montreal where young international singers (one year, a young American tenor Michael Fabiano) perform as part of the cultural exchange, and where an average of 10 singers receive prizes. More than 650 singers have benefited from singing before 100 stage directors, including mezzo-sopranos Julie Boulianne and Michèle Losier, as well as baritone Etienne Dupuis. JAL has also held editions in China and Japan.

The 30th Gala on Oct. 26 will feature 13 Canadian singers, plus six international singers from France, Germany, Mexico, China and South Korea. Marc Trautmann conducts the Hawkesbury Chamber Orchestra. **www.l20.ca**

BOURGIE HALL

COMPLETE SCHUBERT *LIEDER*

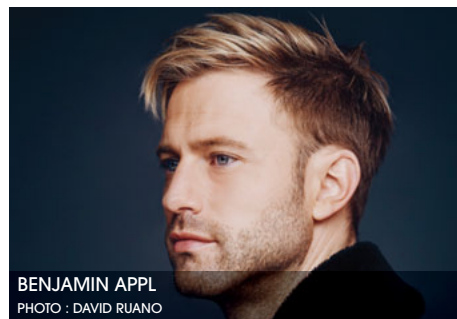
by JUSTIN BERNARD



EMA NIKOLOVSKA
PHOTO : KAUPU KIKKAS



IAN BOSTRIDGE
PHOTO : MARCO BÖRGGREVE



BENJAMIN APPL
PHOTO : DAVID RUANO

Excellence, beauty and discovery. These are the keywords used by Bourgie Hall to present its new concert season. If there's one event that brings them all together, it's the launch of their traversal of the complete catalogue of Schubert's *Lieder*.

Bourgie Hall's presentation of the complete cantatas of Johann Sebastian Bach had only scarcely been completed when artistic director Olivier Godin was already thinking of another project on a similarly grand scale. There are no fewer than 600 songs born of Schubert's genius. "It's a very rich body of works," he says, "and yet the public hears perhaps 20 per cent of his *Lieder* frequently. We're going to try to cover everything. It will take several years, as you can imagine—until 2028 at least, the year that will mark the 200th anniversary of the composer's death."

Godin plans to draw on various formats to present this repertoire, originally written for solo voice and piano, including duos, trios, quartets and choir, with piano and other instruments. "We'll be doing recitals devoted entirely to Schubert, but also a variety of recitals in which Schubert's work will be highlighted in relation to other works by composers who were his contemporaries," he explains.

SCHUBERT, THE INSPIRATION

In addition to these concerts, there will be a number of Schubert-inspired commissions. Composer Sandeep Bhagwati, in residence at Concordia University, will write a work for voice and fortepiano based on texts by Heinrich Heine, the German poet who inspired some of Schubert's most famous songs. This new work will be premiered by soprano Magali Simard-Galdès on Nov. 2. There will also be several pre-concert lectures, including one by former Radio-Canada presenter Jean Portugais on Feb. 26, followed by a much-anticipated performance by tenor Ian Bostridge and pianist Julius Drake.

"Schubert inspired the composers of his time and those of the new generation. His corpus of *Lieder* remains unsurpassed," says Godin. Some, like Berlioz, Webern and Max

Reger, even orchestrated them. In that vein, the Sept. 25 season-opening concert with Orchestre de l'Agora featured some new Schubert song arrangements by Canadian composer Ian Cusson. They were performed by Canadian mezzo-soprano Ema Nikolovska, who sang at Bourgie Hall last year and returned under the baton of Nicolas Ellis.

A NEW SCHEDULE

Unlike the complete Bach cantatas, which were presented on Sundays, Bourgie Hall is planning to program Schubert's *Lieder* on different days. "We want to reach out to all kinds of audiences, inviting people to join us at different times for this incredible experience,"



OLIVIER GODIN
PHOTO : TAM PHOTOGRAPHY

says Godin. "In Schubert's case, it's essentially secular music, apart from a few religious works. So there was no need to give concerts every Sunday or to respect the liturgical day for which a work was composed. We wanted to do things differently. Some will be on Sunday afternoons, others in the evenings during the week."

PROGRAMMING SECRETS

In relation to connecting with diverse audiences, the question arises: how to design relevant, attractive programming across the entire catalogue? Godin's answer: "The key is to take stock of everything we have at our disposal. I've had an assistant to help me do all this work and keep track of the *Lieder* once they've been chosen. It's important not to in-

clude the best-known pieces straight away, right from the start, but rather to sprinkle them throughout the complete works. On the other hand, don't give these hits only to the very big artists. Lesser-known musicians also deserve to perform *Lieder* that appeal to a wider audience. The idea is to find a good balance and to imagine this project in the long term—to take our time, to think carefully about how we want to approach this repertoire, to make proposals to the artists, but also to be receptive to their own suggestions. I think that's really necessary. It's a team effort."

BIG NAMES IN *LIEDER*

For Year 1 of the complete works, Bourgie Hall will welcome some of the world's leading Schubert specialists. Godin confides that he asked the great English tenor Ian Bostridge to choose *Lieder* that are a little more off the beaten track. "We know that people who love Schubert will come to hear him. He's given us a really extraordinary list of pieces."

The first song cycle to appear on the program happens to be Schubert's last in chronological terms: *Schwanengesang* (*Swan song*), an atypical cycle that sets verses by various German poets to music. It will be performed by baritone Benjamin Appl and pianist Eric Lu. "It's an extremely poignant cycle, and a darker one, too—a way of breaking chronology and showing that we're presenting the repertoire over a long period. We take the liberty of balancing the styles and characters of the *Lieder*. So we start with the last cycle. *Winterreise* and *Die schöne Müllerin* will come later."

And last but not least, baritone Christian Gerhaher, joined by pianist Gerold Huber. "He's an immense musician, with exceptional artistic rigour," says Godin. "He has made a huge number of recordings of Schubert. Exceptionally, he is offering us a recital of Schumann *Lieder*. It will be a great evening too, on January 28."

LSM

TRANSLATION: GIANMARCO SEGATO

www.sallebourg.ca

CHANTS LIBRES

PREMIÈRE OF SAINTE MARINE

by JUSTIN BERNARD

Ancient stories, attributed to lesser-known figures, are sometimes strikingly modern. This is the case of St. Marina, known as Marina the Monk, a woman who devoted her life to God despite her life's tribulations and the prejudice she endured.

After her mother's death, Marina's father decided to disguise her as a boy and take her to the Qannoubine Monastery in Lebanon, reserved for men. There, she became known as "Brother Marin," and her sex was only discovered by the community after her death. Her life was deeply marked by a false accusation of rape involving the daughter of an innkeeper. Choosing to hide her identity, Marina accepted the accusation and raised the child born from this forced union alone and in shame.

This subject resonated with composer Katia Makdissi-Warren, not only because of the issue of women's rights and status in society but because it had been ingrained in her for a long time. "It all started with Marie-Annick Béliveau, an extraordinary contemporary music singer and artistic director of Chants Libres," she says. "When she approached me about an opera project, I turned to my Maronite sources (Syrian Christian in origin, Ed.). My mother is Maronite, and I grew up in that culture. I found a solo theme for Marie-Annick – the one for St. Marina."

Musically speaking, Katia reconnected with her roots. "While studying Syriac music with Father Louis Hage, who had himself gone to study this music in villages across the region, I often heard about St. Ephrem. As I delved into his story, he appeared to me as a very modern figure, even by today's standards. He had founded a women's choir to sing in church, and he incorporated instruments,

even though they were later banned. When you read his texts, you also find a very nature-centred philosophy. That resonates deeply with me. Whether you are religious or not, these topics connect with today's world."

Moreover, the composer notes that St. Marina lived in the 5th century, around 50 years after the death of St. Ephrem. This historical fact inevitably influenced her artistic choices. "In the Maronite liturgy, some texts date back to that time. So, we can assume that Marina was singing chants very similar to those of St. Ephrem's era. I wanted to explore this connection in my work, which in this context is heavily influenced by Maronite music. That being said, given the privilege I have of working with extraordinary musicians from all cultures, stylistic fusion inevitably becomes part of my musical language."

To create an immersive experience, Béliveau had the idea of presenting the opera at the Satosphere of the Society for Arts and Technology. She also thought about spatializing the scenes all around under the dome, while Makdissi-Warren considered the spatialization of the instruments and the music. "The sound will travel a lot around the audience. Even though we are a small group, the musicians will move around quite a bit," she says. "There will be a ney player (Persian flute), Marie-Hélène Breault on flute, Bertil Schulrabe on percussion, Pamela Reimer on piano, and a three-member bass choir. The singers will play percussion from the four corners of the room, thus creating more immersive soundscapes."

Makdissi-Warren intends to involve the audience vocally in the opera. "We will stay in a more acoustic world, rather than electronic. There will also be projections created by Charlie Poirier-



MARIE-ANNICK BÉLIVEAU
PHOTO : MARIE-ANNICK BÉLIVEAU

KATIA MAKDISSI-WARREN
PHOTO : DAMIAN SIQUEIROS

Bouthillette," she notes. While she has already composed works with spatial elements for museums or installations, in terms of opera—this will be her first. **LSM**

Sainte Marine. From Nov. 9 to 11 at the Satosphere of the Society for Arts and Technology.

www.chantslibres.org

TRANSLATION:VIKTOR LAZAROV



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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.




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ESPRIT ORCHESTRA

KEEPING AUDIENCES ON THE EDGE OF THEIR SEATS

by CATHERINE KUSTANCZY



ALEX PAUK WITH ESPRIT ORCHESTRA
PHOTO: KAREN REEVES

Esprit Orchestra's 2024-25 season is titled "The Edge of Your Seat"—but that could well describe their entire ethos.

Established in 1983 by Music Director and Conductor Alex Pauk, the 65-member orchestra is one of the few organizations of its kind on a global scale. It is Canada's only professional, full-sized orchestra dedicated to the promotion and performance of new orchestral music. Its new season comprises two Prelude Concerts at Toronto's Koerner Hall in November and February as well as an International Festival made up of five concerts, kicking off in March and taking place at both Koerner Hall and Trinity St. Paul's Centre.

The programming choices within the season, a mix of well-known names in contemporary classical and young composers, represents the forward-thinking ethos of the orchestra itself, one encapsulated in the opening program on Nov. 27. It opens with American composer Gabriella Smith's $f(x)=\sin 2x-1/x$. "The actual content is not mathematical in its feeling at all," Pauk says of the piece. "It's really gutsy and energetic, full of pulse and energy." Also on the bill is the work of award-winning Danish composer Bent Sørensen and Maki Ishii's sweeping *F Shi (Shape of the Wind)*, a work Pauk calls "gigantic" though he says the whole concert serves to demonstrate "the three different kinds of music that we play." Esprit's second Prelude Concert (Feb. 23) features Pauk's 2005 Concerto for Harp & Orchestra (Erica Goodman, soloist) on a bill with the music of Steve Reich, Henryk Gorecki, and Hans Abrahamsen, and featuring soloists Mark Fewer (violin), Kevin Ahfat (piano), and Wesley Shen (harpichord).

The Edge of Your Seat International Festival kicks off March 4 with a program of works

by Keiko Abe, Caroline Shaw, and Esprit Orchestra Guest Composer Vito Uraj, whose 2024 *Anemoi*, a co-commission between the organization and the Berlin Philharmonic, will make its North American premiere. Such co-commissions, says Pauk, are the norm, not the exception for Esprit. "Boosting our international connections and presence is a big part of what we're doing."

The festival continues at the end of March with a concert of works by Sweden's Lisa Stenich, American Andrew Norman, and the Canadian premiere of Violin Concerto #2 "DoReMi" by Hungarian composer Peter Eötvös. "The extent of his involvement with so many ensembles and orchestras in Europe was huge," Pauk says of Eötvös, who died earlier this year. "For him, it was total immersion in his craft—an example of what you can do, and maybe if you delve into it, how to do it right."

April concerts feature a mix of established and young composers including Bernhard Lang, Julia Mermelstein, and Quinn Jacobs; the latter will be premiering a new work that is also an Esprit Orchestra commission on April 6. "Commissioning works from younger composers has always been a staple of ours," Pauk says. "The orchestra started that way, by presenting works by composers who wouldn't have a chance otherwise to have an orchestral piece commissioned and played. Of course it's evolved and matured as we've gone along, but it's remained a strong part of what we do."

That tradition of supporting composers at all stages of their career is encapsulated in Esprit's closing concert in mid-April, which will see world premieres of new works by Canadian composers Nicholas Ma and James O'Callaghan. Ma came to Pauk's attention when he heard a MIDI demo of his *Hijinks*, which

allowed the orchestra founder to "really hear what the piece would be like performed with an orchestra." O'Callaghan's work was a little different. "Many of his past works have been for acoustic instruments and electronics," says Pauk, "and in this case he asked for, and we're providing him with, a chance to write for orchestra only. It was something that was a desire of his that we are enabling to come to fruition. It's a joyous thing to create excitement in a young composer's mind and inspiration, and for them to see the realization of their work."

Alongside the Ma and O'Callaghan premieres are Unsuk Chin's work *Alaraph 'Ritus des Herzschrags'* (*Alaraph 'Ritual of the Heartbeat'*), which first premiered in Basel under the baton of Ivor Bolton, and the haunting 1980 piece *Lonely Child* by Claude Vivier for which the soloist will be soprano Sophia Burgos. Pauk has special memories of his old friend Vivier, who was shockingly murdered in Paris in 1983 at the age of 34. "I remember the times I would be at the airport in Montreal, transferring to another flight and I'd call him," Pauk recalls. "He'd put the phone right onto the piano—he really wanted me to hear what he was composing—to hear, comment, appreciate. There was a purity in his drive to get across what was in his mind—to get it out and communicate it using his unusual, passionate voice."

Such musical passion, says Pauk, is a big part of what drives Esprit Orchestra. "There is a desire to give everything your very best and I think that that's key to what this orchestra is all about." **LSM**

www.espritorchestra.com

TAFELMUSIK'S RACHEL PODGER

COMMUNICATION IS KEY

by CATHERINE KUSTANCZY



RACHEL PODGER WITH TAFELMUSIK
PHOTO: DAHLIA KATZ

Adjusting to life in a new position in a new country comes with a unique set of challenges. Rachel Podger has approached the task with a combination of communication, collaboration, and curiosity.

The award-winning British-born musician was named Principal Guest Director of famed classical ensemble Tafelmusik in April 2023; she formally launched the 2024-25 season in her new capacity in Toronto last month, with an all-Mozart program. “Musically, they are so incredibly responsive—I just love the energy in the group!”

Podger first worked with Tafelmusik in May 2012. As well as being the founder and artistic director of the Brecon Baroque Festival in Wales, and her ensemble Brecon Baroque, she was the first woman to be awarded the prestigious Royal Academy of Music/Kohn Foundation Bach Prize in October 2015. Other accolades include Gramophone Artist of the Year (2018), and Ambassador for Early Music Day (2020), an event hosted by REMA, the network for early music in Europe. Her list of collaborators include a-cappella octet VOCES8, vocal ensemble I Fagiolini, pianist Kristian Bezuidenhout, conductor/harpist-chordist Masaaki Suzuki, and early-music superstar Jordi Savall.

Podger's position as Principal Guest Director marks another step in Tafelmusik's creative evolution. The role isn't intended to replace that of the traditional Music Director, a position which transformed since 2022 and resulted in the current model of three Artistic Co-Directors: orchestra members Brandon Chui, Dominic Teresi, and Cristina Zacharias. “We have a really nice rapport discussing programs,” Podger says. “It's like: ‘Hey, what

about this and that?’ or ‘How would that fit?’ or ‘That would go along with this piece and we've got this instrumentation!’ and ‘Have a listen to this!’—and then you're sending something off from whichever country you're in. Sometimes one of them will send me something, too—mostly Dominic Teresi, who's the bassoonist in the group; he'll send me a link and say, ‘Hey, have you considered this piece?’ And I'll think, ‘I don't know that work but okay, let's think about programming it’—and the other way around, too. So it's very nice.”

The group's new album, *Haydn Symphonies 43 & 49: Mercury & La Passione*, was recorded live during Podger's return to Toronto in 2023. “It felt like a kind of homecoming,” she says. Released Oct. 11 on all major digital platforms, the album is the ensemble's first recording with their new Principal Guest Director.

Later this month, Podger will lead Tafelmusik on a five-city, seven-concert tour of South Korea; she returns to Toronto in 2025 for concerts in January/early February and early May. Those presentations will feature well-known classical names (Handel, Bach, Vivaldi, Telemann) together with works by composers whose names (Avison, Pisendel, Reichenauer, and Corelli) may not be well-known outside of early-music circles. “Tafelmusik's following is very loyal,” Podger says, “so you can actually serve up something that they might not know. It just depends how you present it and how you introduce it to the audience.”

That open communication connects directly to Podger's role as an educator. She holds an

honorary position at both the Royal Welsh College of Music and Drama and the Royal Academy of Music and is also on the Historical Performance faculty at Juilliard, where she led a concert of Baroque music with Juilliard415 (the school's primary period-instrument ensemble) last month. “In teaching, ideas are constantly refreshed and recreated to make them relevant for a particular student or a particular group of students,” she says. The focus on experiential refreshment extends to concerts and specifically to the use of spoken introductions, a practice which is becoming common across the orchestral world.

“It is a nice icebreaker,” Podger says of the small talks conductors will often initiate prior to the performance of a piece. “I think it's good that the audience can get an impression of the music, and what it means to you on a personal level as well.”

Podger's father is a pastor who sang as a young man. “He was a choral scholar at Cambridge and he used to put on concerts that I played and sang in,” she recalls. “He did these kinds of introductions because he thought it was important to explain a little bit to people—and so for me it was just completely normal to do that.”

Collaboration is another element sewn into Podger's musical approach. “It's a very kind of democratic outfit,” she says of Tafelmusik. “I think some directors don't really like the fact



that (in rehearsals) people are speaking out from all over the place—from the back of the section or from the wind players or the brass players. I love that! I'm interested in what people have to say.”

The most important thing is that “everything always comes from the music—I know that's maybe a bit of a soundbite, but it's true. Obviously, I'm at the front but I see myself more as a kind of facilitator, and that makes for good music-making. Isn't that what matters?” **LSM**

www.tafelmusik.org

CANADA'S NEWEST COMPANY DIRECTORS

CHALLENGES, THE FUTURE AND SIGNIFICANT CHANGES, PART 2

by GIANMARCO SEGATO



JENNIFER SZETO
PHOTO : KRISTIAN FOURIER



FABIENNE VOISIN
PHOTO : JEAN-BAPTISTE MILLOT



ROBIN WHIFFEN
PHOTO : TAYLOR LONG

In Part 2 of our series, we meet three more of Canada's newest arts leaders to get their take on the current state of the classical-music industry.

Jennifer Szeto became Director of Opéra de Montréal Atelier lyrique in 2023, succeeding Chantal Lambert who had led the program for more than 30 years. Szeto herself trained at the Atelier and, subsequently, at the Canadian Opera Company and San Francisco Opera. She was also Artistic Director and co-founder of the creation company Musique 3 Femmes, and program manager for Tapestry Opera's Women in Musical Leadership Program.

Fabienne Voisin has been President and CEO of Montreal's Orchestre Métropolitain since December 2022, when she succeeded Jean R. Dupré who retired from the post after 10 years. She held the same position for 12 years at Orchestre National d'île de France. When young, Voisin studied piano professionally and still enjoys playing.

Robin Whiffen will become Executive Director of Edmonton Opera on Oct. 8, taking over from Sue Fitzsimmons who held the position from 2022-24. Whiffen previously held leadership roles as General Director, Against the Grain Theatre (2022-24), Executive Director, Against the Grain Theatre (2019-22), and as General Manager, Opera on the Avalon (2016-19). She holds a degree in Voice Performance from the University of Toronto.

THE LSM QUESTIONNAIRE

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

JS: As a collaborative pianist, I have always been drawn to supporting artistic work and creating conditions for communal success. The skills required are immense: work ethic, time

management, interpersonal relationships and HR, creativity, teamwork and holding space, problem-solving, communication. It was a very organic transition for me to move into full-time management.

FV: The desire to share my passion with as many people as possible, to see my friends come to concerts, the conviction that art helps us to live better in society and enables personal emancipation, and more specifically, that music is a wonderful universal means of moving people, whatever their background or origin.

RW: After two years of undergraduate chemistry, I decided to change my major and went on to study voice. Upon graduation, I was preparing to audition for my master's when I joined the team at Opera on the Avalon. It was in this role that I was able to combine my love for the operatic art form with my analytical skills.

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

JS: Artistic institutions in Canada will continue to experience major leadership changes in the next years. I think how well-prepared we are for these moments and what mechanisms are in place to ensure the success of the next generation is going to be key.

FV: How, in a country and a culture different from mine, to understand these (cultural) differences, to grasp them and make them shine further (is the challenge).

RW: Opera companies all over the country are struggling right now—whether it be decreased funding, saturated markets or changing audience habits. What I see as an exciting opportunity is to evaluate these challenges to find innovative solutions to further embrace the vibrant community in Edmonton.

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

JS: The greatest strength of Opéra de Montréal is its people. The OdeM team holds a great sense of pride in what they do and for whom they do it. It's a common desire that unites us to deliver the mission of this company—to rally the community around opera and provide transformative artistic experiences.

FV: An open and sincere human approach to share its passion with all Montrealers wherever they live. A truly extraordinary musical director, a unique personality, the best-known Quebec conductor of all time, recognized for his capacity for openness. An orchestra that happily brings local talents to international stages.

RW: Edmonton Opera has built an outstanding team of professionals who care deeply for the company and the art form. Further, this team has collectively built a very healthy workplace culture that is consistently being evaluated.

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

JS: Last fall, I shared a post on Instagram explaining the changes we made in the audition room for our national auditions, which prioritized intentionality and artistic dignity. The changes were miniscule—removing (electronic) devices (and the) panellists' table; inviting young artists to solicit feedback and share their ideas. The post gained more than a thousand reactions over the next few days.

FV: Equip our teams with more modern and appropriate tools for observing, analyzing and reacting, so that they can maintain vital agility in times of great financial tension. Strengthening the relationship internally and with our cultural partners (Place des Arts and Orchestre symphonique de Montréal).

RW: I am looking forward to analyzing our strategic plan to better define our hopes for the future to increase opportunities for community buy-in and accountability.

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?

JS: The Atelier will be starting to take a more expansive approach to young artist training—in 2025-26 we will welcome an official regular post for an apprentice stage director, a natural and organic direction for us.

FV: Obtain greater public financial support (Conseil des arts de Montréal, Conseil des arts du Québec, Canada Council for the Arts) to ensure the long-term future of OM's work in the community and internationally.

RW: I hope that Edmonton Opera will continue to innovate as it has over the last few years to embrace productions and initiatives that define opera broadly, while maintaining the artistic integrity that our community has come to expect.

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

JS: We are proud that OdeM is one of the few opera companies in North America to have more annual subscriptions AFTER the pandemic than before it. We are lucky to have a wonderfully engaged audience who know we always try to outdeliver for them.

FV: The situation is evolving very rapidly—public consumption patterns are changing, and the means of reaching all audiences are being transformed. In the face of this, we must, in a spirit of humility, constantly observe, correct and adapt our actions to reach and arouse the interest of the public in our proposals.

RW: I believe that there needs to be a two-pronged approach to audience growth. The first prong deals with audience retention: encouraging existing audiences to keep coming back. The second deals with new audiences and ensuring they come into the theatre a second and third time, after which, the chances of them becoming a frequent audience member increases.

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

JS: I am unabashedly biased, but our production of Ravel's *L'enfant et les sortilèges* conducted by Nicolas Ellis in February is going to be an extraordinary highlight. It is paired with a new OdeM commission and

world première by Laurence Jobidon and Maria Reva: *Le phare* (*The lighthouse*).

FV: The second European tour (in 2025 will be) a special event; it's a moment when the orchestra shows itself off on the international stage, a formative and unifying experience for (our) team and for the orchestra's community, a decisive stage in the future of the group.

RW: I am most looking forward to building upon relationships with various organisational stakeholders. Understanding the motivations of those who engage with our company will be critical to help determine where we go next.

LSM

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We thank all the company directors who responded to our questions. Responses have been edited for clarity and conciseness.



DEVIN DANIELS

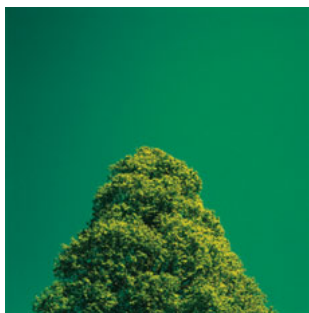
FIRE IN THE WEST

by FÉLIX-ANTOINE HAMEL

“always tell people I’m trying to bring that toxic New York swing energy to L.A.,” saxophonist Devin Daniels confesses to Nate Chinen in the liner notes to his new album, *LesGo!* The Inglewood, Calif., native apparently came back to home state with some of that combative East Coast attitude after his stint at the famous Berklee College of Music. It certainly shows right from the first notes of the title track (and opener) of his new album; after a brief, ornate alto-sax cadenza, Daniels leads his quintet in a joyous, driving theme that makes one immediately take notice. When the young saxophonist’s solo reaches its apex, with only drummer Benjamin Ring backing him, the listener is by then more than convinced that his is a voice to be reckoned with.

It will come as no surprise to learn that Daniels is a regular with the Pan-African Peoples Arkestra (PAPA). Since its founding by Horace Tapscott in the early 1960s, the community-based ensemble has been a breeding ground for creative African-American musicians on the West Coast (on *LesGo!*, the altoist pays tribute to the band with *N**’s N***, a piece which oscillates between a simple rhythmic idea and a declamatory theme). But while a PAPA gig is certainly quite an education, the young saxophonist (he’s still in his 20s!) also had solid formal training at Berklee, where George Garzone was one of his teachers, then for a year abroad (in Basel, Switzerland), and finally at the prestigious Herbie Hancock Institute of Performance at UCLA.

Hancock himself took a liking to the altoist, recruiting him for his *Herbie Hancock Celebrates Wayne Shorter* concert at the Hollywood Bowl in 2023, alongside such legends as Ron Carter, Jack DeJohnette, Terence Blanchard, and saxophone stars Chris Potter and Kamasi Washington. “Devin is an amazing young talent creating new directions in music,” the veteran pianist is quoted as saying. Hancock isn’t the only jazz great who noticed Daniels’s talent: the saxophonist also participated in various projects under the leadership of Ralph Peterson Jr. or Carlos Niño and released hip-hop tracks under the alias Kara; he is also featured on trumpeter Julien Knowles’s debut album on Biophilia Records, *As Many, As One*, released last spring.



Daniels’s first release as a leader, 2022’s *Trio Exposition* (The Village VLG 005, with bassist Logan Kane and drummer Christian Euman), already showed much promise on a few chosen repertory pieces by Miles Davis, Freddie Hubbard, Joe Henderson and Duke Ellington, on a spiritual, and on an original composition, the hip-hop infused *Eerie*. Now, with Hancock Institute classmates Knowles and Ring, plus pianist Chris Fishman and bassist

Jermaine Paul, the live *LesGo!* gives perhaps the fullest picture of what Daniels has to offer.

After 6½ minutes of “toxic New York swing energy,” the already-mentioned title track briefly dissolves into an open-form improvisation. But soon Daniels picks up the tempo once again to lead the band into a version of one of John Coltrane’s trickiest pieces, the *Giant Steps*-era *Spiral*, played here (with ease!) in 11/8 time—for more than 14 minutes! Daniels’s swirling alto briefly turns to a swinging interlude around the nine-minute mark before going back to the initial groove without skipping a beat. Two other jazz repertory pieces (only available on the expanded digital version of the album) receive a similar treatment: an 11-minute version Charlie Parker’s *Scrapple from*



the Apple, introduced by an almost telepathic duet between Daniels and Knowles, and Thelonious Monk’s *Ugly Beauty*, clocking at just over eight minutes.

Daniels confesses that he was exposed to the sound of the saxophone early, as his father was a fan of Smooth Jazz. Maybe the suave sonorities of Grover Washington Jr. and David Sanborn influenced his more melodic pieces—like *Reckon*, *Nothing Song* or *Enjoy*—but the unaware listener will never know it, the way these melodies are amplified, recast and improvised upon.

Encountering Devin Daniels on *LesGo!* certainly proves an exhilarating experience and leaves one wondering what the young saxophonist’s next step will be. One thing is for sure: we will be listening!

www.samfirstrecords.com

ARCHIVE OF THE MONTH:



Centennial

King Oliver’s Creole Jazz Band

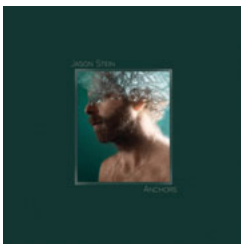
Archeophone Records (ARCH 6014), August 2024

For most of today’s listeners, the name of Joe “King” Oliver evokes a semi-legendary character, whose brief fame in Jazz Age Chicago is forever encapsulated into a series of old 78s from 100 years ago. For the modern audiophile, those venerable recordings (whatever their historical significance—and they were, after all, Louis Armstrong’s first!) are all but unapproachable. Already in 1949, Boris Vian confessed that he “could never listen to a King Oliver (record) from the great era, because the recordings are just awful.” With the *Centennial* set, the good folks at Archeophone Records have come closest to recreating the initial thrill of those who first came across the old Gennett, Okeh, Columbia and Paramount records when they were first released in 1923. Going back to the original 78s, a team of specialists has carefully transferred and remastered them—and they certainly have never sounded better! With the original Oliver sides spread over two LPs AND two CDs, *Centennial* also offers as bonuses two additional CDs. The first, titled *Louis’ Record Collection*, is a fascinating look at early 20th-century recordings; the second, titled *Joe’s Jazz Kingdom*, has contemporary 1920s jazz and hot bands. This is an exceptional reissue, not to be missed!

www.archeophone.com

RECORD REVIEWS

by FÉLIX-ANTOINE HAMEL



Anchors

Jason Stein, bass clarinet; Joshua Abrams, bass; Gerald Cleaver, drums; guest artist/co-producer Boon

TAO Forms (TAO 16), September 2024

Musicians who dedicate themselves solely to the bass clarinet are not legion. In jazz, it is possible to count them on the fingers of one hand; one thinks mostly of European reedmen, like Rudi Mahall, Thomas Savy, or the late Michel

Pilz. Jason Stein is a rare American clarinetist who practises only the bigger horn, but he's not exactly a newcomer. Twenty years ago, he was already teaming up with Ken Vandermark in the Bridge 61 quartet. The trio on *Anchors*, however, is relatively recent: Stein has rubbed shoulders with bassist Joshua Abrams in his ensemble Natural Information Society (in which Stein plays since 2017) but *Anchors* is the first time drummer Gerald Cleaver and the bass clarinetist have collaborated. The album is described as Stein's "most personal to date," as it deals with themes of injury and healing. Opening and closing with two delicate duets with the enigmatic guitarist/producer only designated as Boon (no other name), titled *Anchor* and *Anchor II*, the album often finds Stein in conversation-like mode with his partners. While using the bow, Abrams often becomes an equal partner, merging his sound with that of the bass clarinet. Similarly, Cleaver is much more than a timekeeper, fully participating in the three-way conversation, such as on *Crystalline*. The trio is in full free jazz mode for the 6½-minute *Cold Water* which, like the 12-minute (and more pointillistic) *Holding Breath*, explores the themes of pain, suffering, deprivation and distress. But a bit after the five-minute mark the latter piece settles into a more melodic, swinging groove that (perhaps unconsciously) quotes Dave Holland's serene *Conference of the Birds*.

www.taoforms.bandcamp.com



Ensemble Volcanic Ash: To March is to Love

Cellist/composer Janel Leppin; Anthony Pirog, guitar; Luke Stewart, bass; Larry Ferguson, drums; Sarah Hughes, alto saxophone; Brian Settles, tenor saxophone

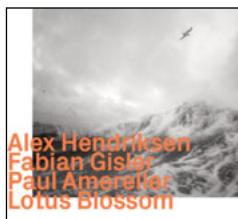
Cuneiform Records (RUNE 529), June 2024

The cello is still a relatively uncommon instrument in jazz, but we have come some ways since the days when Oscar Pettiford or Fred Katz were relegated to the "miscellaneous instrument"

category in yearly polls. Contemporary creative cellists also tend to be more eclectic than their forebears, and certainly musicians like Erik Friedlander, Okkyung Lee or Tomeka Reid can't exactly be pigeonholed; it's also the case for Washington, D.C. cellist, vocalist, multi-instrumentalist and composer Janel Leppin. Some of her work is downright unclassifiable, as a matter of fact—a case in point being her duo project with her life partner, The Messthetics guitarist Anthony Pirog, christened Jamel and Anthony (their latest, *New Moon in the Evil Age*, also came out on Cuneiform this summer). With two saxophones, guitar (Pirog again, of course), bass and drums added to her cello (Leppin also plays piano), Ensemble Volcanic Ash (or EVA) seems to occupy a space somewhere at the juncture of avant-garde jazz (or, as one reviewer put it, "ahh-vant garde") and R.I.O. (Rock In Opposition), a sound that seems especially designed for the Cuneiform label! Released in 2022 on the Maryland imprint, Leppin's band's self-titled debut received mostly glowing reviews. The follow-up, *To March is to Love*, opens on an *Ode to Abdul Wadud*, the legendary cellist being one of Leppin's unmistakable influences. The asymmetric rhythmic pattern here is undoubtedly a reference to Wadud's lines from Julius Hemphill's 1972 classic *Dogon A.D.* (Hemphill's description of jazz as *As Wide As All Outdoors* gives its title to another track, while Wadud's spirit seems

to inhabit the groovy *Union Art*). The brief waltz *Sateatime* is a playful interlude before the ominous-sounding, two-part title track. Leppin closes *To March is to Love* with an evocation of another of her major influences with Casals' *Rainbow* (played as a solo piano piece). Decidedly, Ensemble Volcanic Ash's newest effort is full of surprises!

www.cuneiformrecords.bandcamp.com



Lotus Blossom

Alex Hendriksen, tenor saxophone; Fabian Gisler, double bass; Paul Amereller, drums

Ezz-thetics (1054), May 2024

While Swiss saxophonist Alex Hendriksen has a resolutely modern phrasing, he seems to have that kind of old-fashioned sound that goes particularly well with playing standards. That was

already in evidence on his 2019 duet album with bassist Fabian Gisler (also released on Ezz-thetics), the 11-track *The Song is You*. For this year's *Lotus Blossom*, Hendriksen and Gisler are joined by drummer Paul Amereller for a trio excursion through 12 additional standards and jazz classics, from the Harry Warren-Mack Gordon ballad *I Wish I Knew*, to Thelonious Monk's quirky *Introspection*. Hendriksen also adds four Billy Strayhorn interpretations to the four he had already chosen for *The Song is You* (maybe a tribute album soon?). Apart from the achingly beautiful title track, the tenorist offers subtle readings of *A Flower is a Lovable Thing* and *Day Dream*, and romps through *Johnny Come Lately*. The sax-bass-drum format for playing standards inevitably conjures up the sounds of Sonny Rollins (*A Night at the Village Vanguard*), Lee Konitz (*Motion*), Warne Marsh (*The Unissued Copenhagen Trio Recordings*) or Joe Henderson (*The State of the Tenor*). These are tough standards to live up to, certainly, but Hendriksen's trio effort is more than worthy; and to add another (recently departed) giant's influence to those already mentioned, listen to the Swiss tenorist's version of Benny Golson's *I Remember Clifford*.

www.now-ezz-thetics.bandcamp.com/lotus-blossom



Together

Eric Alexander, tenor, soprano and alto saxophones; Mike LeDonne, piano

Cellar Music Group (CM072023), July 2024

Together is very much a pandemic-era type of project. "We both had some solo pieces together and had started playing duo over the COVID period," says Mike LeDonne in the liner notes, "Then Eric got some studio time,

he called me, and we just went for it." But even though this isn't a great "concept" album, it doesn't mean it should be considered without substance—quite the contrary when you're in presence of two such experienced players. Eric Alexander has been one of the most distinguished mainstream-to-modern saxophone players on the scene for the past 35 years; even though he hails from the Midwest, he has been a protégé of two great Memphis men: the late pianist Harold Mabern and master saxophonist George Coleman. His elder by more than a decade, pianist Mike LeDonne is also comfortable in both classic (he played with Benny Goodman in the early '80s) and modern jazz. On *Together*, the two are featured both in duets (*Round Midnight* takes an unexpected turn, Alexander is on alto for *I'm in the Mood for Love*) and solos (Alexander tackles *Autumn in New York* on soprano). But the set is not only a collection of old favourites: LeDonne contributes dedications to Mabern (*For Mables*) and to his disabled daughter (*Mary*), as well as the solo *Lost But Not Forgotten*, while Alexander brought the closer *Two in One* (an alto solo) and a fairly spontaneous *Mutation*—"Eric mentioned that he had a concert part and we just played it down as a first take," says LeDonne. In a world that seems to spin faster all the time, it's great that those two took the time to just sit down and play; that's what jazz is about, after all.

www.alexanderledonne.bandcamp.com

CD REVIEWS

by JUSTIN BERNARD, JOHN GILKS, HASSAN LAGHCHA, PAUL E. ROBINSON, GIANMARCO SEGATO & KRISTEN WHITTLE

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VOCAL



freezing

Emily D'Angelo, mezzo-soprano; Sophia Muñoz, piano; Bruno Helstroffer, electric guitar; Jonas Niederstadt, synthesizer & bass guitar
Deutsche Grammophon, 2024

★★★★★

I can think of no higher praise for this album than to compare it with *For the Stars*, Swedish mezzo-soprano Anne Sofie von Otter's 2001 collaboration with Elvis Costello. Both singers are masters of bending a still-recognizable classical vocal technique to deliver pop or folk repertoire in the most natural way. When she needs to, D'Angelo can still pull out a floated high note as she does in Walter MacNutt's "Take Me to a Green Isle" but, for the most part, pares down her vocalism to suit the disc's straightforward—but by no means simplistic—texts and melodies. **GS**



Rigel : Le souffle de la Révolution

Arion Baroque Orchestra; Mathieu Lussier, conductor; Magali Simard-Galdès, soprano; Nicholas Scott, tenor; Mélisande McNabney, forte-piano

ATMA Classique, 2024

★★★★★

This new album by Arion Baroque Orchestra introduces us to the work of Henri-Joseph Rigel, a largely forgotten composer from the second half of the 18th century. Produced in collaboration with the Centre de musique baroque de Versailles, it covers a sufficiently wide range of vocal and instrumental repertoire to give a general idea of Rigel's style, still very much influenced by French music of the time of Louis XIV. **JB**

ORCHESTRAL



Haydn Symphonies 43 & 49: Mercury & La Passione

Tafelmusik Baroque Orchestra; Rachel Podger, Principal Guest Director

Tafelmusik Media, 2024

★★★★★

Symphony No. 43, known as "Mercury," is a delightful example of Haydn's inventive spirit. Composed in 1771, the symphony is characterized by its elegance and charm. The opening Allegro is lively and spirited, setting the tone for the entire piece. Tafelmusik's performance captures the buoyant energy of this

movement, with crisp articulation and dynamic contrasts that bring the music to life. The Adagio that follows is serene and lyrical, showcasing the orchestra's ability to convey deep emotion with subtlety and grace. **KW**



Schoenberg: Pelleas und Melisande & Verklärte Nacht

Orchestre symphonique de Montréal; Rafael Payare, conductor

Pentatone, 2024, ★★★★★☆

To my ears, Schoenberg's piece soon wears out its welcome with too many shattering climaxes—and the unrelenting anguish in the score becomes tiresome, too. But without a doubt it is a tour de force for a big symphony orchestra, and the OSM and Payare play it splendidly. The Pentatone engineers get rich and thrilling sound from the orchestra in its home hall: Montreal's Maison symphonique. **PER**

INSTRUMENTAL



Sibelius: Violin Concerto, Serenades, Humoresques, Earnest Melodies, Suite

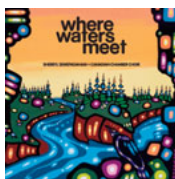
James Ehnes, violin; Bergen Philharmonic; Edward Gardner, conductor

Chandos, 2024

★★★★★

James Ehnes has quickly become the most-recorded Canadian violinist ever. He has recorded virtually all the major concertos, most of the important violin and piano repertoire, and much else besides. And he has done it all with consummate skill. This latest Ehnes release brings together all the music written by Sibelius for violin and orchestra. The Violin Concerto of 1903 is the best-known of these pieces and, unfortunately, there is no other solo work for the violin of Sibelius's that comes even close. **PER**

CHORAL



Where Waters Meet

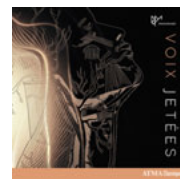
Canadian Chamber Choir
Independent release, 2024

★★★★★

Where Waters Meet is the most recent CD from the Canadian Chamber Choir. It's the culmination of a number of exploratory Indigenous/settler initiatives exploring our relationship to water in music and song. At the heart of the record is the five-movement work by Carmen Braden that gives the album its title. This piece deals

very directly with water as a source of life and, tragically, due to settler indifference, death and disease for many communities. It's most explicit in the third movement that sets a *Toronto Star* article on water advisories (based on a report entitled *Disrespected, violated, contaminated* which really says it all) but it's most effective in the two movements that set evocative poetry by Yolanda Bonnell. **JG**

CHAMBER



Voix jetées

Paramirabo

ATMA Classique, 2024

★★★★★

Paramirabo is a Montreal-based chamber ensemble specializing in contemporary music. Their new album, *Voix jetées*, features five pieces, each by a different composer with his/her own distinct musical personality.

Nico Muhly's *Doublespeak* is a sort of tribute to 20th-century minimalism. The violin and cello lay down a repetitive, minimalist ground and the piano and other instruments (flute, clarinet, percussion) play melodic fragments over the top. Sometimes piano and strings change roles. It's well paced, has momentum and doesn't drag.

Missy Mazzoli's *Still Life with Avalanche* starts out with harmonica drones with high-energy melodic bursts like mini explosions. It starts quite upbeat in mood but becomes darker, more percussive and chaotic before fading out. **JG**

WORLD MUSIC



Niebla

Ramon Chicharron

Independent, September 2024

★★★★★

Contrary to what its title might suggest, *Niebla* (mist, fog), the fourth album by Latin-Canadian artist Ramon Chicharron, brings plenty of sunshine and joy. Above all, it is a beautiful invitation to sing and dance with a child's heart in communion with nature, and to forget our daily worries and sorrows. **HL** **LSM**

FULL REVIEWS
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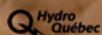
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Sound system: 8 speakers + 2 subwoofers

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Ushers: Provided at cost

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*And special applause for
RYAN ZHU, winner of the
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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.

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

QUEBEC CITY

Bas.-cath. N-D de Québec Basilique-cathédrale Notre-Dame de Québec, 16 Rue De Buade, Québec.

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

Grand Théâtre Qc Grand Théâtre de Québec, 269, boulevard René-Lévesque Est, Québec.

Palais Montcalm Palais Montcalm - Maison de la musique, 995 Rue D'Youville, Québec.

Tous les Saints Chapelle de Tous les Saints, 31 rue des Jardins, Québec.

OCTOBER

- 10 14h. **Palais Montcalm**. \$21-80. **Viолons du Roy: Hugh Cutting : une voix pour Bach**. 418-641-6040
- 11 19h30. **Palais Montcalm**. \$21-80. **Viолons du Roy: Hugh Cutting : une voix pour Bach**. 418-641-6040
- 12 19h30. **Palais Montcalm**. \$21-80. **Viолons du Roy: Hugh Cutting : une voix pour Bach**. 418-641-6040
- 23 19h30. **Palais Montcalm**. \$21-115. **Viолons du Roy: Handel: Gauvin, Lemieux**. 418-641-6040
- 16 20h. **Palais Montcalm**. \$30-88. **OSQ : Hommage aux paysages nordiques. Joyce Yang, piano; Anna Suikowska-Migon, cheffe**. 1-877-641-6040
- 19 16h30. **Tous les Saints**. \$22-45. **La Route des Concerts présente: Bach, père et fils**.
- 20 16h30. **Tous les Saints**. \$22-45. **La Route des Concerts présente: Bach, père et fils**.
- 26 19h30. **Grand Théâtre Qc**. \$45-170. **Opéra de Québec: Le comte Ory**. 418-643-8131
- 29 19h30. **Grand Théâtre Qc**. \$45-170. **Opéra de Québec: Le comte Ory**. 418-643-8131
- 31 19h30. **Grand Théâtre Qc**. \$45-170. **Opéra de Québec: Le comte Ory**. 418-643-8131

NOVEMBER

- 02 14h. **Grand Théâtre Qc**. \$45-170. **Opéra de Québec: Le comte Ory**. 418-643-8131
- 02 19h30. **Bas.-cath. N-D de Québec**. \$40. **Diocèse de Québec / CIOC: Olivier Latry**. 514-510-5678
- 03 14h30. **Cath. Holy Trinity**. \$15-30. **Concerts Couperin: Chamber Music. Juan Gonzalo Jiménez et Rose Lebeau-Sabourin, sop.**. 418-692-5646
- 03 14h30. **Cath. Holy Trinity**. \$16-32. **La Route des Concerts présente: Romantique**.
- 10 14h30. **Grand Théâtre Qc**. \$16-30. **OSQ : Martin Carli, animateur neuroscientifique**. 1-877-643-8131

MONTREAL

- 5e Salle Cinquième Salle, 175, rue Sainte-Catherine O, Montréal.
- Asc.LordChurch** Ascension of Our Lord Church, 375 Kitchener Ave, Westmount.
- AudLCC** Saputo Auditorium, Lower Canada College, 4090 Royal Ave, Montréal.
- Basilique.N-D** Basilique Notre-Dame de Montréal, 110, rue Notre-Dame Ouest, Montréal.
- Beanfield** Théâtre Beanfield, 2490 Notre-Dame St W, Montréal.
- Bell** Centre Bell, 1909, avenue des Canadiens-de-Montréal, Montréal.
- Bon-Secours** Chapelle Notre-Dame-de-bonsecours, 400 rue St-Paul est, Montréal.
- Bourgie** Salle Bourgie, Musée des beaux-arts de Montréal, 1380 Sherbrooke St. West, Montréal.
- C. Francine-Gadbois** Centre multifonctionnel Francine-Gadbois, 1075 Rue Lionel-Daurais, Boucherville.
- CCStewart Hall** Centre culturel Stewart Hall de Pointe-Claire, 176 Chem. du Bord-du-Lac-Lakeshore, Pointe-Claire.
- CDMDMA** Conservatoire de musique de Montréal, 4750, avenue Henri-Julien, Montréal.
- Claude-Champagne** Salle Claude-Champagne, 220, avenue Vincent-d'Indy, Montréal.

Concordia Université Concordia, 7141 Rue Sherbrooke O, Montréal.

É. St-M-de-Duvernay Église Saint-Maurice-de-Duvernay, 1961 Rue d'Ivry, Laval.

É. St-viat d'Outremont Église Saint-Viateur d'Outremont, 1175 Laurier O, Outremont.

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

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

Immaculée-Conception Église de l'Immaculée-Conception, 1855 Rue Rachel E, Montréal.

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

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

M. symph. Maison symphonique (Place des Arts), 1600 St-Urbain, Montréal.

MS Maison Symphonique, 1600, rue Saint-Urbain, Montréal.

Maisonneuve Théâtre Maisonneuve, 175, rue Sainte-Catherine O, Montréal.

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

O. Peterson Hall Oscar Peterson Hall, 7141 Sherbrooke St. W., Montréal.

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

Piccolo Studios Piccolo, 1977 Rue Lepailleur, Montréal.

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

PrêtresSt.Sulpice Chapelle des Prêtres de Saint-Sulpice au Domaine du fort de la montagne, 2065 rue Sherbrooke Ouest, Montréal.

Relais Mt-Royal Relais Mont-Royal, 500 Mont-Royal E. (Sanctuaire de Saint-Sacrement, Métro Mont-Royal, Montréal).

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

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

SBMEDBADMA Salle Bourgie, Musée des beaux-arts de Montréal, 1339 Rue Sherbrooke O, Montréal.

SCIVE SALLE CLAUDE-LÉVEILLÉE, 175 Rue Sainte-Catherine O, Montréal.

SJR Salle Joseph-Rouleau, 305, avenue du Mont-Royal Est, Montréal.

SJRouleau Salle Joseph Rouleau de Jeunes Musicales, 305, Ave. du Mont-Royal Est, Montréal.

SacréCoeurdeJésus Église Sacré-cœur-de-Jésus, 1471, rue Ontario, Montréal.

SaintJoachim Église catholique Saint-Joachim, 2 Av. Sainte-Anne, Pointe-Claire.

Soc. Arts Tech. Société des Arts Technologiques, 1201, Boul. Saint-Laurent, Montréal.

St.Andrew+St.Paul The Church of Saint Andrew and Saint Paul, 3415, rue Redpath, Montréal.

Sts.Anges Église Saints-Anges de Lachine, 1400, blvd Saint-Joseph, Lachine.

Tanna Schulich Tanna Schulich Hall, McGill University, 527 Sherbrooke Street, West, Montréal.

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

UC Usine C, 1345, ave Lalonde, Montréal.

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

Wilder EDIFICE WILDER - Espace danse, 1435, rue De Bleury, Montréal.

OCTOBER

07 Monday

- 19h30. **M. symph.** \$. **Traquen'Art: Jordi Savall - Claudio Monteverdi Révolution, Les larmes et le feu des muses, première Nord-Américaine au Québec (dup)**. 1 877 641-6040

08 Tuesday

- 13h. **Wilder**. 15-35\$. **Le Vivier: GIFT**. 514-903-7794
- 19h. **V.d'Indy**. \$. **Quatuor Voxpopuli: Dvo ák: Un compositeur qui vous parle des compositeurs**. 418-524-8264
- 19h30. **Pierre-Mercure**. \$29-59. **OCM: The servant & the clairvoyante. Atelier Lyrique of the Opéra de Montréal; Simon Rivard, cond.** 514-487-5190

Grand Concert

LE JOE SULLIVAN BIG BAND

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

Vendredi 18 octobre / Friday, October 18 - 20:00

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JOE SULLIVAN BIG BAND
Friday October 18 in Pointe-Claire at
église Saint-Joachim

► 20h30. *Le Balcon*. \$50-125. **Le Balcon: Best of Soul, Motown et Jazz - Leslie 'Snooksta' Alston + Mary Grace**. 514-528-9766

09 Wednesday

► 13h. *Wilder*. 15-35\$. **Le Vivier: GIFT**. 514-903-7794
► 19h. *Le Balcon*. \$50-125. **Le Balcon: Les Mercredis Jazz Cabaret Chic - Alex Leflaivre Trio**. 514-528-9766
► 19h30. *Tanna Schulich*. \$100+.
Allegra Chamber Music: 2024-25 Season Launch.
► 19h30. *SBMEDBADMA*. \$0-70.
Bourgie Hall: Baroque and Early Music. 514-285-2000
► 19h30. *Piccolo*. \$40. **OFFJazz: Florian Hoefner + Quinsin Nachoff Elements Chamber Orchestra (soirée VIP)**.
► 19h30. *MS*. \$40-165. **PdA: Les mystérieuses Variations Enigma d'Elgar**. Karen Gomyo, violin. 1 866 842-2112

10 Thursday

► 10h30. *MS*. \$55-90. **PdA: Les mystérieuses Variations Enigma d'Elgar**. Karen Gomyo, violin. 1 866 842-2112
► 17h30. *Th. Alph. Desj.* \$40. **Orchestre national de jazz + Aramusique :: Jeanne Rochette**.
► 19h. *SJR*. \$. **JMC: Elisabeth St-Gelais, Musique nouvelle & poésie autochtone**. 514-845-4108
► 19h. *SJR*. \$22-28. **JMC: Elisabeth St-Gelais, sop; Philippe Brochu-Pelletier+Julien Sagot, poems of Joséphine Bacon**.
► 19h30. *Wilder*. \$15-35. **Le Vivier: Architek Percussion. Pamela Reimer et Daniel Afiez, piano**. 514-903-7794
► 20h. *S. Pauline-Julien*. \$15-30. **Salle Pauline-Julien: Yoel Diaz mundo jazz quartet, musique du monde/jazz**. 514-626-1616

11 Friday

► 19h. *Bell*. \$355-665. **Centre Bell :: Sabrina Carpenter**. 1-855-219-0576
► 19h30. *SBMEDBADMA*. \$0-70.
Bourgie Hall: Violons du Roy 2024-2025. 514-285-2000
► 19h30. *MS*. \$40-100. **PdA + Ensemble Caprice: Concertos brandebourgeois de Bach**. 1 866 842-2112

► 19h30. *Bourgie*. \$21-80. **Les Violons du Roy: Bernard Labadie: Hugh Cutting**. 418-641-6040
► 19h45. *Le Balcon*. \$50-125. **Le Balcon: Hommage à Buena Vista Social Club - Yordan Martinez + TCMS**. 514-528-9766

12 Saturday

► 15h. *S. W.-Pelletier*. \$90-150. **PdA + Gestev + Orchestre Philharmonique du Québec: Céline Symphonique**. 1 866 842-2112
► 16h30. *SBMEDBADMA*. \$0-70.
Bourgie hall: Tribute. 514-285-2000
► 19h30. *SBMEDBADMA*. \$0-70.
Bourgie Hall: Tribute. 514-285-2000
► 19h30. *MS*. \$70-100. **PdA + Arion Orchestre Baroque + SMAM: Fastes royaux**. 1 866 842-2112
► 20h. *S. W.-Pelletier*. \$100-170. **PdA + Gestev + Orchestre Philharmonique du Québec: Céline Symphonique**. 1 866 842-2112
► 20h. *5e Salle*. \$120-150. **PdA + Le Pera Événements Artistiques: AFARA: A Musical Arabesque**. 1 866 842-2112
► 20h30. *Le Balcon*. \$50-125. **Le Balcon: Soul Motown Disco - Dawn Tyler Watson & The Jamm**. 514-528-9766

13 Sunday

► 15h. *Prêtres St-Sulpice*. \$0. **CIOC: Jennifer Loveless**. 514-510-5678
► 15h. *CC Stewart Hall*. \$0. **Pointe-Claire :: Django Reinhardt, Merle Travis, Manuel de Falla, Hector Villa-Lobos**. 514-630-1200
► 16h. *5e Salle*. \$50. **PdA: Catherine Sénart | L'amour selon Venne**. 1 866 842-2112
► 19h. *S. W.-Pelletier*. \$. **PdA + Gestev + Orchestre Philharmonique du Québec: Céline Symphonique**. 1 866 842-2112
► 20h. *Maison neuve*. \$63-73. **PdA: Tommy Emmanuel**. 1 866 842-2112

15 Tuesday

► 19h30. *SacréCoeur de Jésus*. \$29-58. **Le Vivier: Growlers Choir / Vox Colossus**. 514-903-7794
► 20h. *S. Pauline-Julien*. \$20-48. **Salle Pauline-Julien: Alain Lefèvre: Mes années parisiennes et André Mathieu**. 514-626-1616

16 Wednesday

► 19h. *Le Balcon*. \$50-125. **Le Balcon: Les Mercredis Jazz Cabaret Chic - Rémié Désir**. 514-528-9766
► 19h30. *SBMEDBADMA*. \$0-70.
Bourgie Hall: Artist-in-Residence. 514-285-2000
► 19h30. *Claude-Champagne*. \$20-30.
Faculté de musique de l'Udém :: Du classique au jazz avec le Big Band de l'Udém. 514-343-6427
► 19h30. *MS*. \$40-165. **PdA: L'impressionnante Symphonie no. 2 de Rachmaninov**. 1 866 842-2112
► 20h. *UC*. \$20-60. **AKOUSMA 20 :: Li, Westbrook, Warnecke, Dall'Ara-Majek, Schorpp**. 514-592-3305

Upcoming CONCERTS

MONTREAL & QUEBEC CITY

by WAH KEUNG CHAN & GIANMARCO SEGATO

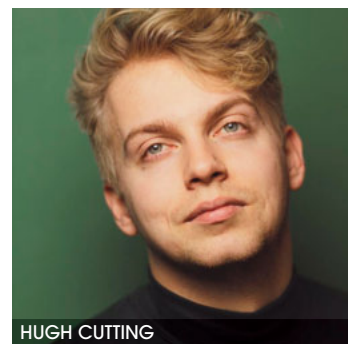
QUÉBEC MUSIQUES PARALLÈLES 2024

For its fourth edition, Québec musiques parallèles presents 17 events in 7 cities and towns along the St. Lawrence River and beyond; some 40 Quebec, Canadian and international artists travel the length and breadth of Quebec to meet fans of exploratory music and sound art. Concerts and sound installations follow one another from Rimouski to Gatineau, via Saint John (NB), Chicoutimi, Jonquière, Quebec and Montreal. Oct. 2-25. www.quebecmusiquesparalleles.ca

VIOLONS DU ROY: HUGH CUTTING, BACH

Named BBC New Generation Artist in 2022 and the first countertenor to win London's prestigious Kathleen Ferrier Prize, the young Englishman Hugh Cutting already benefits from invaluable collaborations with conductors such as William Christie, Philippe Herreweghe and notably Bernard Labadie, with whom he recently made his Carnegie Hall debut. He reunites with the founding conductor of Les Violons du Roy to celebrate the orchestra's 40th anniversary with two of Bach's most beautiful cantatas for solo voice.

Quebec City: Salle Raoul-Jobin, Oct. 10m and Oct. 12. Montreal: Salle Bourgie, Oct. 11. www.violonsduroy.com



HUGH CUTTING

GRAND ORGAN FESTIVAL / CIOC

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-Ange's 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. Oct. 13-27. www.ciocm.org

BOURGIE HALL: LOUIS LORTIE & FAURÉ

Marking the centenary of Gabriel Fauré's death and the 150th anniversary of Reynaldo Hahn's birth, Bourgie Hall Artist-in-Residence Louis Lortie and the members of the prestigious Modigliani Quartet perform landmark works by these two towering figures of French Romantic music. Oct. 16-17.

www.sallebourgie.ca



LOUIS LORTIE



55^e saison 2024-2025

2 novembre, 18h

L'ESPAGNE ET LA FRANCE

Quatuors pour piano et cordes:

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Berta Rosenohl, piano; Luis Grinhauz, violon; Victor Fournelle-Blain, alto et Leo Grinhauz, violoncelle

Billets: \$40

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Salle Joseph Rouleau, 305 Mont-Royal Est

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17 Thursday

- 15h. *Immaculée-Conception*. \$0. **CIOC: Bach, Buxtehude, Lübeck, Bruhns: Semifinalists.** 514-510-5678
- 19h30. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Artist-in-Residence.** 514-285-2000
- 19h30. *É. St-Viat d'Outremt.* \$0. **Faculté de musique de l'Udém :: Les profs de l'Udém en concert :: musique de chambre.** 514-343-6427
- 20h. *UC.* \$20-60. **AKOUSMA 20 :: Janelle, Jean, Ristic, Vaggione, Roux, Turner.** 514-592-3305
- 20h. *Maisonnette.* \$0. **PdA: BEAT - Belew, Vai, Levin et Carey interprètent King Crimson des années 80.** 1 866 842-2112

18 Friday

- 18h30. *Immaculée-Conception*. \$0. **CIOC: Bach, Buxtehude, Lübeck, Bruhns: Semifinalists.** 514-510-5678
- 19h30. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Outstanding Pianists.** 514-285-2000
- 19h30. *Claude-Champagne*. \$0. **Faculté de musique de l'Udém :: Les profs de l'Udém en concert :: musique de chambre.** 514-343-6427
- 19h45. *Le Balcon.* \$50-125. **Le Balcon: HÉNEAULT CHANTE RENO.** 514-528-9766
- 20h. *UC.* \$20-60. **AKOUSMA 20 :: Kantonen, Berger, Racine, Alary, Ledesma.** 514-592-3305
- 20h. *Bell.* \$37-1070. **Centre Bell :: Cyndi Lauper.** 1-855-219-0576
- 20h. *SaintJoachim.* \$12-20. **Pointe-Claire :: Joe Sullivan, conductor, composer, trumpet.** 514-630-1200

19 Saturday

- 14h30. *MS.* \$55-165. **PdA: L'impressionnante Symphonie no. 2 de Rachmaninov.** 1 866 842-2112
- 19h30. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Italian Days.** 514-285-2000
- 19h30. *AscLordChurch.* \$20-30. **CIOC: Claude Vivier, Paul Halley, et al.: Kevin Bowyer.** 514-510-5678
- 19h45. *Le Balcon.* \$50-125. **Le Balcon: Soirées Soul Motown et Disco - Michelle Sweeney.** 514-528-9766
- 20h. *Le Gesù.* \$30-42. **Le Gesù: THE FRETLESS - The Glasswing Tour Experience.** 514-861-4036
- 20h. *5e Salle.* \$47. **PdA: Brel et Barbara - Héros fragiles.** 1 866 842-2112

20 Sunday

- 11h. *AudLCC.* \$15.00. **Allegra Chamber Music: Bach Before Bedtime: Halloween!**
- 11h. *StAndrew+StPaul.* \$0. **CIOC: David Hurd: Choir of The Church of St Andrew and St Paul.** 514-510-5678
- 11h30. *SJR.* \$. **JMC: Bal de l'Halloween (3 à 12 ans).** 514-845-4108
- 14h30. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Baroque and Early Music.** 514-285-2000
- 15h. *PrêtresStSulpice.* \$0. **CIOC: Balbastre, Lasceux, Lully, Corrette: Jean-Luc Perrot.** 514-510-5678
- 15h. *C. Francine-Gadbois.* \$27-60. **Orch. Phil. du Québec :: Stradivarius; Mozart, Beethoven, Strauss; Alexandre Da Costa, dir.** 450-466-6661
- 15h30. *Oratoire St-J.* \$0. **Oratoire Saint-Joseph, CIOC: Reubke, Saint-Saëns, Widor: Shin-Young Lee.** 514-510-5678
- 15h30. *O. Peterson Hall.* \$25-60. **LMMC: Blake Pouliot, violin.** 514-932-6796
- 16h. *AudLCC.* \$15.00. **Allegra Chamber Music: Bach Before Bedtime: Halloween! 2.**

- 19h30. *StAndrew+StPaul.* \$50-150. **Maison du Parc, A&P, CIOC: Choir of St. Andrew and St. Paul, Christian Lane.** 514-510-5678
- 19h30. *Maisonnette.* \$59-79. **PdA: Relive the Music 50s & 60s Show.** 1 866 842-2112

21 Monday

- 11h. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Baroque and Early Music.** 514-285-2000
- 14h. *ESJB.* \$0. **CIOC: Semifinalists.** 514-510-5678
- 19h. *Maisonnette.* \$104-157. **PdA: Aleph et son orchestre | Dance of Sands.** 1 866 842-2112

22 Tuesday

- 18h30. *ESJB.* \$0. **CIOC: Semifinalists.** 514-510-5678
- 19h30. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Arts crossroads.** 514-285-2000
- 19h30. *Maisonnette.* \$184-250. **PdA: Les grands d'aujourd'hui pour les grands de demain.** 1 866 842-2112

23 Wednesday

- 19h. *Le Balcon.* \$50-125. **Le Balcon: Les Mercredis Jazz Cabaret Chic - Julian Gutierrez.** 514-528-9766
- 19h. *SCOLVE.* \$25. **PdA: Ma première Place des Arts | Quart de finale #1.** 1 866 842-2112
- 19h30. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Baroque and Early Music.** 514-285-2000
- 19h30. *Immaculée-Conception.* \$20-30. **CIOC: De Grigny, Buxtehude, Ana Sokolović: Bernard Focroulle.** 514-510-5678

24 Thursday

- 19h30. *StAndrew+StPaul.* \$20-30. **CIOC: Denis Bédard, Jacobus Kloppers, Ruth Watson Henderson: Duo Majoya.** 514-510-5678

25 Friday

- 00h. *Pierre-Mercure.* \$50-80. **Festival du monde arabe de Montréal: Souffles d'olivier, Nai Barghouti.**
- 19h. *Bell.* \$58-350. **Centre Bell :: Evanescence.** 1-855-219-0576
- 19h30. *Wilder.* \$15-35. **Le Vivier: Diego Tosi / Double jeu.** 514-903-7794
- 20h. *SCOLVE.* \$35. **PdA: Sylvie Paquette | Jusqu'ici.** 1 866 842-2112
- 20h. *S. Pauline-Julien.* \$15-36. **Salle Pauline-Julien: Calum Graham et Michael Manring - Fingerstyle.** 514-626-1616
- 20h30. *Le Balcon.* \$50-125. **Le Balcon: ROCK THE CITY.** 514-528-9766

26 Saturday

- 12h30. *Le Balcon.* \$50-125. **Le Balcon: Brunchs Gospel - Imani Gospel Singers.** 514-528-9766
- 15h30. *Oratoire St-J.* \$0. **CIOC: Messiaen: Hans-Ola Ericsson.** 514-510-5678
- 19h30. *Concordia.* \$15-120. **Théâtre Lyricorégé 20: 30e Gala des Jeunes ambassadeurs lyriques.**
- 20h. *SCOLVE.* \$29. **PdA: Marc J[?] Ange | Dépendances effectives.** 1 866 842-2112
- 20h30. *Le Balcon.* \$50-125. **Le Balcon: Soirée Soul Motown Disco & Dance - Dorian Sherwood & Soul Tree.** 514-528-9766

27 Sunday

- 14h30. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Family Concert.** 514-285-2000
- 15h. *PrêtresStSulpice.* \$0. **CIOC: Bach, Raison, Schlick and Muffat :: Kimberly Marshall.** 514-510-5678

- 15h. *CCStewart Hall.* \$. **Pointe-Claire :: André Vial, piano, Ira Coleman, bass; Tommy Crane, drums.** 514-630-1200
- 19h. *StsAnges.* \$0-150. **CIOC: Prizewinners.** 514-510-5678
- 19h. *Le Gesù.* \$36. **Le Gesù: ANANTYA.** 514-861-4036
- 19h. *SCOLVE.* \$40. **PdA: Gainsbarre pour les Intimes - Hommage à Serge Gainsbourg.** 1 866 842-2112

28 Monday

- 19h. *5e Salle.* \$45. **PdA: David Corriveau - 100 contrefaçons.** 1 866 842-2112

29 Tuesday

- 19h. *5e Salle.* \$62. **PdA: Marie Carmen - Perles cachées.** 1 866 842-2112

30 Wednesday

- 18h30. *Bell.* \$324-470. **Centre Bell :: Iron Maiden, The Hu.** 1-855-219-0576
- 19h. *Le Balcon.* \$50-125. **Le Balcon: Les Mercredis Jazz Cabaret Chic - James Correa Trio.** 514-528-9766
- 19h. *SCOLVE.* \$25. **PdA: Ma première Place des Arts | Quart de finale #2.** 1 866 842-2112
- 19h. *5e Salle.* \$62. **PdA: Marie Carmen - Perles cachées.** 1 866 842-2112
- 19h. *Maisonnette.* \$54. **PdA: Marie-Jo Thériou | La maline, 20 ans et quelques lunes.** 1 866 842-2112
- 19h30. *Mn arts Laval.* \$15-62. **OS de Laval :: Rencontre :: Antoine Bareil joue Mendelssohn.**

31 Thursday

- 19h30. *Bell.* \$281-479. **Centre Bell :: Bruce Springsteen and The E Street Band.** 1-855-219-0576
- 19h30. *Maisonnette.* \$. **PdA: Engelbert Humperdinck - The Last Waltz - Tournée d'adieu.** 1 866 842-2112

NOVEMBER

01 Friday

- 00h. *SCOLVE.* \$35. **Festival du monde arabe de Montréal: Chibane, simplement !.**
- 19h30. *Maisonnette.* \$. **PdA: Engelbert Humperdinck - The Last Waltz - Tournée d'adieu.** 1 866 842-2112
- 20h. *5e Salle.* \$42. **PdA: Roman Zavada - Forêt pour deux pianos.** 1 866 842-2112
- 20h30. *Le Balcon.* \$50-125. **Le Balcon: Soirée Flamenco - Quartet Mirada Flamenco.** 514-528-9766

02 Saturday

- 15h. *BasiliqueN-D.* \$30-100. **SPNM: Mozart's Requiem Conducted by Michel Brousseau. 200 artists on stage.**
- 18h. *SJRouveau.* \$40, seulement par Interac ou chèque (5694 Merrimaç, Côte Saint-Luc, QC H4W 1S6). **Musica Camerata Montréal: Turina, Fauré.** 514-489-8713
- 19h30. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Schubert Lieder - Year 1.** 514-285-2000
- 20h30. *Le Balcon.* \$50-125. **Le Balcon: Femmes de Soul - Sylvie DesGroseilliers.** 514-528-9766

03 Sunday

- 14h30. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Arts crossroads.** 514-285-2000
- 15h. *CCStewart Hall.* \$. **Pointe-Claire :: Marthe Halvorsen, vocals, classical guitar.** 514-630-1200

- 15h. *GuidoMolinari.* \$20. **Quatuor Molinari: art by Nadia Myre, string quartets of Luciano Berio.** 514-527-5515

05 Tuesday

- 18h. *GuidoMolinari.* \$200. **Quatuor Molinari :: Événement-bénéfice annuel.** 514-527-5515

06 Wednesday

- 19h. *Le Balcon.* \$50-125. **Le Balcon: Les Mercredis Jazz Cabaret Chic - Roger Mann.** 514-528-9766
- 19h. *SCOLVE.* \$25. **PdA: Ma première Place des Arts | Quart de finale #3.** 1 866 842-2112
- 19h30. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Music From Here and Abroad.** 514-285-2000

07 Thursday

- 19h30. *CDMDMA.* \$10-18. **Akousma / CMM: Soundwich XIX: artistes à confirmer.** 514-592-3305
- 19h30. *SBMEDBADMA*. \$0-85. **Bourgie Hall: Spotlight on Strings.** 514-285-2000

08 Friday

- 19h30. *MS.* \$36-65. **PdA + Ensemble ArtChoral: Les feuilles mortes.** 1 866 842-2112
- 20h. *Bell.* \$63-372. **Centre Bell :: Fally Ipupa.** 1-855-219-0576
- 20h. *5e Salle.* \$35. **Festival du monde arabe de Montréal: Jazz à la Malika Zarra.**
- 20h. *SCOLVE.* \$27. **Festival du monde arabe de Montréal: Les nuits du chaâbi.**
- 20h. *Le Gesù.* \$28-55. **Le Gesù: Orchestre national de jazz with Miho Hazama, cheffe et compositrice.** 514-861-4036

09 Saturday

- 00h. *Soc. Arts Tech.* \$. **Festival du monde arabe de Montréal: Sainte Marine.**
- 14h. *É. St-M-de-Duvernay.* \$15-27. **OS de Laval :: Tête-à-tête :: les violoncelles de l'OSL.**
- 19h30. *Claude-Champagne.* \$20-30. **Faculté de musique de l'Udém :: l'OUM et la 3e Symphonie de Mendelssohn.** 514-343-6427
- 20h. *BeanfiledBeanfield.* \$30. **Festival du monde arabe de Montréal: Abo Gabii, La Palestine de bout en bout.**
- 20h. *5e Salle.* \$42. **PdA: Laura Niquay | Waska Matisiwin.** 1 866 842-2112
- 20h30. *Le Balcon.* \$50-125. **Le Balcon: Mega Dance Party - The ViBzband.** 514-528-9766

10 Sunday

- 14h30. *Relais Mnt-Royal.* \$10-20. **Light Opera of Montreal: Baroque opera by Henri Purcell.** 514-843-7713
- 15h. *Maisonnette.* \$81-120. **Orch. Phil. du Québec :: Alexandre Da Costa, dir.** 450-466-6661
- 15h30. *O. Peterson Hall.* \$25-60. **LMMC: Benjamin Grosvenor, piano.** 514-932-6796
- 19h30. *Bon-Secours.* \$25-30. **Ensemble Scholastica: McGill's Special Collections.** 514-894-2764
- 20h. *5e Salle.* \$40. **Festival du monde arabe de Montréal: Abozekry, Tarab Blues.**

13 Wednesday

- 19h. *SCOLVE.* \$25. **PdA: Ma première Place des Arts | Quart de finale #4.** 1 866 842-2112
- 19h30. *SBMEDBADMA*. \$0-70. **Bourgie Hall: Chamber Music.** 514-285-2000

- 19h30. *Bell*. \$65-489. **Centre Bell :: Don Toliver; Ski Mask the Slump God; Monaleo; Molly Santana**. 1-855-219-0576
- 19h30. *É. St-Viat d'Outremt*. \$0. **Faculté de musique de l'Udém :: Émergence**. 514-343-6427
- 19h30. *MS*. \$40-165. **PdA + OSM: Bruce Liu - La grandiose Symphonie alpestre de Richard Strauss**. 1 866 842-2112

14 Thursday

- 19h. *SJR*. \$22-28. **JMC: German music: Maryse Legault, clarinet; Elisabeth St-Gelais, sop.**
- 19h30. *MS*. \$40-165. **PdA + OSM: Bruce Liu - La grandiose Symphonie alpestre de Richard Strauss**. 1 866 842-2112
- 20h. *SCIVE*. \$35. **Festival du monde arabe de Montréal: Dendana, aux dunes de Paris**.

QUEBEC (ELSEWHERE)

- Abbaye** Abbaye de Saint-Benoît-du-Lac, 1 Rue Principale, Saint-Benoît-du-Lac.
- Bandeën** Salle Bandeën, 2600 rue College, Lennoxville.
- BasicaThStMichel** Basilique-cathédrale St-Michel, 130 rue de la Cathédrale, Sherbrooke.
- BelleChapelle** La Belle Chapelle, 500 rue Murray, Sherbrooke.
- CookshireEaton** Galerie d'art Cookshire-Eaton, 125 rue Principale Ouest, Cookshire-Eaton.
- ctr. Richmond** Centre d'art de Richmond, 1010, rue Principale Nord, Richmond.
- É. Emmanuel (Cowansville)** Église Emmanuel, 203, Principale, Cowansville.
- EspaceStGilles** Espace culturel Saint-Gilles, 562 route des Outaouais, Brownsburg.
- J.-Antonio-Thompson** Salle J.-Antonio-Thompson, 374, rue des Forges, Trois-Rivières.
- S. Georges-Codling** Salle Georges-Codling, 28 rue du Roi, Sorel-Tracy.
- SSGB4** Salle Serge-Garant (B-484), 200, avenue Vincent-d'Indy, Montréal.
- SorelTracy** Maison de la musique, 124 Rue George, Sorel-Tracy.
- StLouisdeFrance** Église Saint-Louis-de-France, 166 avenue Saint-Jean Est, East Angus.
- Th. du cuivre** Théâtre du cuivre, 145, rue Taschereau Ouest, Rouyn-Noranda.
- Vitrail** Le Vitrail, 1254 rue Ste-Marthe, Thetford Mines.

OCTOBER

- 10 20h. *Bandeën*. \$30. **La Route des Concerts présente: Matt Herskowitz, piano.**
- 12 19h30. *BasicaThStMichel*. \$45-55. **La Route des Concerts présente: Oratorio Marie-Madeleine, apôtre des apôtres.**
- 14 10h. *S. Georges-Codling*. \$20. **Sorel-Tracy: Épreuves - Concours international de PIANO DE SOREL-TRACY**. 450-855-3886
- 15 10h. *S. Georges-Codling*. \$20. **Sorel-Tracy: Épreuves - Concours international de PIANO DE SOREL-TRACY**. 450-855-3886
- 16 13h30. *S. Georges-Codling*. \$20. **Sorel-Tracy: Épreuves - Concours international de PIANO DE SOREL-TRACY**. 450-855-3886
- 17 13h30. *S. Georges-Codling*. \$20. **Sorel-Tracy: Épreuves - Concours international de PIANO DE SOREL-TRACY**. 450-855-3886
- 19 20h. *É. Emmanuel (Cowansville)*. \$40. **La Route des Concerts présente: Série Grands concerts-Thierry Bégin Lamontagne, guitare.**
- 25 19h30. *J.-Antonio-Thompson*. \$. **OSTR: Brahms: R. Murray Schafer, piano - In Memoriam Alberto Guerrero**. 1-866-416-9797
- 26 13h. *CookshireEaton*. \$0. **La Route des Concerts présente: Le Bal de l'Halloween.**
- 26 20h. *Vitrail*. \$42. **La Route des Concerts présente: Roman Zavada-Forêt pour deux pianos.**

- 27 14h. *BelleChapelle*. \$35. **La Route des Concerts présente: Trio Schilla.**
- 27 14h30. *É. Emmanuel (Cowansville)*. \$25. **La Route des Concerts présente: Série Musique au salon-David Jacques, guitare.**

NOVEMBER

- 01 20h. *ctr. Richmond*. \$39. **La Route des Concerts présente: Charles Richard Hamelin-Une soirée complètement piano.**
- 02 14h. *Abbaye*. \$46. **La Route des Concerts présente: Requiem de Fauré.**
- 02 19h30. *SorelTracy*. \$30-35. **Sorel-Tracy: Antoine Laporte, piano; Marie-Claire Vaillancourt, violon; Julien Siino, violoncelle**. 450-855-3886
- 03 14h. *StLouisdeFrance*. \$10-20. **La Route des Concerts présente: Paris.**
- 06 19h30. *SSGB4*. \$0. **Faculté de musique de l'Udém :: Hommage à Francis Dhomont**. 514-343-6427
- 06 19h30. *Th. du cuivre*. \$22 - 32. **JMC: Tommy Dupuis: classical guitar, diverse influences+original works.**
- 08 20h. *Bandeën*. \$30. **La Route des Concerts présente: Small World Project-Macroscopie.**
- 09 20h. *EspaceStGilles*. \$17-41. **La Route des Concerts présente: De l'autre côté du miroir.**

TORONTO

- AlGreenTh** Al Green Theatre, 750 Spadina Ave, Toronto.
- C. Redeemer** Church of the Redeemer, 162 Bloor Street West, Toronto.
- CyrilClark** Cyril Clark Theatre, 20 Loafers Lake Lane, Brampton.
- Flato Markham Th.** Flato Markham Theatre, 171 Town Centre Blvd, Markham.
- Four seasons** Four seasons Centre for the Performing Arts, 145 Queen St W, Toronto.
- G. Weston Hall** George Weston Recital Hall, 5040 Yonge Street, North York.
- GWeston** George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge Street, Toronto.
- Hugh'sRoom** Hugh's Room Live, 296 Broadview Ave, Toronto.
- Jane Mallett** Jane Mallett Theatre, 27 Front St. E., Toronto.
- Jeanne Lamon Hall** Trinity-St. Paul's Centre, 427 Bloor Street West, Toronto.
- Jeanne Lamon Hall** Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St W, Toronto.
- Koerner** Koerner Hall, 273 Bloor Street West, Toronto.
- Mazzoleni** Mazzoleni Concert Hall, 273 Bloor Street West, Toronto.
- Metropolitan Utd Ch.** Metropolitan United Church, 56 Queen St E, Toronto.
- R. Bradshaw Amph.** Richard Bradshaw Amphitheatre, 145 Queen St W, Toronto.
- Rose Brampton** The Rose Brampton, 1 Theatre Ln, Brampton.
- RoseStudioRose Brampton** The Rose Studio, 1 Theatre Lane, Brampton.
- 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.
- TributeComm** Tribute Communities Recital Hall, 83 York Blvd, North York, Toronto.
- Trinity&Faith** Trinity-St. Paul's United Church & Centre for Faith, Justice and the Arts, 427 Bloor Street West, Toronto.
- TrinityStPaulCntr** Trinity-St. Paul's Centre, 427 Bloor St W, Toronto.
- Walter Hall** Walter Hall, 80 Queen's Park, Toronto.
- WalterHall** Walter Hall, Faculty of Music, University of Toronto, 80 Queen's Park, Toronto.

OCTOBER

08 Tuesday

- 20h. *Rose Brampton*. \$18-29. **Brampton: B-Jazzed Orchestra curated by Carmen Spada**. 905-874-2800

AKOUSMA 20

In its 20th edition, 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. Oct. 16-18. www.akousma.ca



ESTELLE SCHORPP @AKOUSMA

VIOLONS DU ROY: GAUVIN, LEMIEUX, DIVIN HANDEL

Karina Gauvin and Marie-Nicole Lemieux occupy a special place in our musical life in general, and at Les Violons du Roy in particular! Since the very beginning of their respective careers, they have both been among the guest artists preferred by the public and musicians of Les Violons du Roy. What an opportunity to bring them together with our musicians and Jonathan Cohen to mark our 40th anniversary in an exceptional way!

Oct. 23 (Quebec City: Salle Raoul-Jobin), 25 (Kingston), 27 (Toronto), 30 (Ottawa), March 21 (Montreal: Maison symphonique). www.violonsduroy.com



MARIE-NICOLE LEMIEUX

MUSICA CAMERATA

One of Canada's premier chamber-music ensembles, Musica Camerata has been treating Montreal's audiences for 55 years. Performing in the 2024-25 year are musicians Elie Boissinot, Marc Djokic, Victor Fournelle, Leo Grinhauz, Luis Grinhauz, Berta Rosenohl, and Bruno Tobon. This anniversary season continues with an evening of Joaquin Turina's Piano Quartet, Op. 67 and Gabriel Fauré's Piano Quartet No. 1, Op. 15. Nov. 2. www.cameratamontreal.com

OPÉRA DE QUÉBEC: ROSSINI'S LE COMTE ORY

Rossini's penultimate opera *Le comte Ory* is presented for the first time by the Opéra de Québec. Composed to the French libretto by Eugène Scribe and Charles-Gaspard Delestre-Poirson, the comic opera is set during the Crusades. Director Jean-Romain Vesperini creates a slightly offbeat, romantic universe. Conductor Laurent Campellone leads a French and Canadian cast, OdeQ chorus and the OSQ.

Oct. 26, 29, 31 & Nov. 2m. Grand Théâtre de Québec.

www.operadequebec.com



PHILIPPE TALBOT

09 Wednesday

- ▶ 12h. *R. Bradshaw Amph.* \$0. **University of Toronto Opera:** L'amour und Liebe. 416-978-3750
- ▶ 19h. *Rose Brampton.* \$25. **Brampton: Bruce Trail Conservancy.** 905-874-2800
- ▶ 20h. *Roy Thom. Hall.* \$61-176. **Toronto Symphony Orchestra:** Saraste Conducts Mozart's Requiem. 416-593-7769

10 Thursday

- ▶ 20h. *Hugh'sRoom.* \$30-37. **Hugh's Room :: Louis Simão and Carlos Bernardo.** 1-647-347-4769
- ▶ 20h. *Koerner.* \$25. **RCM :: RCO, conductor Tania Miller; Isabella Perron, violin.** 416-408-2824
- ▶ 20h. *Koerner.* \$. **Royal Conservatory Orchestra with conductor Tania Miller.** 416-408-0208
- ▶ 20h. *Rose Brampton.* \$10. **Brampton: Host The Wild Woman, Keesha Brownie.** 905-874-2800
- ▶ 20h. *Roy Thom. Hall.* \$61-153. **Toronto Symphony Orchestra:** Saraste Conducts Mozart's Requiem. 416-593-7769

11 Friday

- ▶ 19h30. *Four seasons.* \$. **COC: Gounod's Faust. Long Long, tenor; Kyle Ketelsen, bass-baritone; Amy Lane, dir.** 1-800-250-4653
- ▶ 19h30. *Jeanne Lamon Hall.* \$20-75. **Toronto Consort: A Muses Garden.**
- ▶ 20h. *Rose Brampton.* \$57. **Brampton: Rick Van Dyk (lead vocals and lead guitar), Jo Di Taranto (lead/rhythm guitar and vocals), Paulo Fonesca (bass and vocals), Brent Niemi (drums)Brampton.** 905-874-2800
- ▶ 20h. *RoseStudioRose Brampton.* \$10. **Brampton: Jemane Kent, Sunraae and Sasha I Henry. Curated by Jemane Kent.** 905-874-2800

12 Saturday

- ▶ 19h30. *Rose Brampton.* \$20-30. **Brampton Concert Band with Special Guests The Pipes and Drums of the Lorne Scots.** 905-874-2800
- ▶ 19h30. *Four seasons.* \$. **COC: Verdi's Nabucco. Roland Wood, baritone; Mary Elizabeth Williams, soprano.** 1-800-250-4653
- ▶ 20h. *Roy Thom. Hall.* \$61-131. **Toronto Symphony Orchestra:** Saraste Conducts Mozart's Requiem. 416-593-7769

13 Sunday

- ▶ 14h. *Four seasons.* \$. **COC: Gounod's Faust. Long Long, tenor; Kyle Ketelsen, bass-baritone; Amy Lane, dir.** 1-800-250-4653

15 Tuesday

- ▶ 12h10. *Walter Hall.* \$0. **University of Toronto Tuesday Voice Series: 3rd Year Undergraduate Singers in Performance.** 416-978-3750
- ▶ 19h. *Rose Brampton.* \$25. **Brampton: Bruce Trail Conservancy.** 905-874-2800
- ▶ 19h. *Koerner.* \$. **RCM: Ali Velshi: Small Acts of Courage.** 416-408-0208
- ▶ 19h30. *Walter Hall.* \$0. **RCM :: University of Toronto Faculty of Music; Wallace Halladay, conductor.** 416-408-2824
- ▶ 19h30. *Walter Hall.* \$10-30. **University of Toronto Contemporary Music Ensemble: At First Light.** 416-978-3750
- ▶ 20h. *RoseStudioRose Brampton.* \$20-39. **Brampton: Sharon, Lois & Bram.** 905-874-2800
- ▶ 20h. *Roy Thom. Hall.* \$79-146. **Toronto Symphony Orchestra: Simply the Best-A Tina Turner Tribute with Adrienne Warren.** 416-593-7769

16 Wednesday

- ▶ 14h. *Roy Thom. Hall.* \$79-156. **Toronto Symphony Orchestra: Simply the Best-A Tina Turner Tribute with Adrienne Warren.** 416-593-7769
- ▶ 19h. *Rose Brampton.* \$25. **Brampton: Bruce Trail Conservancy.** 905-874-2800
- ▶ 19h30. *Four seasons.* \$. **COC: Gounod's Faust. Long Long, tenor; Kyle Ketelsen, bass-baritone; Amy Lane, dir.** 1-800-250-4653
- ▶ 19h30. *TributeComm.* \$0. **University of Toronto Symphony Orchestra (UTSO) Graduate Conductors.** 416-978-3750
- ▶ 20h. *Hugh'sRoom.* \$35-42. **Hugh's Room :: MonkeyJunk, blues.** 1-647-347-4769
- ▶ 20h. *Koerner.* \$30. **RCM :: Jaymz Bee & Various Artists.** 416-408-2824

17 Thursday

- ▶ 12h10. *Walter Hall.* \$0. **University of Toronto Thursdays at Noon: Snjezana Pavicevic, flute and piccolo.** 416-978-3750
- ▶ 19h30. *Four seasons.* \$. **COC: Verdi's Nabucco. Roland Wood, baritone; Mary Elizabeth Williams, soprano.** 1-800-250-4653
- ▶ 20h. *Spadina Th.* \$. **Alliance Française de Toronto :: Faenza, french music.** 416-922-2014
- ▶ 20h. *Hugh'sRoom.* \$30-37. **Hugh's Room :: Danny Marks, soul.** 1-647-347-4769

18 Friday

- ▶ 19h30. *Four seasons.* \$. **COC: Gounod's Faust. Long Long, tenor; Kyle Ketelsen, bass-baritone; Amy Lane, dir.** 1-800-250-4653
- ▶ 19h30. *C. Redeemer.* \$10. **RCM :: O of University of Toronto :: Kathleen Allan, Dr. Jamie Hillman, conductors.** 416-408-2824
- ▶ 19h30. *Roy Thom. Hall.* \$106-161. **Toronto Symphony Orchestra: Disney Tim Burton's The Nightmare Before Christmas in Concert.** 416-593-7769
- ▶ 19h30. *C. Redeemer.* \$10-30. **University of Toronto Chamber Choir & MacMillan Singers.** 416-978-3750
- ▶ 20h. *Rose Brampton.* \$20-57. **Brampton: Supertramp; The Beatles; Bob Dylan & various artists.** 905-874-2800
- ▶ 20h. *Hugh'sRoom.* \$35-42. **Hugh's Room :: Breabach.** 1-647-347-4769
- ▶ 20h. *Hugh'sRoom.* \$35-42. **Hugh's Room :: Windborne.** 1-647-347-4769
- ▶ 20h. *Jeanne Lamon Hall.* \$20-95. **Tafelmusik présente: Feast for the Senses-Lalande & Rameau.** 833-964-6337
- ▶ 20h. *RoseStudioRose Brampton.* \$29. **Brampton: Robert Ball, curated by Darryn de Souza.** 905-874-2800

19 Saturday

- ▶ 14h. *Roy Thom. Hall.* \$106-161. **Toronto Symphony Orchestra: Disney Tim Burton's The Nightmare Before Christmas in Concert.** 416-593-7769
- ▶ 16h30. *Four seasons.* \$. **COC: Verdi's Nabucco. Roland Wood, baritone; Mary Elizabeth Williams, soprano.** 1-800-250-4653
- ▶ 16h30. *Mazzoleni.* \$0. **RCM :: Phil and Eli Taylor Performance Academy for Young Artists, Student Concerts.** 416-408-2824
- ▶ 16h30. *Mazzoleni.* \$. **RCM: Taylor Academy Showcase Concert.** 416-408-0208
- ▶ 19h30. *Rose Brampton.* \$20-39. **Brampton: The Rose Orchestra and special guest pianist, Andrew Fu.** 905-874-2800
- ▶ 19h30. *TributeComm.* \$10. **RCM :: O University of Toronto - Wind Symphony:: Pratik Gandhi, director.** 416-408-2824
- ▶ 19h30. *Metropolitan Utd Ch.* \$30-40. **RCO: Hans Zimmer - Interstellar. Roger Sayer, organ soloist.**
- ▶ 19h30. *TributeComm.* \$10-30. **University of Toronto Wind Symphony: Airs & Dances.** 416-978-3750
- ▶ 20h. *Flato Markham Th.* \$. **KSO: Tchaikovsky, Dvořák, Lalo. Winona Zelenka, cellist.**
- ▶ 20h. *Koerner.* \$60. **RCM :: Monty Alexander, 80th Birthday Celebration Concert, host ed by Jay Douglas.** 416-408-2824
- ▶ 20h. *Jeanne Lamon Hall.* \$20-95. **Tafelmusik présente: Feast for the Senses-Lalande & Rameau.** 833-964-6337
- ▶ 20h. *Koerner.* \$. **RCM: Monty Alexander 80th Birthday Celebration Concert.** 416-408-0208

20 Sunday

- ▶ 14h. *Hugh'sRoom.* \$27-33. **Hugh's Room :: Hilario Duran.** 1-647-347-4769
- ▶ 14h30. *C. Redeemer.* \$10. **RCM :: U of T :: Thomas Burton, Maria Conkey, conductors.** 416-408-2824
- ▶ 14h30. *C. Redeemer.* \$10-30. **University of Toronto Soprano-Alto Chorus & Tenor-Bass Chorus.** 416-978-3750

- ▶ 15h. *Jeanne Lamon Hall.* \$20-95. **Tafelmusik présente: Feast for the Senses-Lalande & Rameau.** 833-964-6337

21 Monday

- ▶ 19h30. *Walter Hall.* \$0. **University of Toronto Wilma and Clifford Smith Visitor in Music: Celso Machado, guitar.** 416-978-3750
- ▶ 20h. *Roy Thom. Hall.* \$52-190. **Roy Thompson Hall: The Rocky Horror Picture Show. Barry Bostwick.** 416-872-4255

22 Tuesday

- ▶ 12h10. *Walter Hall.* \$0. **University of Toronto Tuesday Voice Series: 2nd Year Undergraduate Singers in Performance.** 416-978-3750
- ▶ 19h30. *Walter Hall.* \$0. **University of Toronto Student Composers Concert.** 416-978-3750
- ▶ 20h. *Koerner.* \$64. **RCM :: The Musical Stage Company; The Rolling Stones.** 416-408-2824

23 Wednesday

- ▶ 19h. *RoseStudioRose Brampton.* \$10-30. **Brampton: Glenn McFarlane.** 905-874-2800
- ▶ 19h30. *Four seasons.* \$. **COC: Verdi's Nabucco. Roland Wood, baritone; Mary Elizabeth Williams, soprano.** 1-800-250-4653
- ▶ 19h30. *Walter Hall.* \$0. **University of Toronto Jazz Presents Nimmons 101.** 416-978-3750
- ▶ 20h. *Hugh'sRoom.* \$30-37. **Hugh's Room :: Jadea Kelly.** 1-647-347-4769
- ▶ 20h. *Koerner.* \$64. **RCM :: The Musical Stage Company; The Rolling Stones.** 416-408-2824

24 Thursday

- ▶ 12h10. *Walter Hall.* \$0. **University of Toronto Thursdays at Noon: Laureates Aljosa Jurinic, winner of the Lilian Goh Piano Competition Recital Prize.** 416-978-3750
- ▶ 19h30. *Rose Brampton.* \$69. **Brampton: Take It To The Limit - A Tribute To The Eagles.** 905-874-2800
- ▶ 19h30. *Four seasons.* \$. **COC: Gounod's Faust. Long Long, tenor; Kyle Ketelsen, bass-baritone; Amy Lane, dir.** 1-800-250-4653
- ▶ 19h30. *Jane Mallett.* \$55-60. **Music Toronto: Quartetto di Cremona.** 416-214-1660
- ▶ 19h30. *Jane Mallett.* \$55-60. **Music Toronto: Quartetto di Cremona.**
- ▶ 19h30. *TrinityStPaulCntr.* \$28. **RCM :: The Canadian Children's Opera Company.** 416-408-2824
- ▶ 19h30. *Jeanne Lamon Hall.* \$33-90. **Soundstreams présente: Letters to God.** 416-504-1282
- ▶ 20h. *Koerner.* \$64. **RCM :: The Musical Stage Company; The Rolling Stones.** 416-408-2824
- ▶ 20h. *RoseStudioRose Brampton.* \$10. **Brampton: Neice, Elyssa Plaza, and Elle De Lyon.** 905-874-2800
- ▶ 20h. *Roy Thom. Hall.* \$36-173. **Toronto Symphony Orchestra: Rachmaninoff Symphony No. 2.** 416-593-7769

25 Friday

- ▶ 19h30. *Sanderson.* \$20-22. **Brampton: Al Lerman and Alfie Smith.** 905-857-2800
- ▶ 19h30. *Four seasons.* \$. **COC: Verdi's Nabucco. Roland Wood, baritone; Mary Elizabeth Williams, soprano.** 1-800-250-4653
- ▶ 20h. *Spadina Th.* \$. **Alliance Française de Toronto :: So Long Seven, Jazz and Folk music.** 416-922-2014
- ▶ 20h. *Koerner.* \$64. **RCM :: The Musical Stage Company; The Rolling Stones.** 416-408-2824

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► 20h. *Roy Thom. Hall.* \$72-129. **Roy Thompson Hall: ONES - The Beatles #1 Hits.** 416-872-4255

26 Saturday

- 15h30. *C. Redeemer.* \$5-40. **Toronto Chamber Choir présente: Kaffeemusik-Music & Memory.**
 ► 16h. *Roy Thom. Hall.* \$31-45. **Toronto Symphony Orchestra: Peter and the Wolf.** 416-593-7769
 ► 19h30. *Four seasons.* \$. **COC: Gounod's Faust. Long Long, tenor; Kyle Ketelsen, bass-baritone; Amy Lane, dir.** 1-800-250-4653
 ► 20h. *Hugh's Room.* \$65-70. **Hugh's Room :: Tom Rush Night Two.** 1-647-347-4769
 ► 20h. *Koerner.* \$. **RCM: Mariza.** 416-408-0208
 ► 20h. *Roy Thom. Hall.* \$41-177. **Toronto Symphony Orchestra: Rachmaninoff Symphony No. 2.** 416-593-7769

27 Sunday

- 15h. *Koerner.* \$60. **RCM :: soprano Karina Gauvin and contralto Marie-Nicole Lemieux; Jonathan Cohen, dir.** 416-408-2824
 ► 15h. *Koerner.* \$. **RCM: Le Violons du Roy. Karina Gauvin, sop.; Marie-Nicole Lemieux, contralto; Jonathan Cohen, dir.** 416-408-2824
 ► 15h. *Roy Thom. Hall.* \$41-114. **Toronto Symphony Orchestra: Rachmaninoff Symphony No. 2.** 416-593-7769

► 20h. *Hugh's Room.* \$30-37. **Hugh's Room :: Natalie and Brittany Haas.** 1-647-347-4769

30 Wednesday

- 19h. *Four seasons.* \$60+. **COC: Centre Stage Ensemble Studio Competition.** 1-800-250-4653
 ► 20h. *Hugh's Room.* \$30-35. **Hugh's Room :: Old Man Luedecke (Christopher "Chris" Rudolf Luedecke).** 1-647-347-4769

NOVEMBER

01 Friday

- 19h30. *Rose Brampton.* \$0-39. **Brampton: Queen & Various artists.** 905-874-2800
 ► 19h30. *Mazzoleni.* \$20. **RCM: Debussy, Ravel, Glenn Gould School Chamber Opera Maurice Ravel's L'enfant et les sortilèges and Claude Debussy's L'enfant prodigue.** 416-408-2824
 ► 20h. *Hugh's Room.* \$35-42. **Hugh's Room :: Ernesto Cervini & Various Artists.** 1-647-347-4769
 ► 20h. *Roy Thom. Hall.* \$51-154. **Toronto Symphony Orchestra: Devonté Hynes.** 416-593-7769

02 Saturday

- 13h. *Rose Brampton.* \$0-39. **Brampton: Queen & Various artists.** 905-874-2800
 ► 16h30. *Four seasons.* \$. **COC: Gounod's Faust. Long Long, tenor; Kyle Ketelsen, bass-baritone; Amy Lane, dir.** 1-800-250-4653

TORONTO

KOERNER HALL

Tania Miller guest conducts the Royal Conservatory Orchestra in their season-opening concert. The RCO is made up of instrumental students in the undergraduate and graduate programs of The Glenn Gould School. Their Oct. 10 program includes Berlioz's *Roman Carnival* overture, Sibelius's Symphony No. 1 in E minor and Brahms's Violin Concerto in D major played by GGS graduate Isabella Perron, Grand Prize winner of The Robert W. and G. Ann Corcoran Concerto Competition. Oct. 10, 8 p.m. Koerner Hall. www.rcmusic.com

TANIA MILLER

CANADIAN OPERA COMPANY

The Canadian Opera Company's 2024-25 season continues with a new staging of Gounod's *Faust* by British director Amy Lane in a co-production with Sweden's Malmö Opera. Cast includes Chinese tenor Long Long in the title role, Chinese soprano Guanqun Yu as Marguerite, American bass-baritone Kyle Ketelsen as Méphistophélès and Polish baritone Szymon Mechliński as Valentin. Former COC Ensemble members Alex Hetherington (Siebel) and Ariane Cossette (Marguerite on Nov. 2) are also featured. Conducted by COC Music Director Johannes Debus. Oct. 11, 13, 16, 18, 24, 26, Nov. 2. Four Seasons Centre for the Performing Arts. www.coc.ca

GUANQUN YU

TORONTO SYMPHONY ORCHESTRA

Former TSO Music Director Jukka-Pekka Saraste returns to lead Mozart's *Requiem* with a host of internationally-renowned soloists: Australian soprano Siobhan Stagg, Scottish mezzo-soprano Karen Cargill, Canadian tenor Frédéric Antoun and American bass-baritone Dashon Burton. Choral duties are taken by the Toronto Mendelssohn Choir in a program that also includes Brahms's Symphony No. 3. Oct. 9, 10, 12.

Renowned Italian conductor Gianandrea Noseda makes a welcome return to the TSO in a program that opens with a rare opportunity to hear the work of Italian 20th-century composer Goffredo Petrassi in his 1951 Concerto for Orchestra No. 2. Canadian violinist Timothy Chooi plays Bruch's Violin Concerto No. 1 and the concert concludes with Rachmaninoff's epic Symphony No. 2. Oct. 24, 26, 27.

Roy Thomson Hall. www.tso.ca

TIMOTHY CHOOI

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AMANDINE BEYER

TAFELMUSIK

After almost a decade, French violinist Amandine Beyer returns in a program of French Baroque music including Rameau's suite of dances for the Paris Opera and Lalande's *Symphonie pour le souper du roi* which was often heard tableside at the request of King Louis XIV. A concert that evokes the opulence and grandeur of a lavish feast beneath the stunning ceilings of Versailles!

Oct. 18, 19, 20. Jeanne Lamon Hall, Trinity-St. Paul's Centre. www.tafelmusik.org



MEGHAN LINDSAY

OPERA ATELIER

Canada's leading Baroque opera company presents Handel's *Acis and Galatea*, based on Ovid's tale of the water nymph Galatea and her doomed love for the Arcadian shepherd Acis. The cast includes French tenor Antonin Rondepierre as Acis, Canadian soprano Meghan Lindsay as Galatea, Madagascar-born tenor

Blaise Rantoanina as Damon, and American bass-baritone Douglas Williams as Polyphemus.

Oct. 24, 26, 27. Elgin Theatre. www.operaatelier.com



QUARTETTO DI CREMONA

MUSIC TORONTO

Established in 2000, and one of the world's leading chamber ensembles, Quartetto di Cremona brings a program to Toronto that includes Italian 20th-century composer Gian Francesco Malipiero's String Quartet No. 2, *Stornelli e Ballate*; Ravel's String Quartet in F major and Schumann's String Quartet No. 1, Op. 41/1.

Oct. 24. Jane Mallett Theatre, St. Lawrence Centre for the Arts. www.musictorontoconcerts.com



JACOB ABRAHAMSE

TORONTO OPERETTA THEATRE

Canada's most established company dedicated to operetta opens its season with Sigmund Romberg's *The Student Prince*, starring tenor Jacob Abrahamse in the titular role, with soprano Brooke Mitchell as Kathie. Kate Carver conducts from the piano.

Nov. 1, 2, 3. Jane Mallett Theatre, St. Lawrence Centre for the Arts. www.torontooperetta.com

- ▶ 19h30. *Rose Brampton*. \$0-39. **Brampton: Queen & Various artists.** 905-874-2800
- ▶ 19h30. *Mazzoleni*. \$20. **RCM: Debussy, Ravel, Glenn Gould School Chamber Opera, Maurice Ravel's L'enfant et les sortilèges and Claude Debussy's L'enfant prodigue.** 416-408-2824
- ▶ 20h. *Hugh'sRoom*. \$35-42. **Hugh's Room :: Super Blues: Sidemen and Friends.** 1-647-347-4769
- ▶ 20h. *Koerner*. \$50. **RCM :: Italian singer Ilaria Pilar Patassini; Federico Ferrandina, dir.** 416-408-2824
- ▶ 20h. *Roy Thom. Hall*. \$64-101. **Roy Thompson Hall: Legends of Motown.** 416-872-4255

03 Sunday

- ▶ 11h. *Roy Thom. Hall*. \$23. **Toronto Symphony Orchestra: Peter and the Wolf.** 416-593-7769
- ▶ 13h. *Rose Brampton*. \$0-39. **Brampton: Queen & Various artists.** 905-874-2800
- ▶ 14h. *Hugh'sRoom*. \$45-52. **Hugh's Room :: Séan McCann.** 1-647-347-4769
- ▶ 14h. *Mazzoleni*. \$25. **RCM :: David Louie, harpsichord; violinist Leonidas Kavakos.** 416-408-2824
- ▶ 15h. *Koerner*. \$46-115. **Toronto Mendelssohn Choir présente: The Love Affair-Waltz & Tango.** 416-598-0422

05 Tuesday

- ▶ 20h. *CyrilClark*. \$18-36. **Brampton: The Fugitives; WWI songs, host :: Brendan McLeod.** 905-874-2800
- ▶ 20h. *RoseStudioRose Brampton*. \$20-39. **Brampton: Valdy, folk singer.** 905-874-2800

06 Wednesday

- ▶ 19h30. *Walter Hall*. \$10. **University of Toronto Lewis 12tet: The Music of Terry Promane.** 416-978-3750
- ▶ 20h. *Hugh'sRoom*. \$35-45. **Hugh's Room :: Paul Marinaro.** 1-647-347-4769
- ▶ 20h. *Roy Thom. Hall*. \$36-173. **Toronto Symphony Orchestra: John Adams Returns.** 416-593-7769

07 Thursday

- ▶ 12h10. *Walter Hall*. \$0. **University of Toronto Thursdays at Noon: Lyon Conservatoire Side-by-Side.** 416-978-3750
- ▶ 19h30. *Rose Brampton*. \$0-39. **Brampton: Queen & Various artists.** 905-874-2800
- ▶ 19h30. *Walter Hall*. \$0. **University of Toronto: FMUA Benefit Concert.** 416-978-3750
- ▶ 20h. *Hugh'sRoom*. \$30-37. **Hugh's Room :: Jerry Leger and Lori Yates.** 1-647-347-4769

08 Friday

- ▶ 19h30. *Rose Brampton*. \$0-39. **Brampton: Queen & Various artists.** 905-874-2800
- ▶ 20h. *Hugh'sRoom*. \$35-42. **Hugh's Room :: The Jitters.** 1-647-347-4769
- ▶ 20h. *Koerner*. \$50+. **RCM: Brahms, Mussorgsky, Schumann: Benjamin Grosvenor, piano.** 416-408-2824
- ▶ 20h. *Jeanne Lamon Hall*. \$20-52. **Sinfonia Toronto: piano and soprano guest stars; Kalinnikov, Chopin, Shostakovich.** 416-499-0403

09 Saturday

- ▶ 13h. *Rose Brampton*. \$0-39. **Brampton: Queen & Various artists.** 905-874-2800
- ▶ 19h30. *Rose Brampton*. \$0-39. **Brampton: Queen & Various artists.** 905-874-2800

- ▶ 20h. *Hugh'sRoom*. \$35-42. **Hugh's Room :: Jory Nash.** 1-647-347-4769
- ▶ 20h. *Koerner*. \$55. **RCM :: Bach Sonatas and Partitas for Solo Violin. Leonidas Kavakos, violin.** 416-408-2824
- ▶ 20h. *Roy Thom. Hall*. \$36-173. **Toronto Symphony Orchestra: John Adams Returns.** 416-593-7769

10 Sunday

- ▶ 13h. *Rose Brampton*. \$0-39. **Brampton: Queen & Various artists.** 905-874-2800
- ▶ 14h. *Hugh'sRoom*. \$30-37. **Hugh's Room :: Irene Torres.** 1-647-347-4769
- ▶ 15h. *G. Weston Hall*. \$55-60. **Music Toronto: Rob Kapilow and the Cheung2 Duo.** 416-214-1660
- ▶ 15h. *GWeston*. \$55-60. **Music Toronto: What Makes It Great?® with Rob Kapilow and the Cheng2 Duo.**
- ▶ 15h. *Roy Thom. Hall*. \$26-80. **R. Thompson Hall: Skyky Youth Charity Concert 2024. Rachmaninoff Piano Concerto No.2.** 416-872-4255
- ▶ 19h30. *TrinityFaith*. \$10-40. **University of Toronto Historical Performance: One World United-Handel's Dixit Dominus.** 416-978-3750
- ▶ 20h. *Koerner*. \$55. **RCM :: Bach Sonatas and Partitas for Solo Violin. Leonidas Kavakos, violin.** 416-408-2824

12 Tuesday

- ▶ 12h10. *Walter Hall*. \$0. **University of Toronto Tuesday Voice Series: 1st Year Undergraduate Singers in Performance.** 416-978-3750
- ▶ 20h. *Koerner*. \$72. **RCM: Violins of Hope. COC's Orchestra and guest Cantor Netanel Hershtik.** 416-408-2824

13 Wednesday

- ▶ 19h. *AlGreenTh*. \$. **Toronto City Opera: Gaetano Donizetti's L'elisir d'amore. Jennifer Tung, cond.**
- ▶ 19h30. *Walter Hall*. \$10. **University of Toronto: Downing Hybrid Ensemble.** 416-978-3750

14 Thursday

- ▶ 13h30. *WalterHall*. \$50. **WMCT: Brahms, Bach: Julian Rachlin, violin, Sarah McElravy, viola, Karen Ouzounian, cello, Sheng Cai, piano.** 416-923-7052
- ▶ 19h30. *Rose Brampton*. \$20-44. **Brampton: Jackie Richardson & The Rose Orchestra.** 905-874-2800
- ▶ 19h30. *Jane Mallett*. \$55-60. **Music Toronto: Miró Quartet.** 416-214-1660
- ▶ 19h30. *Jane Mallett*. \$55-60. **Music Toronto: Haydn; Debussy. Miró Quartet.** 416-214-1660
- ▶ 19h30. *Walter Hall*. \$0. **University of Toronto: Instrumentalis I.** 416-978-3750
- ▶ 20h. *Hugh'sRoom*. \$40-45. **Hugh's Room :: Suzie Ungerleider & Friends.** 1-647-347-4769

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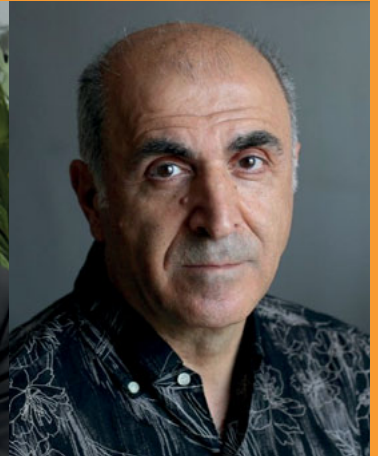
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