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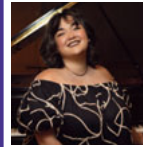
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La Scena Musicale

VOL 30-5

FEBRUARY / MARCH 2025

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Caroline Shaw USA *Entr'acte*
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Akiko Suwanai JPN *Violin*
Lisa Streich SWE *Guest Composer*
Andrew Norman USA *Guest Composer*
Lisa Streich SWE *ISHJÄRTA*
Peter Eötvös HUN *Violin Concerto #2 "DoReMi"*
Andrew Norman USA *Sustain*

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Michael Murphy *Percussion*
Aline Morales *Vocalist*
Gabiella Smith USA *Carrot Revolution*
Keiko Abe JPN *Michi*
Mark Duggan CAN *Maracatu Imaginário*
Julia Mermelstein CAN *Floral Reef*
Roydon Tse CAN *Stepwise*
Ivan Trevino MEX *Wildlings*
John Rea CAN *Objets perçus*

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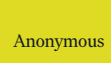
Wesley Shen *Piano*
Mark Fewer *Violin*
Wallace Halladay *Saxophone*
Quinn Jacobs CAN *New Work*
Bernhard Lang AUT
D/W24 *Loops for AlJourgensen*
Ben Nobuto GBR *Serenity 2.0*
Gabiella Smith USA *Imaginary Pancake*
Chris Paul Harman CAN *Partita for
Solo Violin #2*

COSMIC HEARTBEATS

THURSDAY APRIL 17, 2025
KOERNER HALL

Sophia Burgos USA *Soprano*
Nicholas Ma CAN *Hijinks*
James O'Callaghan CAN *New Work*
Claude Vivier CAN *Lonely Child*
Unsuik Chin KOR *Alaraph 'Ritus
des Herschlagz'*

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Editorial

FROM THE EDITOR

La Scena Musicale



Welcome to the February/March 2025 national issue of *La Scena Musicale*, which features our annual special on Summer Studies. This is also a special issue on **Orchestras and Conductors**. Our French cover features Quebec Symphony's new music director Clemens Schuldt. Globe-trotting conductor Jordan de Souza is the cover artist of our English edition.

Our themed issue also shines a light on conductors Véronique Lusier, Daniel Bartholomew-Poyser and Alexis Hauser. Features include a profile of violinist Gwen Hoebig, Les petits violons on their 60th anniversary, Orchestre philharmonique de Québec, Tafelmusik and Canadian Sinfonietta. Also included is our Orchestras Guide. A complete guide to Canadian orchestras will be published on our website.

CELEBRATION OF LOVE

February is *La Scena Musicale's* annual month to celebrate love. See our staff's Valentine's Day Gift Guide on page 17. We feature the love story of husband and wife duo Julian Armour and Guylaine Lemaire and feature our favourite Puccini love duets.

We begin our 15th Annual Singing Valentines Campaign with the aim of sharing the joy of personalized serenades. As we have successfully done in past years, we are offering 100 free Singing Valentines to seniors. To do this, head to our website and fill out the order form, and we'll choose the singer and song for you. This year, along with paying our singers through fundraising activities, we will also offer them 50 percent of donations generated from personalized serenades ordered for specific singers and for specific songs.

LA SCENA RADIO

We are bringing back La Scena Radio by streaming recordings reviewed in the last two issues, as well as other newly released albums. We also hope to launch a mobile app to make it easier for you to listen on your phone. Visit myscena.org/radio.

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.

La Scena Musicale has evolved with changing consumer habits in media consumption, while also maintaining its core mission: to promote music and the arts.

Our print magazine will continue to provide quality curated articles and interviews in both English and French, while our website focuses on news and events.

As we look ahead in 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 (formerly 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.

WAH KEUNG CHAN,
Founding Editor

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BAROQUE & FOLK: Purcell to Poland

Directed by **Miloš Valent**
Jan Rokyta, multi-instrumentalist

March 7–9, 2025
Jeanne Lamon Hall, Trinity-St. Paul's Centre

Slovakian violinist **Miloš Valent** makes his Tafelmusik debut, joined by multi-instrumental virtuoso **Jan Rokyta**, percussionist **Naghmeh Farahmand**, and the orchestra to explore the ways in which baroque composers such as **Telemann**, **Purcell**, and **Vivaldi** were influenced by folk music from the Ashkenazi, Polish, Roma, Scottish, and Turkish traditions.

CHORAL SPLENDOURS: Bach & Zelenka

Directed by **Ivars Taurins**
Myriam Leblanc, soprano

March 28–30, 2025
Jeanne Lamon Hall, Trinity-St. Paul's Centre

Amongst the composers Bach most admired was the Bohemian composer Jan Dismas Zelenka. This extravagant program pairs a selection of intimate gems from Bach's Lutheran cantatas with Zelenka's **Missa Sanctissimae Trinitatis**, completing Tafelmusik's performance of the five high Masses of Zelenka.

CONCERTI VIRTUOSI: Bach & Vivaldi

Directed by **Rachel Podger**

May 2–4, 2025
Jeanne Lamon Hall, Trinity-St. Paul's Centre

Rachel Podger and members of the orchestra flex their musical muscles as soloists in a bouquet of concertos that highlight the violin, cello, recorder, oboe, and bassoon. This program features **Bach's** Concerto for violin and oboe in C Minor, **Telemann's** Concerto for 3 violins in F Major, **Corelli's** Concerto grosso no. 1 in D Major, **Vivaldi's** vivacious Chamber Concerto in G Minor, along with two of his blockbuster concertos that shine the spotlight on the bassoon and cello.

SAMUEL MARIÑO AT THE OPERA: Bologne & Mozart

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Directed by **Julia Wedman**
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May 23–25, 2025
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DANIELE RUSTIONI
PHOTO: JONATHAN TICHLER

APPOINTMENTS

The Metropolitan Opera announced the appointment of **Daniele Rustioni** to the position of principal guest conductor for a three-year term, becoming

only the third principal guest conductor in Met history, beginning with the 2025–26 season. In his new position, Rustioni will conduct a minimum of two operas per season. In coming seasons, Rustioni will conduct a new production of Verdi's *Simon Boccanegra*, as well as revivals of Giordano's *Andrea Chénier*, Mozart's *Don Giovanni*, and Puccini's *La bohème*.

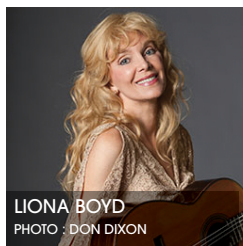
Isolde Lagacé, C.M. has been appointed a Member of the Order of Canada by Mary Simon, Governor General of Canada. Lagacé is renowned on the Quebec music scene for promoting and presenting music throughout the province and abroad. As executive and artistic director of Arte Musica and Bourgie Hall, she contributed to this institution's development and international renown as one of the country's leading music venues.



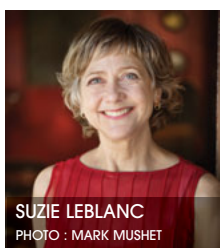
ISOLDE LAGACÉ
PHOTO: PIERRE ETIENNE BERGERON

AWARDS

Canada's Walk of Fame has announced that **Liona Boyd**, internationally celebrated classical guitarist, composer, and five-time Juno Award winner, is among the first round of inductees to be honoured in 2025 under its Arts & Entertainment category. This milestone coincides with the 50th anniversary of Boyd's debut album, released in 1974.



LIONA BOYD
PHOTO: DON DIXON



SUZIE LEBLANC
PHOTO: MARK MUSHET

Renowned Canadian soprano (and LSM Nov. 2024 cover artist) **Suzie LeBlanc** was awarded France's prestigious Knight of the Order of Arts and Letters (Chevalière de l'Ordre des Arts et des Lettres) by the ambassador of France to Canada, Michel Miraillet, during a private ceremony in Vancouver on Nov. 27.

LeBlanc is being recognized for her outstanding contributions to the world of music, her deep ties with France and dedication to fostering cultural and linguistic connections between the two countries.



ELISABETH ST-GELAIS,
ÉLISABETH PION &
CAMERON CROZMAN
PHOTO: ROBERT ETICHEVERRY

Crozman on Dec. 11 when two other scholarships were awarded. Pianist **Élisabeth Pion** was awarded the \$15,000 Pierre-Mantha Scholarship while soprano **Elisabeth St-Gelais** received the \$10,000 Fernand-Lindsay Scholarship.



ALICE PING YEE HO
PHOTO: BO HUANG

The Canada Council for the Arts has announced **Alice Ping Yee Ho** as the latest winner of the \$7,500 Jules Léger Prize for New Chamber Music for her composition, *Femme de Glace*. The competition, which is intended for professional composers and sound creators from Canada, is designed to encourage the creation of new chamber music.

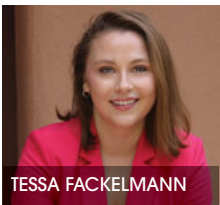
The Conseil québécois de la musique has unveiled the winner of its Prix Hommage presented at the Prix Opus Gala on Feb. 2. **Michel Levasseur** is being honoured for his 40 years as general and artistic director of the Festival international de musique actuelle de Victoriaville (FIMAV).



MICHEL LEVASSEUR
PHOTO: MARTIN MORISSETT

Throughout his years, Levasseur has championed experimental and improvisational music from Quebec and Canada via FIMAV's unique programming of indoor concerts, experimental films and sound installations in public spaces and exhibitions.

COMPETITIONS



TESSA FACKELMANN

At its Gala Talent event on Nov. 20, Opéra de Montréal awarded two prizes: mezzo-soprano **Tessa Fackelmann** won the \$10,000 Grand Jury Prize while soprano **Natasha**

Henry was awarded the \$5,000 Stingray Star Award. The event is a public showcase for finalists chosen from across Canada who are vying for positions in the company's young-artist training program, the Atelier lyrique.

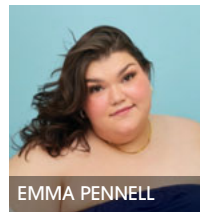
After an intensive week of masterclasses, workshops, and rehearsals, Edmonton Opera announced winners of the 3rd Annual Rumbold Vocal Prize following a live, judged concert on Nov. 8. The \$12,000 first-place winner was mezzo-soprano **Tessa Fackelmann**; the \$8,000 second prize went to soprano **Elizabeth Polese**; shared third prize of \$5,000 each to tenor **Angelo Moretti** and bass-baritone **Alex Halliday**. A \$1,000 prize went to University of Alberta student **Maria Pottle**.

Supported by the **Azrieli Foundation**, the **Canadian Music Competition (CMC)** returns this year with a formula allowing more autonomy for regional chapters (registration dates, related activities, costs). A total of 120 finalists will be invited to the national final July 2-7 at Bishop's University in Sherbrooke, QC, held in conjunction with a *Gathering with the Stars* event. The main prize is a professional engagement for winners of the national final, selected by a jury of five judges, who will perform with an orchestra in their region of origin. To find out the registration deadline for your chapter visit.

www.cmcnational.com

YOUNG ARTISTS

The Canadian Opera Company has announced the five singers who will join its Ensemble Studio young-artist program for the 2025-26 season.



EMMA PENNELL

Soprano **Emma Pennell**, mezzo-soprano **Arriana Maubach**, tenor **Angelo Moretti**, baritone **Ben Wallace**, and bass-baritone **Nicholas Murphy** will join the company alongside two returning Ensemble Studio members entering their second year of the program, soprano **Emily Rocha** and bass **Duncan Stenhouse**.

NEWS

We are sad to announce the passing of tenor **Alain Nonat** on Dec. 31, 2024, at the age of 82. Nonat was a good friend of Canadian singers and *La Scena Musicale*. Born in France, Nonat's military service and vocal training took him throughout France, Switzerland, Germany and the U.S.A., where he studied with tenor Ernst Haefliger among others, but it was in Canada that he found his second home. He founded Théâtre Lyrichorégra 20 in 1976, an organization unique in the world, to



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April 6, 2025
strings

TRIO WANDERER
April 27, 2025
piano trio

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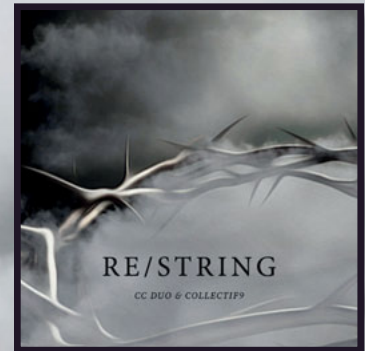
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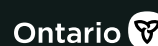
Guitarists **Adam Cicchillitti** and **Steve Cowan (CC Duo)** join forces with Montreal's **collectif9** for *Re/String*, a dynamic album of world-premiere compositions for two guitars and strings. This album demonstrates their commitment to championing living composers' work through commissioning and recording.



Phoenix Rising features Canadian violinist **Angel Wang** with the **Phoenix Orchestra**, conducted by **Claudio Vena**. The album includes Chinese and Western classical music that transcends borders, notably the world premiere recording of **Alice Ping Yee Ho's** first violin concerto, "Phoenix Rising," exploring the powerful theme of rebirth after adversity.



Available **March 14**
leaf-music.lnk.to/lm299





ALAIN NONAT

which he devoted over 48 years as volunteer general and artistic director. Jeunes Ambassadeurs Lyriques (JAL) was created in 1994 to offer singers auditions 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. Many of the artists supported by Théâtre Lyricorégra 20 continue to shine on the stages of the world's greatest opera houses including, notably, mezzo-sopranos Julie Boulianne and Michèle Losier, as well as baritone Etienne Dupuis.



RAPHAEL PAYARE
PHOTO : GERARD COLLETT

Orchestre symphonique de Montréal and its music director, **Rafael Payare**, has launched **El Sistema OSM**, building on their existing program **La musique aux enfants** which was created

in 2016 to offer music instructions to students aged four to 16 in underprivileged schools in Montreal North. El Sistema OSM will enable students to learn, in a group setting, to play an orchestral instrument, four times a week, three hours per day, after school hours. Presently, with 69 students, the program hopes to expand to 600 over the next

five years. Payare himself started in El Sistema (which is celebrating 50 years in 2025) in Venezuela at age 14 as a trumpeter and credits his career as a conductor to this experience.



YANNICK NEZET-SEGUIN
PHOTO : GEORGE ETHEREDGE

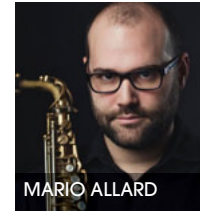
On Jan. 21, **Orchestre métropolitain** announced the cancellation of two concerts, *Fatal Attraction* on March 13-14 and *Latin Fiesta* on May 16. In a press release OM cited “rising production costs, inflation influencing the public’s cultural habits, and stagnating government subsidies.” In an interview with *La Presse*, **Fabienne Voisin**, the orchestra’s general director, admitted concerts which are not directed by OM’s Artistic Director **Yannick Nézet-Séguin** have more difficulty in reaching their sales targets. *Fatal Attraction* was supposed to be conducted by **Nicolas Ellis** and *Latin Fiesta* by **Joana Carneiro**. Perhaps ironically, both programs were of a decidedly popular vein, featuring music from Bizet’s *Carmen* and Bernstein’s *West Side Story*.



JEAN-FRANÇOIS LAPOINTE

On Jan. 23, **Opéra de Québec** announced the resignation of **Jean-François Lapointe**, its general and artistic director. The decision was made “following differences of vision with

the board of directors (and) will take effect on Jan. 31, 2025.” In an interview with *Le Devoir*, Lapointe stated that in anticipation of losing a portion of their funding, he proposed the company reduce performances of last fall’s *Le comte Ory* from four to two. Chairman **Philippe-Edwin Bélanger** explained in the same article that his board “had long discussions on Jean-François’s proposal, but (they preferred) to find a solution to remobilize the public and keep the four performances of (their) productions, because the fixed costs of a production are very high.” **Grégoire Legendre**, director of OdeQ from 1994 to 2020, has agreed to take on an interim role to ensure continuity.



MARIO ALLARD

Barely two weeks into the new year, the sudden and tragic death of saxophonist **Mario Allard** shook the Quebec musical community. The Montrealer made a name for himself as part of the Afrobeat co-operative Papagroove; more recently, he was also a member of Jazzlab Orchestra and of Alain Bédard’s Auguste Quartet. Allard had released two self-produced albums under his name: 2007’s *Mario Allard Quintet* and 2017’s *Diaporama*. The whole team at *La Scena Musicale* wishes to extend its condolences to his family and friends.

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illustration : Catherine St Martin

LA NEF

MONTRÉAL LA MAGNIFIQUE

by ARNAUD G. VEYDARIER

Although few traces remain of Montreal's Roaring Twenties era, the city was once renowned as an oasis of pleasure and transgression—where cabarets, illegal gambling and prostitution drew crowds in search of daring theatrical presentations and clandestine parties. This cultural and social ferment shaped the city's nocturnal imagination, an era that La Nef intends to bring back to life with its concert *Montréal la magnifique*. Presented on April 2 under the direction of singer-songwriter and accordionist Steve Normandin, the show will bring together the talents of Guillaume Bourque (clarinet), Serge Lavoie (guitar), Clinton Ryder (double bass) and Catherine Meunier (percussion).

"SIN CITY" OF THE NORTH

At the dawn of the Great Depression, Montreal emerged as a haven of tolerance, in stark contrast to the harshness of Prohibition in the United States. The arrival of new immigrant populations in the city diversified the cultural landscape, while the democratization of music, generated by the rise of recordings and radio, brought about an unprecedented cultural ef-

ferescence. Cabarets and speakeasies vibrated to the rhythm of a pulsating nightlife. Omnipresent social and economic divisions fuelled the desire to escape through alcohol and music, bringing crowds together in a common quest for oblivion and pleasure.

CARTE BLANCHE TO STEVE NORMANDIN

This is Steve Normandin's third collaboration with La Nef, continuing a musical journey that has already taken him to the world of sailors' songs and Sicilian melodies. This time, the accordionist and singer has been given carte blanche by La Nef to devise a program covering both great popular American classics such as Irving Berlin's *Ain't Misbehavin'* and Blue Skies, and Quebec works such as Eugène Desmarteaux's *La bouteille de rhum* and La Bolduc's *Les américains*. The repertoire also includes such iconic tunes as *Oh! Gee! Oh Gosh! Oh Golly*; Eddie Cantor's *I'm in Love*; *Dancing with Tears in My Eyes*; and *Prohibition Blues* by Al Bernard, a key Tin Pan Alley figure. The program also explores classics by Fats Waller and Cole Porter, whose witty songs are now timeless jazz standards.



STEVE NORMANDIN
PHOTO: DOMINIC BÉRUBÉ

The evening will feature emblematic 1920s and '30s instruments such as the accordion, xylophone and bass clarinet mingled with Hawaiian guitar to add an exotic tone. *Montréal la magnifique* promises to take audiences back to an era when popular art and classical aspirations intersected, reviving an idyll where music and hope served as antidotes to the challenges of everyday life. Normandin also praises the openness of Claire Gignac (artistic and general director of La Nef), who allows him to freely explore a musical repertoire that is as rich as it is lively. Enthusiastically, he relishes this unique opportunity to revive timeless songs that still resonate with as much freshness as they do relevance.

La Nef presents *Montréal la magnifique* at Maison de la culture Maisonneuve, on April 2 at 7:30 p.m.

www.la-nef.com

TRANSLATION: KAITLYN CHAN

WOMEN'S MUSICAL CLUB OF TORONTO

A HISTORY OF PASSIONATE MUSIC-MAKERS

by HEATHER WEINREB

While women today have ample opportunity to perform music professionally, this wasn't always the case. Dr. Robin Elliot, a musicologist at the University of Toronto and author of *Counterpoint to a City: A History of the Women's Musical Club of Toronto* explains that in the late 19th and early 20th centuries, women were discouraged from playing music in public.

Founded in 1898, the Women's Musical Club of Toronto began as an outlet for women to get together and play music privately, without social stigma. "Quite a few of the women involved in the Women's Musical Club at the start were married to men who were quite prominent in society, in business, and in other fields of activity. ...It would have been an affront to these men's standing in society to have their wife perform in public," Elliot explains. The club provided women who aspired to perform at a high level, with the opportunity to play concerts "without the social stigma of appearing on stage, in public, for pay."

Throughout the First and Second World Wars, the club held various events—such as charity

concerts and fundraisers—to support the war effort. Following a brief cessation of activities at the end of the Second World War, the WMCT restarted with an emphasis on professional concerts. "By that time, it was more accepted for women to perform in public, so there was no longer the need to have this outlet for women to perform in private," Elliot explains.

Even before the war, though, the club had gained a reputation for spotting gifted young

artists before their careers had taken off and supporting them—either with scholarships, performance opportunities, or both. In 1936, contralto Marian Anderson first appeared with the WMCT, returning in 1937. Glenn Gould also made an early career appearance at the club in 1953, two months before his 21st birthday.

Every three years, the club awards a young musician embarking on their career the Career Development Award consisting of a \$25,000 cash prize, recital opportunities with the club, as well as an appearance with the CBC.

And every year, the club presents winners of the Banff International String Quartet Competition. On March 13, this tradition brings the Marmen Quartet—one of two quartets who won first prize in the 2019 competition—to Toronto's Walter Hall. The U.K.-based quartet will perform string quartets by Haydn, Debussy and Bartók, as well as a work by New Zealand-based composer Salina Fischer.

LSM

The WMCT will present the Marmen Quartet on March 13 at Toronto's Walter Hall. www.wmct.on.ca



MARMEN QUARTET
PHOTO: MARCO BORGGREVE



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ESPRIT ORCHESTRA

IN CONVERSATION WITH STEVE REICH, VITO ŽURAJ, JULIA MERMELSTEIN, AND JAMES O'CALLAGHAN

by VIKTOR LAZAROV

Echoes of some of the most singular and intriguing contemporary music written by Canadian and international composers will resonate this spring in Toronto's Koerner Hall and St-Trinity's Centre. Presented by Esprit Orchestra, Canada's only professional orchestra entirely devoted to the performance of new music, the aptly named Edge of Your Seat festival gathers emerging and established creative voices over the course of seven nights between March 4 and April 17.

Yet, one of the unquestionable highlights of Esprit's upcoming season will come as a Prelude Concert, warming up the public before the festival takes off. Its opening piece: *Runner* by famed American minimalist, Steve Reich.

"Structurally, *Runner* goes back to my earliest works," Reich said in an interview with *La Scena Musicale*. Set for a large, 19-piece ensemble divided in two groups of identical parts (woodwinds, vibraphone, piano, and string quartet) with double bass, *Runner* uses techniques featured prominently in Reich's compositions. "This instrumentation allows the possibility of interlocking canons, which have been a building block of my music since the beginning," he explains.



Written in 2016 and premiered in London, U.K., with choreography by Wayne McGregor and dancers of the Royal Ballet, the work exudes freshness and optimism. "I remember the upbeat feeling I had when I began composing the piece. I started improvising on a rapid sixteenth-note pattern; I wanted to enjoy myself and see where it goes," recalls Reich.

Celebrating over four decades of exceptional musical creation, Nonesuch Records is releasing a complete box set of Reich's recordings on March 14. "I'm very pleased at how well it was done. People can now have a view of how my music has developed from *It's Gonna Rain* (1965) to *Traveller's Prayer* (2021)," he says.

The opening night of the festival proper, titled *Chasing Vito*, features the North American premiere of *Anemoi* by Slovenian composer Vito Žuraj (pronounced "jouraille"). Co-commissioned by Esprit Orchestra and the Berlin Philharmonic,

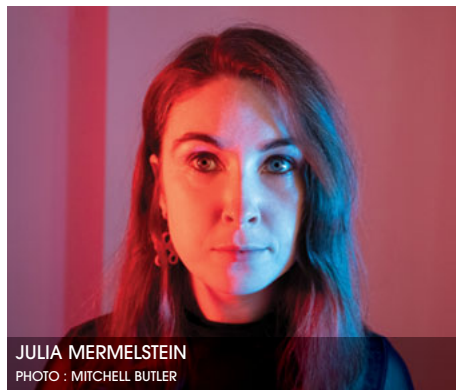


the title references eight wind deities in Ancient Greek mythology, each harnessing different natural powers. Written for symphony orchestra and a large set of percussive instruments such as crotales, slide whistle, anvil, or a ratchet—to name but a few—Žuraj carefully considered the orchestration and textures depicting each deity.

"*Anemoi* was inspired by Lyall Watson's book *Heaven's Breath*. Using it as a conceptual thread while composing the piece, I got the idea to define eight different materials and play with them in the form of the piece," he says.

As an example, Žuraj characterized the fierce and aggressive north wind, *Boreas*, by using melodies in microtonal intervals inspired by old Greek songs on the oboes and the English horn to imitate the aulos, an Ancient Greek polyphonic wind instrument. *Zephyros*, the gentle and fruitful west wind, is depicted by adapting ancient lyre techniques for the harp.

Esprit also showcases homegrown talent, such as Canadians Julia Mermelstein and James O'Callaghan. Both have worked with Esprit and their conductor, Maestro Alex Pauk, on previous occasions and bring their affinity for electroacoustic music to their orchestral writing.



Mermelstein's piece, *Floral Reef*, draws upon the influence of electronic-music artists such as Actress, Laurel Halo, and Biosphere. "I wanted to internalize and filter their sound through my own approach to writing for orchestra," Mermelstein says. "Normally

I gravitate to music that evolves slowly over time, allowing you to soak in the sounds. This piece is faster-paced, incorporating electronic influences while still retaining my own evolving language."

In her electronic music, Mermelstein is interested in layering sounds and creating rich textures, sometimes to the point of white noise. "Exploring these ideas using acoustic instruments (allows you to) find an interesting mix where the two can meet," she says, adding that collaborating with the Esprit Orchestra encourages her to take creative risks in exploring different techniques and types of sound.

O'Callaghan has a unique sensibility for words and storytelling through interdisciplinary media.



"From a young age, I was an avid reader and I've written a lot of poetry and short stories," he says. "I started studying film before I studied music, and part of me wants to try to get back to being a filmmaker," he adds with a chuckle.

O'Callaghan's interdisciplinary background informs the way he connects music to our personal contexts, culture, and environment. "Originally, this piece was intended for orchestra, multi-channel electronics and video," he admits. Wanting to respect the conditions of writing for orchestra, O'Callaghan aimed to "address the amazing things an orchestra can do without all the interdisciplinary elements that I usually incorporate in my music. This project became an opportunity to challenge myself, focusing on orchestration and instrumental writing," he says.

Titled *Nowhere*, a play on words, O'Callaghan draws upon his electroacoustic background to create a guided auditory experience, encouraging different states of listening. "Even though there are no electronics in the piece, the thinking about sound remains the same. I work with anticipation and space for reflection—there are many very slow, quiet, delicate (moments) that lie below the surface, just barely audible." **LSM**

Esprit Orchestra's winter season opens with *Runner* on Feb. 23 at Toronto's Koerner Hall
www.espritorchestra.com

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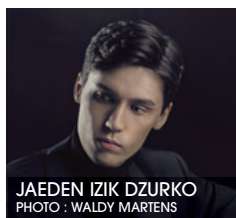
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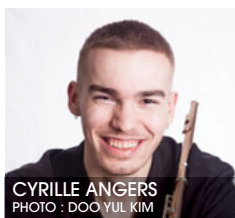
PRO MUSICA

A SEASON OF PRODIGIES

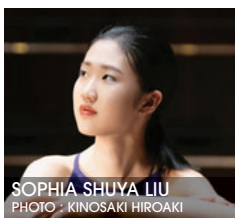
by HEATHER WEINREB



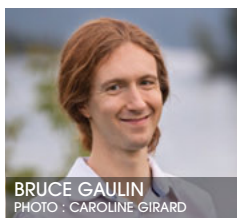
JAEDEN IZIK DZURKO
PHOTO: WALDY MARTENS



CYRILLE ANGERS
PHOTO: DOO YUL KIM



SOPHIA SHUYA LIU
PHOTO: KINOSAKI HIROAKI



BRUCE GAULIN
PHOTO: CAROLINE GIRARD

Montreal-based presenter and producer of classical-music concerts, Pro Musica is centring their 2025 concert series around the theme of “prodigy music.” The series will feature both performers and composers who are prodigies, the rare and inspiring people who at a very young age “develop a musicality that is specific to mature musicians,” explains Artistic Director Irina Krasnyanskaya. As a pianist and piano professor, Krasnyanskaya has worked with gifted young musicians for many years. “I find it very inspiring to watch them grow, to help them with the path,” she says.

Krasnyanskaya came up with this year’s theme at a piano-gala event she hosted last year as part of Pro Musica’s *Mélo-dines* series, which showcases young and emerging artists in Quebec. At the event, she was particularly struck by pianist Sophia Shuya Liu, and decided to engage her extensively in this year’s season. “She impressed me so much with her amazing level of maturity and professionalism

that I absolutely decided to give her more space and time,” says the artistic director.

Liu, who has been playing in and winning competitions since she was about five years old, is what Krasnyanskaya calls a “typical prodigy.” Prodigies, she explains, “start to listen to themselves” at a young age. “They have a better understanding of music, and of the professional approach to performance,” she says.

Not all prodigies, however, started very young. Lucas Debargue, a world-renowned pianist and composer who will be performing with Pro Musica this season, started studying independently at the age of 10, which is “quite late for someone with a professional career,” says Krasnyanskaya. “Often, we see musicians starting at two and three years old and are already very advanced by 10 years old. At 17 years old, (Debargue) already stood out at a lot of international competitions. He’s an incredibly fascinating and truly one-of-a-kind musician.”

Cyrille Angers, on the other hand, was discovered by Krasnyanskaya, who first spotted him playing at the OMNI Music Competition. She was particularly struck by the sense of freedom in Angers’s flute playing. “It is not often that we hear a flutist perform as a soloist, with a strong personality.”

Another outstanding performer in this year’s season is Jaeden Izik-Dzurko, winner of the 2024 Concours musical international de Montréal. As soon as he won, she absolutely wanted to have him in Pro Musica’s season. “He is a very special musician who has already impressed the audience in Montreal,” she says, “and we are very honoured to have him in our 2025 season.” **LSM**

Upcoming Pro Musica concerts include: pianist Sophia Shuya Liu on Feb. 12 and March 2; flute and piano duo Cyrille Angers and Bruce Gaulin on March 12; pianist Jaeden Izik-Dzurko on March 30; and duo Sergey Khachatryan, violinist, and Lusine Khachatryan, pianist, on May 18. www.promusica.qc.ca

NOÉMIE RAYMOND-FRISET

BEYOND THE PRINTED SCORE

by MADELINE BOLDT

To celloist Noémie Raymond-Friset, music is just as much about heart as it is about technique. For her, the cello is a means of forging profound connections—with collaborators, audiences, and even communities worlds away.

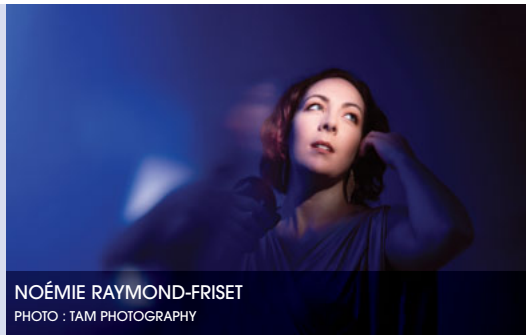
Born to music-loving parents who filled her early life with the sounds of Bach suites, Raymond-Friset picked up the violin at the age of four. But it was the cello that resonated with her three years later. “I found my instrument,” she recalls. “Something about the tone, the sound, and the register really spoke to me.”

In her early career, mentors like violinist superstars Midori and Pinchas Zukerman helped her see the significance of looking beyond the printed score. Her involvement with a community program in Boston, dedicated to “bringing music to places where it truly makes a difference,” led to an opportunity to join Midori on a tour. Together, they visited underserved communities in various countries, beginning with Cambodia. Raymond-Friset initially questioned the purpose of playing Mozart in environments with so many other pressing problems. “At first, it felt silly,” she

admits. “But it’s really all about the connection. That experience changed how I approach music and concerts.” Today, before performing, she always speaks to her audience to create a shared experience. “The music connects us, but the human connection is just as important.”

Now a teacher and mentor herself, her experience as a performer deeply informs her approach to guiding young musicians. She emphasizes introspection, encouraging students to explore the deeper meaning of music. “That’s basically what I did in my own career,” she says, “asking a lot of questions.”

This philosophy is central to *Dialogues*, her latest CD release with pianist Zhenni Li-Cohen. The album explores the sonatas of Sergei Rachmaninoff and Rebecca Clarke, works that lived with the duo for years before recording. “It’s about more than the two instruments,” says Raymond-Friset. “It’s about the dialogue between us, the pieces, and the audience.” The album’s title reflects the duo’s approach to collaboration. Rather than focusing solely on technical precision, they prioritize the exchange of ideas and emotions.



NOÉMIE RAYMOND-FRISET
PHOTO: TAM PHOTOGRAPHY

“We’re not really technical rehearsers,” says Raymond-Friset. “It’s about asking the bigger questions: How do we bring the music to life? How do we interact with each other?” The result is a performance that feels less like a recital and more like a conversation, where each voice is heard and every nuance explored.

Looking ahead, Raymond-Friset is excited to bring her and Li-Cohen’s artistic vision to new stages. In March, they will perform *Dialogues* at Carnegie Hall, where they will also premiere a new sonata composed specifically for them by Canadian composer Christian Thomas.

For young musicians, her advice is simple: “Put yourself out there and connect with people. More than ever, the audience wants to know the performer personally.” **LSM**

Noémie Raymond-Friset and Zhenni Li-Cohen will play *Dialogues* live at Carnegie Hall on March 20. www.carnegiehall.com

VALENTINE'S DAY GIFT IDEAS

by ADRIAN RODRIGUEZ, ANDRÉANNE VENNE, HEATHER WEINREB, KAITLYN CHAN, AND TOM INOUE

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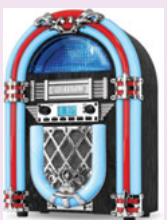
There are many concert options to choose from this Valentine's Day. For example, Candlelight Concerts is presenting a program featuring a string quartet playing romantic classics like *Unchained Melody* by The Righteous Brothers and *Can You Feel the Love Tonight* by Elton John. \$40-\$65 per person.



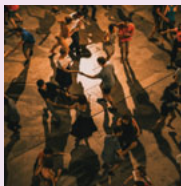
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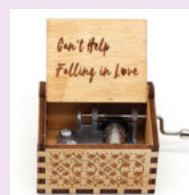
enjoy a themed mug to hold their favourite tea, coffee, or hot chocolate. This item is the ideal accessory to showcase a bit of personality while cozying up with a loved one under a blanket, watching the snow (or rain) fall outside. \$20. KC & TI



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PURPOSE

While the arts sector is slowly recovering after the pandemic, it remains important to fully support the professionals in the industry—and

organizations like *La Scena Musicale*—that bring music and culture to you! This year, we are accepting donations and sponsorships in order to pay the singers for the free serenades.

Our singers also enjoy spreading the love to those who need it: "I believe everybody was super content, and I had good fun singing" said star baritone Gino Quilico, who was part of our 2019 roster.

Love comes in many forms. A hot coffee on a snowy day. A partner's smile. An aria sung with passion. A connection on the phone between strangers. We hope you have a delightful celebration of the love in your life this February. If you are feeling inspired to spread the #LaScenaLove, consider donating to support our magazine.

"It has been a few years since I received such a wonderful gift from my husband... *Hearing Deh vieni alla finestra* was so much nicer than a card... Last month it made me cry in a very joyous way when the baritone called me, offering me the song my husband had chosen." — Wendy Marston

LSM

www.valentineserenades.com

For the past two years, we have offered 100 free Singing Valentines serenades for seniors 65-plus, and the feedback we received from the recipients was amazing. So this year, we continue to show love to our community by repeating the offer.

The idea to expand the personalized serenades grew out of Singing Valentines founder Wah Keung Chan's grief at losing both his elderly father-in-law and father in a short span of time.

GIACOMO PUCCINI

FIVE GREAT LOVE DUETS

by JUSTIN BERNARD, WAH KEUNG CHAN,
ADRIAN RODRIGUEZ, GIANMARCO SEGATO,
JOSEPH SO



To celebrate the Valentine month, *La Scena Musicale's* team of opera experts present five great Puccini love duets. Visit our website for links to the performances.

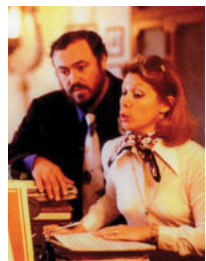


"TU, TU, AMORE? TU?" *MANON LESCAUT*

When it comes to love duets, I'll stick my neck out and say nobody can beat the great Giacomo Puccini, the master of Italian verismo. When you have great singing actors in a believable production, a Puccini love duet is truly incandescent. Top on my list is the *Manon Lescaut* Act 2 duet, "Tu, tu, amore? tu?" sung by ill-starred lovers, Manon and Des Grieux. I had the great good fortune of hearing some wonderful singers in this at the Met during my student days.

Performers: The great Renata Tebaldi with the incredible Franco Corelli can be seen on YouTube at a 1966 Met Gala. For the best current singers, I would choose Jonas Kaufmann and Kristine Opolais. I heard them sing this at Covent Garden 10 years ago (also on YouTube), and it was unforgettable. JS

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"O SOAVE FANCIULLA" *LA BOHÈME*

One of the most romantic duets in the operatic repertoire. We find the full breadth of Puccini's expression of love reinforced here by the marriage of two high voices that eventually merge. In his apartment, Rodolfo is admiring Mimì's face, illuminated by the moonlight, and does not hesitate to shower her with compliments. The young woman succumbs to the poet's charm. Both confess their love for each other, between several kisses, before re-joining their friends. What makes "O soave fanciulla" unique is that it's more like an aria for two voices, where each singer's line is as beautiful and as emotionally powerful as the other's. There's also the special effect of musical spatialization

achieved by the couple's gradual retreat backstage for their final soaring lines.

Performers: Suggested recording: Luciano Pavarotti and Mirella Freni, two singers born in Modena, Italy (Decca, 1972) or for a live performance, Roberto Alagna and Leontina Vaduva (Opéra Bastille, 1995). JB

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FINAL DUET, *TURANDOT*

Puccini's final opera, *Turandot*, was famously left incomplete due to the composer's untimely death. It premiered at Teatro alla Scala in 1926 using composer Franco Alfano's ending based on

fragments of vocal lines and indications for orchestration left by Puccini. Much controversy and critical dissatisfaction has always swirled around the Alfano ending, prompting the commissioning of many alternate completions. The most famous of these is Italian composer Luciano Berio's 2002 rendering. Its vocal lines are familiar from the Alfano completion, but their more dissonant orchestration better reflects the story's trauma. The title character has left a long line of suitors who are summarily executed when unable to answer her confounding riddles. In this context, Alfano's more familiar anointment of Turandot and Calaf as the happy couple with its encore of the opera's big tune, "Nessun dorma," can border on the absurd.

Performers: A recommended recording of the Berio ending is 2003's *Puccini Discoveries* on Decca with Riccardo Chailly conducting soprano Eva Urbanová and tenor Dario Volonté. GS



FINAL DUET, *LA RONDINE*

La Rondine (The Swallow) can be seen as Puccini's variation on *La traviata*. It tells the story of a love triangle between the courtesan Magda, her idealistic young lover Ruggero and her wealthy

protector, Rambaldo.

While the opera fails to match the dramatic depth and intensity of Verdi's masterpiece, it is rich with Puccini's signature sweeping melodies and lush orchestrations.

Performers: The work's most iconic aria is "Chi il bel sogno di Doretta," sung by Magda. At the height of her powers, Romanian soprano Angela Gheorghiu gave a particularly breathtaking performance of the aria at a New Year's Eve Gala in New York City which can be found on YouTube.

The opera ends with a heart-wrenching duet as the two lovers are forced to part. Magda, nicknamed, "The Swallow," must return to her "nest" leaving Ruggero behind. A memorable performance from 2009 at the Metropolitan Opera (available on YouTube) features Gheorghiu and tenor Roberto Alagna as Ruggero. The duo rose to stardom in the 1990s and even married in real life in 1996. Their love would also end bitterly.

AR WKC



"MARIO! MARIO! MARIO!" *TOSCA*

Coming near the beginning of the opera, this duet sets up the masterpiece's succession of flowing melodies for Tosca and Cavaradossi. At first, Tosca is jealous of the woman portrayed in

Cavaradossi's painting, but over the course of the duet, he allays her fears. The ebb and flow of their emotional journey is matched and transcended by the music. Only Puccini can infuse music and text with so much palpable emotion.

Performers: Jussi Bjoerling and Zinka Milanov's 1957 RCA Victor recording is the gold standard. WKC

JULIAN ARMOUR & GUYLAINE LEMAIRE

FINDING BALANCE

by KAITLYN CHAN

This February, renowned musicians and artistic leaders Julian Armour and Guy-laine Lemaire celebrate 20 years of marriage. The Ottawa-based couple have contributed significantly to the Canadian music scene for decades now as both performers and arts administrators. Amidst all this busyness, Armour and Lemaire are also the proud parents of four boys.

Armour and Lemaire wear several hats in their professional lives. Armour is the artistic and executive director of Music and Beyond, artistic director of the Chamber Players of Canada, principal cellist of the chamber orchestra Thirteen Strings, and teaches at the University of Ottawa and Carleton University. Retired violinist and violist Lemaire is the artistic director at CAMMAC, executive director and director of artistic planning for Thirteen Strings.

Like most arts leaders today, both Armour and Lemaire must continually endeavour to bring innovation and creativity to their organizations to maintain relevance. “Our competition isn’t really for people’s money; money is really a secondary issue. It’s for their time,” Armour says when it comes to attracting audiences to Music and Beyond, an Ottawa-based classical music and arts

At Music and Beyond, Armour has made an effort to give audience members different entry points into classical music. “I came up with this idea of having a festival that links classical music with other music styles, other art forms and other cultural disciplines,” he says, and describes the result of these collaborations as a whole new hybrid art form. An example was a National Gallery Soirée held in partnership with the National Gallery of Canada. The festival programmed music in every gallery that matched the art-

work. Armour mentions one of the byproducts of the event was how it encouraged audience members to sit with art pieces a little longer. “I got tons of mail, and they said, ‘Just looking at that painting while the music is being played ... suddenly the painting meant much more to me. I’ve seen that painting a thousand times, and suddenly I feel I really get it.’”

Like many arts administrators, Armour and Lemaire still see the effects of the COVID-19 pandemic and how it affected attendance rates, interest in large-scale events, and even caused some musicians to find other careers. In turn, they have adapted their organizations to the post-pandemic world.

Lemaire credits Thirteen Strings’s “leanness,” in part, for its success in surviving the seismic disruption. However, it is also the orchestra’s flexibility that allowed it to grow through and after the pandemic. “COVID forced us to film our concerts—to do videos—and we would not have done that if it was not for COVID,” she says, adding: “Because we had a presence online, more people could hear us, (unlike at) a concert where it’s whoever is there.” Lemaire says this worldwide epidemic pushed the orchestra to explore and try new things, values that are apparent in their recent shift to a new self-governed model. For their current season, Thirteen Strings is testing the waters with having their musicians plan concerts rather than relying solely on a music director. This unique model has brought the orchestra closer together, allowing the musicians’ voices to be better heard.

Music and Beyond also made a shift during the pandemic. Armour quickly had his team working from home and set about finding a venue to film events. The team ended up filming



JULIAN ARMOUR AND GUYLAINE LEMAIRE AT THEIR WEDDING.

for 14 days straight! During this time, the company also started doing pop-up concerts on people’s doorsteps to continue building its profile and engaging with the community. Armour found that recording videos helped the festival gain more press with one video reaching eight million views on Facebook. “We’re reaching all these people, and we’re finding that people see the videos and then they come to the festival,” he says.

Through the ups and downs of their professional lives, Armour and Lemaire have still managed to focus on family. The couple tries to engage their sons in their musical world by having them meet the musicians, attend meetings, and help with filming. In the summer, Lemaire has them join her at CAMMAC to participate. “We just want them to have music as part of their life and love it,” Lemaire says. Armour also mentions maintaining a few physical notepads to keep track of responsibilities. “I guess if I could summarize it: I have a big to-do list,” Armour says, “but then I make sure that family kind of supersedes that stuff.”

Armour and Lemaire recognize the difficulties of being pulled in a hundred different directions. What has made them successful in managing that challenge is an understanding that nothing will ever be “all set.” Their adaptability and willingness to learn helps them find balance. **LSM**

Music and Beyond celebrates its 15th anniversary with its 2025 summer festival July 4-17.
www.musicandbeyond.ca

For Thirteen Strings upcoming concerts visit
www.thirteenstrings.ca



GUYLAINE LEMAIRE AND JULIAN ARMOUR

festival that began in 2010. Though he and his wife run different organizations, they both recognize the importance of outreach to expand their audiences and make classical music more accessible. Lemaire, for example, shared a story of how Thirteen Strings arranged for a bus so that 17 seniors from a retirement home could see a performance. “Trying to explore new ways of getting people out, it’s something I love to do,” she says. Lemaire prioritizes outreach and partnerships in her leadership roles, bringing together organizations such as Thirteen Strings and CAMMAC and working with institutions like the Royal Ottawa Mental Health Centre.



SUMMER Music CAMPS

A CANADIAN SAMPLING
by HEATHER WEINREB



Summer is a time for growth. As the days get warmer and school-year routines start to relax, we are freer to embark into the unknown lands of lake-swims, bonfires—and yes, for some, musical study.

A summer music camp, academy, or residency provides a unique opportunity to try something new, or dive more deeply into your craft. A couple of days or weeks away from regular life—surrounded by new friends, forests, lakes, and lots of music—can be a wonderful time to grow not just as a musician, but as a person.

Many programs open their registration in February and March, so this is the perfect time to start thinking about your summer plans. Here is an overview of the kinds of musical opportunities from across Canada:

CHILDREN'S DAY CAMPS

One of my first experiences teaching a large group of children was at the Prévaille Fine Arts Centre Day Camp in Montreal, where I worked as a violin teacher 11 years ago.

Every two weeks, a new cohort of campers began daily 50-minute group lessons, where they were introduced to the fundamentals of violin playing. By the time the end-of-session concert rolled around, a scratchy but wholly impassioned “Twinkle Twinkle Little Star” filled the air. Parents were incredibly proud; just two weeks earlier, most of their children had never touched a violin.

While several children fall in love with the instrument and decide to take private lessons during the school year, others go on to pursue activities such as piano, guitar, musical theatre, or robotics. The Prévaille model is unique insofar as children are given the opportunity to try out many new things. Besides lunch and outdoor playtime, the days consist of four hour-long classes which children can choose themselves.

Another day option is Camp Musical de Québec, founded by Orchestre symphonique de Québec violinist France Marcotte in 2014. This camp is a thriving family business. Marcotte and her husband, OSQ violinist Pierre Bégin, have six very artistic children, several of whom are professional violinists who teach at the camp.

While Prévaille is defined by the variety of activities on offer, CMQ allows campers to dive deeply into the study of an instrument. The days are centred around music-making. Campers start their morning with instrumental instruction and choir, and depending on their level, also play in chamber groups and orchestra. The camp is suited to experienced beginners, as well as intermediate and advanced players of orchestral instruments, including harp and organ.

MUSICAL RESIDENCIES FOR CHILDREN/AMATEURS

Music centres such as CAMMAC and Camp Musical du Saguenay-Lac-Saint-Jean offer children, adults, and families the opportunity to experience music-making in an idyllic summer environment. Both centres are situated in rural parts of Quebec where lakes and forests abound.

The summers at CAMMAC are divided into eight week-long sessions, each with a different focus. Beginner to advanced amateurs participate in specialty subjects as diverse as early music, Broadway, and world music.



Camp Musical du Saguenay follows a similar model. The first five weeks of summer are dedicated to young musicians ages five to 17, while the remaining four weeks are dedicated to week-long themed retreats for adults.

Montreal-based pianist Paul Çelebi has studied at both Domaine Forget and Orford Music Academy—professional training institutes which, like CAMMAC and Camp Musical du Saguenay, are situated in close proximity to nature. Çelebi cherishes the distraction-free environment these sorts of residencies provide. “Being in such a beautiful and natural environment and at the same time exploring it around your lessons, and not having the obligations of everyday life, just kind of gives you this time and space that is sacred and consecrated to encountering beauty through music,” he says.

PROFESSIONAL TRAINING INSTITUTES

While Domaine Forget and Orford Music Academy are the main professional training institutes in Quebec, Western Canada also boasts a wide range of summer opportunities for musicians.

For one, the Banff Centre for Arts and Creativity, located in the Rocky Mountains, is Canada’s largest postgraduate arts and media school. The centre started out as a single drama course in 1933 and now offers a plethora of residencies across dozens of disciplines. This summer, Banff offers residencies for classical performers and composers, emerging recording engineers, and jazz and sonic artists.

Located by the sea in Powell River, B.C., PRISMA Festival offers a week-long summer residency for aspiring orchestra musicians. The program is designed to bridge the gap between the university and the professional life of an orchestral musician. Masterclasses, workshops, private lessons, mock auditions and performances are all geared toward helping students win a position in a professional orchestra.

Aside from diving deeply into one’s craft and meeting like-minded musicians, professional training institutes offer a unique opportunity to study with renowned faculty. Çelebi particularly cherishes his time studying with Louis Lortie at Domaine Forget. The celebrated pianist’s direct teaching style greatly impacted the young pianist. “His teaching taught me how to teach well,” Çelebi says.

LSM

LES BORÉADES

EARLY-MUSIC ACADEMY IN THE EASTERN TOWNSHIPS

by HEATHER WEINREB



THE PASSION OF REASON
PHOTO: BRENDEN FRIESEN

This summer, Montreal-based baroque ensemble Les Boréades will be returning to Saint-Camille, QC, to host the ninth edition of their annual summer music academy. While the repertoire changes from year to year—the 2025 edition will focus on the music of the French baroque—the basic premise of the academy remains unchanged: L'académie de musique ancienne de Saint-Camille is a vibrant weekend of socializing, music-making and concertizing in the heart of the Eastern Townships.

A BRIEF HISTORY

As the musicians of Les Boréades are often invited to teach and perform at summer festivals, they have always mulled over the idea of starting their own, says Artistic Director Francis Colpron. When Colpron received a call from Jean-Pierre Harel, artistic director of the concert series Les Concerts de la Chapelle de Saint-Camille, the stage was set to start a new summer academy focused on baroque music.

Harel, a baroque-music enthusiast, proposed that the camp should have a simple format, and be “not too long—about a weekend,” says Colpron. With the support of the Conseil de la culture de l'Estrie, they were able to bring their vision to life. Colpron brought in the musicians and programming, while Harel took care of on-site logistics in Saint-Camille.

A CLOSE-KNIT COMMUNITY

The oldest French-speaking town in the Eastern Townships, Saint-Camille is set up as a traditional French village with “the inn, the chapel, the church, and the school” all next to each other in

its centre, explains Colpron. Residents are particularly active in the cultural happenings of their small town. For one thing, they host academy participants in their homes, which Colpron describes as an especially lovely aspect of the weekend experience. Residents also participate in the academy's opening banquet on Thursday evening. As for the end-of-academy concert on Sunday evening, “it is always a full house,” Colpron says.

WHAT PARTICIPANTS CAN EXPECT

After the opening festivities on Thursday evening, participants dive into a weekend of music-making. “The days are long,” admits Colpron. “We start early in the morning and finish late at night—with a beer.”

In the mornings, participants work on their individual instruments or voice in technical courses and masterclasses with a faculty member. Afternoons are dedicated to chamber music, and the day ends with an orchestral and choir *tutti* in preparation for the concert on Sunday evening. The 2025 edition of the academy will have the special addition of baroque dance courses, where participants will get to “live the music in their bodies,” says Colpron.

2025 EDITION: MUSIC OF THE FRENCH BAROQUE

While last year's academy centred around J.S. Bach, the 2025 edition will focus on French music of the early 18th century. Colpron explains that early music is particularly characterized by the country where it was composed; France, Germany and Italy represent the major national schools of early music, and

each has its own distinctive performance practice.

French music features many dance forms, which is why Colpron decided to incorporate baroque dance classes into this year's academy. Participants will be introduced to typical dance forms like the minuet, the sarabande, and the gigue. Learning how to dance them will lead to a better understanding of how to play a style of music in which “dance is omni-present,” says Colpron.

The central musical focus of the weekend will be the prologue from Marc-Antoine Charpentier's *Médée*, a five-act *tragédie lyrique*. At the academy, performers will familiarize themselves not only with the score itself, but with “the rhetorical corpus” that undergirds this distinctly French form of opera. “The French do not write tragedies like the Germans, or the Italians,” says Colpron, “For in-

stance, a *tragédie lyrique* always starts off with a homage to Louis XIV, just to celebrate his glory. It is only after the homage, which lasts about 20 minutes, that the opera begins.” Colpron stresses that it's important to be aware of these kinds of historical details in order to play this music convincingly.

AN OPEN INVITATION

He notes that the academy is open to baroque specialists and non-specialists alike, and professionals as well as amateurs. Music students in university, as well as advanced CEGEP students, are also welcome to attend.

Most of the musicians who attend the academy are instrumentalists and singers who are not familiar with baroque performance practice. At the academy, they are introduced to a whole new way of approaching music. For instance, a violinist playing on an early instrument is subject to a whole slew of changes—lowered tuning, gut (instead of metal) strings, and a differently-shaped bow. Colpron explains that the gut strings have a very different feel to them, and the bow leads to a different kind of articulation. This distinct way of articulating, or expressing the music, leads to a different way of approaching it. “When (modern) musicians come to the academy, their vision and understanding of this music is changed,” says Colpron.

LSM

The 2025 edition of L'académie de musique ancienne de Saint-Camille will take place June 26-29.

www.boreades.com

SUMMER CAMP GUIDE D'ÉTÉ 2025

NEWFOUNDLAND

Vinland Music Camp

Bishops Falls, August 17 to 22
www.soundbone.ca

NOVA SCOTIA

Acadia Summer Music Academies

Wolfville, July 6 to 12
openacadia@acadiau.ca

Creative Music Workshop, TD Halifax Jazz Festival

Halifax, July 10 to 13
www.halifaxjazzfestival.ca

MONTREAL

Arti-Culture, camps multi-arts et spécialisés

Laval, June 25 to August 18
www.articulture.org

Arts & Athletics Summer Camps

Saint Leonard, July 2 to August 23
www.enfantetcompagnie.com

Camp de jour La musique aux enfants

Montréal-Nord, June 30 to August 8
www.lamusiqueauxenfants.org/camp-de-jour/

Camp Livingstone

Magog, June 20 to August 8
www.camplivingstone.ca

Creative Video Day Camp

Montréal, June 23 to August 15
www.collectivevision.ca

Vieux St-Eustache, camp de théâtre d'impro

St-Eustache, June 23 to August 15
www.ecoledetheatreitse.com

Institut Suzuki Montréal

Montréal, July 19 to 26
info@suzukimontreal.org

KlezKanada Summer Retreat of Yiddish Arts and Culture

Laurentian, August 18 to 24
www.klezkanada.org

Summer Day Camp - Prévile Fine Arts Centre

Longueuil, June 30 to August 8
www.centrepreville.org

The Montreal Museum of Fine Arts Day Camp

Montréal, July 7 to August 22
www.mbam.qc.ca/fr/camp-de-jour

Visual Arts Centre

Montréal, June 25 to August 18
www.visualartscentre.ca/school-of-art/summer-camp

QUEBEC CITY

Camp d'été de l'École de danse de Québec

Québec, June 30 to July 18
www.ledq.qc.ca

Summer camp of L'École de danse de Québec

Québec, June 30 to July 18
www.ledq.qc.ca

QC ELSEWHERE

Les BORÉADES

Académie de Musique Ancienne de Saint-Camille

Cantons-de-l'est, June 26 to 29
www.lesconcertsdelachapelle.com

Location: Le p'tit bonheur de Saint-Camille, 162 Rue Miquelon, Saint-Camille, Eastern Townships, QC J0A 1G0, info@boreades.com

Deadline: June 1 / training open to all.
Cost: varies according to your status (student or professional) / a meal package is also available.

Scholarships & registration: details to come at www.boreades.com/academie/
Language: French

The project consists of three days of intensive training. Each participant will follow a master class dedicated to the practice of his or her instrument (7 h), a theory class (1 h), a dance class (1H30) and an ensemble class (8h), with the aim of discovering or deepening their knowledge of early music repertoires.

For the 2025 edition, French music from the first half of the 18th century will be studied, with the prologue to Marc Antoine Charpentier's five-act tragedy *Médée* as the main piece for the big ensemble.

Camp Musical Asbestos

Asbestos, June 1 to August 15
www.campmusicalinc.com

Camp Musical d'Asbestos

Asbestos, June 1 to August 15
www.centreo3.com/fr/camp-musical

Camp musical des Laurentides

St-Adolphe d'Howard, June 29 to August 17
www.cmlaurentides.qc.ca



CAMMAC Music Centre

Harrington, June 29 to August 24
www.cammac.ca

Scholarships/financial aid: Yes
Teaching languages: English and French

Instruments: Voice, flute, piano, recorder, trombone, French horn, brass, violin, viola, cello, double bass, strings, guitar, harp, saxophone, clarinet, bassoon, oboe, woodwind, percussion, ukulele, orchestra, choir, chamber music, concert band, jazz, blues, early music, world music, Celtic music, Broadway, theory, improvisation, composition, ORFF, musical theatre, yoga, dance, forest bathing and meditation, tai chi, visual arts, and nature activities.

Pair your summer vacation with a unique musical experience in the heart of the Laurentians. Eight one-week programs feature classes & activities for amateur musicians of all ages.



Camp chanson Québecor de Petite-Vallée

Petite-Vallée, July 7 to August 16
www.campchanson.com

Téléphone: 418 393-2592

Courriel: camp@festivalenchanson.com

Date limite: Aucune

Coût: À partir de 750\$

Langues: Français

Catégories d'âge: Enfants 7-11 ans,

Adolescents 12-17 ans et Adultes 18+

Disciplines: Voix, Composition

Le Camp chanson Québecor de Petite-Vallée, premier camp de vacances québécois dédié à la chanson, offre depuis 2001 une formation personnalisée en technique vocale, interprétation et écriture, pour jeunes et adultes. Un lieu unique où des centaines de passionnés vivent des expériences musicales enrichissantes au cœur de la Gaspésie.

Camp musical du Saguenay Lac-St-Jean

Metabetchouan-Lac-à-la-Croix, June 9 to August 10, www.campmusical-slsj.qc.ca

Camp musical Père Lindsay

St-Côme, June 29 to August 23
www.campmusicalperelindsay.com

Camp musical St-Alexandre

St-Alexandre-de-Kamouraska, June 22 to August 1, www.campmusical.com

Camp Nominique

Nominique, June 28 to August 20
www.nominique.com

JazzWorks Canada Jazz Camp & Composers' Symposium/Retreat

CAMMAC Music Centre, August 25 to 31
www.jazzworks canada.com

Orford Music

Orford, June 8 to August 2
www.orford.mu



L'École d'été de chant choral

Sherbrooke, June 28 to July 6
www.usherbrooke.ca/musique/etudes/programmes/ecole-ete-de-chant-choral/edition-2025

(819) 821-8000 x63855

Robert.Ingari@USherbrooke.ca

Session: June 28 to July 6

Deadline: March 1

Language: French

Age category: Adult

Level: Intermediate-Advanced

Instrument: Choral Singing

Get ready for an unforgettable week, entirely dedicated to the dazzling work "Brought To Light" by Australian composer Stuart Greenbaum, artist-in-residence for the 2025 edition! Immerse yourself in the challenges and magic of performing contemporary choral works by living composers. Participate in intense and enriching choral rehearsals led by Professor Robert Ingari. Be inspired by Professor Greenbaum's captivating lectures. Don't miss his fascinating talks on the main work of the week, his impressive catalog of choral compositions, as well as innovative creations by other talented Australian composers.

OTTAWA-GATINEAU

Canadian Grand Masters Fiddling

Ottawa, August 22 to 23
www.cgm2025kamloops.com

Kanata Music Academy

Ottawa, July 7 to August 29
www.kanatamusicalacademy.com

TORONTO

Bravo Academy

Toronto, July 1 to August 31
www.bravoacademy.ca

Camp Wahanowin, Creative Arts

Toronto, June 26 to August 13
www.wahanowin.com

Canadian Opera Company, Summer Opera Camps

Toronto, July 7 to August 1
www.coc.ca

Classical Music Conservatory

Toronto, July 7 to August 15
www.cmccanada.com

Dance-n-Arts Camp

North York, June 23 to July 25
www.dancekids.ca/camps

Guitar Workshop Plus

Toronto, July 13 to 18
www.guitarworkshopplus.com

Hawthorn School Summer Camp

Toronto, June 16 to 27
www.hawthornschool.com

Miles Nadal JCC Suzuki Summer Music Camp

Toronto, June 17 to August 16
www.mnjcc.org/summercamp

National Music Camp

Toronto, August 16 to 31
www.nationalmusiccamp.com



NO STRINGS THEATRE & OPERA BY REQUEST

Toronto, July 19 to August 17
www.nostringstheatre.com
416-551-2093, directors@nostringstheatre.com

Deadline: April 24, 2024

Cost: \$350-\$675

Scholarships: based on financial need

Languages: English

Age: Children, Teens, Students, Adults

Disciplines: Voice, Piano, Choir,

Conducting, Opera

No Strings Theatre's Spotlight Young Artist Summer Opera Intensive Program is where emerging talent meets opportunity. This program (July 19- August 17, 2025), in collaboration with William Shookhoff's Opera by Request, offers aspiring opera artists the chance to work on full-scale productions while breaking down barriers in the arts. Participants receive hands-on training in performance, stage management, production, and more, guided by industry professionals. The program is staged in both Toronto and rural Ontario, honing artistic skills and fostering inclusivity by creating diverse productions that engage and inspire audiences from all backgrounds. This summer season's operas will be *Così fan Tutte* by W. A. Mozart and *Hansel and Gretel* by Engelbert Humperdinck. We are proud to welcome once again, Staging Instructor Robert Herriot.

SICA Singers

Toronto, June 17 to August 16
www.mnjcc.org

Sing Music Studio Inc.

Mississauga, July 7 to August 8
www.singmusicstudio.com



Tafelmusik Baroque Summer Institute

Toronto, June 15 to 28
www.tafelmusik.org/tbsi
1-833-964-6337 x238, tbsi@tafelmusik.org
Deadline: March 1, 2025.
cost: \$1,495.00

Scholarships: Application form available for financial assistance.

Language: English

Age categories: Students/ Adults

Disciplines: Voice, Flute, Piano, Violin, Viola, Cello, Bass, Strings, Guitar, Bassoon, Oboe, Woodwinds, Orchestra, Choir, Chamber music, Early music

Tafelmusik Baroque Summer Institute (TBSI) is a world-renowned training program for advanced students and professional musicians in instrumental and vocal baroque performance practice, with faculty drawn from members of Tafelmusik and invited guests. During this two-week comprehensive program, we explore the rich repertoire of the baroque, and the performance practices of then and now.

The Oscar Peterson School's Vocal Performance Intensive

Toronto, July 7 to 19
rcmusic.com/summer-vocal

The Royal Conservatory School

Toronto, June 30 to August 22
www.rcmusic.com/camps

Toronto Summer Music Academy - Community Program

Toronto, July 28 to August 2
www.torontosummermusic.com

ONTARIO ELSEWHERE

Algoma Conservatory Summer Sessions

Sault Ste. Marie, July 7 to August 29
www.algomaconservatory.com

AlgomaTrad

Desbarats, August 11 to 17
www.algomatrad.ca

Cosmo School of Music Camps

Richmond Hill, June 30 to August 22
www.cosmomusic.ca

Deep River Summer Music

Deep River, July 14 to 25
www.summermusic.ca

Goderich Celtic College & Celtic Kids Day Camp

Goderich, August 4 to 8
www.celticfestival.ca

Guelph Youth Music Centre

Guelph, July 7 to August 22
www.gymc.ca

Interprovincial Music Camp

10 Camp Road, August 17 to 31
www.campIMC.ca

Ontario Mennonite Music Camp

Waterloo, August 10 to 22
www.grebel.ca/ommc



Lake Field Music Camp

Lakefield, August 3 to 10
www.lakefieldmusic.ca

Deadline: June 30, 2025

Cost: Refer to website

Language: English

Age categories: Adults

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

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



Music at Port Milford

Prince Edward County, July 6 to August 3
www.musicatportmilford.org

914-439-5039,
director@musicatportmilford.org

Deadline: Rolling admissions until full.

Early Bird Discount deadline March 1

Cost: \$1130-\$1250/wk

Scholarships: Yes

Language: English

Age: 10-19

Disciplines: Piano, Violin, Viola, Cello, Bass, Chamber, Choral, Performances

Music at Port Milford offers an immersive chamber music program for pianists & string players in historic Prince Edward County. MPM's outstanding faculty and resident ensembles serve as both coaches and mentors. The summer school is located on a historic thirty-five acre farm overlooking South Bay.

Southwestern Ontario Suzuki Institute

Waterloo, August 10 to 15
www.mysosi.ca

Studio PAVAS Performing and Visual Arts School

Mississauga, July 2 to August 30
www.studiopavas.com

Summer Music

Southampton, July 21 to 25
www.summermusic.com

Summer Vocal Intensive

London, July 25 to 27
www.music.uwo.ca

The Hollows Camp Summer Music Program

Bradford, July 7 to August 1
www.hollowscamp.com

SASKATCHEWAN

Northern Lights Bluegrass and Old Tyme Music Camp

Ness Creek Site, August 11 to 17
www.northernlightsbluegrass.com/

SOA International Saito Conducting Workshop with Wayne Toews

Saskatoon, July 19 to 26
www.conductorschool.com/SOA.html

ALBERTA

ASF Summer Fiddle Camp

Alix, August 17 to 22
www.albertafiddlers.com

Mount Royal Univ. Music Makers!

Calgary, June 30 to August 29
www.mtroycal.ca

BRITISH COLUMBIA

Suzuki Summer Workshops

Langley, July 2 to 6
www.langleymusic.com

Vancouver Island Music Academy (VIMA)

Mill Bay, August 1 to 16
www.vimamusic.ca

Victoria Conservatory of Music - Summer Intensive Programs

Victoria, July 2 to August 29
www.vcm.bc.ca

WEB

Calvin Vollrath Online Workshops

Online via Zoom, Tuesdays, February 4 to November 4, www.campcalvin.ca

USA

International Music Camp

Minot, ND, June 15 to July 29
www.internationalmusiccamp.com

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in the heart of the Laurentians, at the CAMMAC Music Centre

ARTISTIC DIRECTOR Guylaine Lemaire

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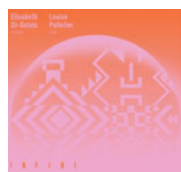
cammac.ca cammacmusic

CD REVIEWS

by JUSTIN BERNARD, PASCAL BLANCHET, KAITLYN CHAN,
JOHN GILKS, JOSEPH SO & HEATHER WEINREB

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VOCAL



Infini

Elisabeth St-Gelais, soprano;
Louise Pelletier, piano; Georges Bizet, Cécile Chaminade, Henri Duparc, Francis Poulenc, Camille Saint-Saëns, composers
ATMA Classique, 2024

★★★★☆

“We’re hearing more and more about soprano Elisabeth St-Gelais. Named Révélation Radio-Canada 2023-2024, she went on to win the prestigious Prix d’Europe in 2024. We’ve heard all about her—and we’ve heard her sing, in that full, generous voice that we imagine will one day resound on major stages. So you might be a little surprised to hear her first official recording, a collection of seven French *mélodies* that evoke the intimacy of a living room.” **PB**



Donizetti: *L'ajo nell'imbarazzo*

Alessandro Corbelli (Giulio), Alex Esposito (Gregorio), Francesco Lucii (Enrico), Marilena Ruta (Gilda), Lorenzo Martelli (Pippetto), Caterina Dellaere (Leonarda); Or-

chestra and Chorus of the Donizetti Opera; Vincenzo Miletari, conductor
Naxos, 2024

★★★★☆

“Fans of Donizetti will love *L'ajo nell'imbarazzo*, an *opera buffa* first performed in 1824, then subsequently revived throughout Europe for several years, making it the composer’s first real lasting success. But the work might also appeal to fans of Rossini, who at the time reigned supreme over Europe’s opera houses, prompting most contemporary composers to “do a Rossini.” **PB**

ORCHESTRAL

Aliveness

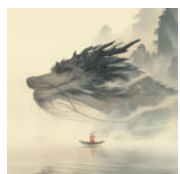


Aliveness

Newfoundland Symphony Orchestra Sinfonia; Aiyun Huang, percussionist; Deantha Edmunds, soprano; Mark Fewer, violinist/conductor
Leaf Music, 2024

★★★★☆

“All artists featured on the album are given their moment to shine. The opening tracks showcase Inuk classical singer Deantha Edmunds’s beautiful and precise operatic vocals. Likewise, Yoshiaki Onishi’s arrangement of the title track, *Aliveness*, introduces some dynamic and distinctive percussion sections performed by Aiyun Huang. I felt there was deliberate attention paid to understanding the strengths of each contributor and selecting pieces that highlight them.” **KC**



Concerto for Pipa and Orchestra “Dragon”

Liu Fang, pipa; Orchestre FILMharmonique; Francis Choinière, conductor
GFN Classics, 2024

★★★★☆

“My biggest issue with this album is its sheer abundance of clichés. Firstly, I would be hard-pressed to find a more clichéd stereotype for Chinese culture than the dragon. Why is this piece necessarily about the dragon? Although 2024 was the year of the dragon, the impetus behind this project seems to be more ambitious than simply celebrating a zodiac sign. Liu Fang suggests it is meant to ‘help define a

new vision of the dragon for (Western) audiences.” **HW**



Two Orchestras, One Symphony

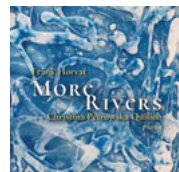
Jacques Hétu, composer; National Arts Centre Orchestra, Orchestre symphonique de Québec, Toronto Mendelssohn Choir; Alexander Shelley, conductor

Analekta, 2024

★★★★☆

“This work is a benchmark in the contemporary landscape. Its success owes much to the final movement with choir, written to the words of Paul Éluard’s poem ‘Liberté.’ Here, the split orchestral texture offers an exceptionally rich sound, particularly from the strings and brass. Fragments of themes repeated in the trumpet foreshadow the famous finale.” **JB**

INSTRUMENTAL



More Rivers

Christina Petrowska Quilico, piano
Navona Records, 2024

★★★☆☆

“*More Rivers* is a suite of seven solo-piano pieces by

Frank Horvat, commissioned and performed by Canadian pianist Christina Petrowska Quilico. These pieces are meant to serve as a continuation to Ann Southam’s piece, *Rivers*, by which Quilico is greatly inspired. While rivers follow winding trajectories and ultimately end up in the ocean, these pieces don’t really go anywhere. Each piece sticks to one mode and lacks forward motion.” **HW**

CHAMBER MUSIC



Dialogues

Noémie Raymond-Friset, cello;
Zhenni Li-Cohen, piano
Leaf Music, 2024

★★★★☆

“What is the basis for such success? First of all, the repertoire: the irresistible charm of Rachmaninoff’s music, combined with the virtuosity of the piano part, make the Sonata in G minor, Op.19, a delightful opener. Some passages in the first movement recall the theme of the famous Piano Concerto No. 2, immortalized in popular culture. The cellist is not to be outdone. Her colour and generous vibrato reflect the Russian school of interpretation.” **JB**

OPERA



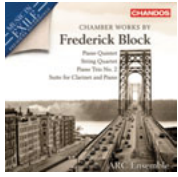
Massenet: *Grisélidis*

Vannina Santoni, soprano; Julien Dran, tenor; Thomas Dolié, Tassis Christoyannis and Thibault de Damas, baritones; Antoinette Dennefeld and Adèle Charvet, mezzo-sopranos; Adrien Fournaison, bass.

Orchestre national Montpellier Occitanie; Choeur Opéra National Montpellier Occitanie; Jean-Marie Zeitouni, conductor
Bru Zane, 2024

★★★★☆

“The score is very effective. It’s colourful and has some excellent arias for all the principals. Alain, a typical French tenor role sung here by Julien Dran, has the lyrical aria “Voir Grisélidis, c’est connaître” which requires both a fair degree of power and clean high notes.” **JG**



The Chamber Works of Frederick Block

ARC Ensemble: Erika Raum and Marie Bérard, violin; Steven Dann, viola; Thomas Wiebe, cello; Joaquin Valdepeñas clarinet; Kevin Ahfat, piano

Chandos, 2024

★★★★★

“Yet these pieces are in no way pastiches of a bygone era; they are constructed in a highly intricate and original musical language. ARC Ensemble has not only uncovered these forgotten manuscripts of a war-torn century but, through a masterful performance, has imbued them with new life.” **HW**



Reflets du temps

Quatuor Cobalt: Guillaume Villeneuve and Diane Bayard, violin; Clément Bufferne, viola; François Leclerc, cello.

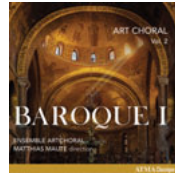
GFN Classics, 2025

★★★★☆

“Already known for their large-scale concerts, GFN Productions have recently broken into

the recording world. For this new release on the GFN Classics label, they called on renowned producer Carl Talbot. The result is an intimate album in which the chemistry between the musicians is palpable.” **JB**

CHORAL



Art Choral, Vol. 2 : Baroque I

Ensemble ArtChoral: sopranos Magali Simard-Galdès, Denise Torre Ormeño and Ellen Torrie; altos William Duffy, Rosalie Lane-Lépine and Meagan Zantigh; tenors Jean-Sébastien Allaire, Haitham Haidar and Adam Will Begley; basses Alasdair Campbell, Clayton Kennedy and William Krausha; Matthias Maute, conductor

Atma Classique, 2024

★★★★☆

“Ensemble ArtChoral’s performance is confident yet never heavy-handed. This is clearly a group that is passionate about early music; the voices have a pure timbre, untouched by the vibrato that would, over the centuries, come to be standard in vocal performance.” **HW**



Carl Orff: Carmina Burana

Alina Wunderlin, soprano; Max Emanuel Cencic, countertenor; Russell Braun, baritone; Tonhalle Orchester Zürich; Zürcher Sing-Akademie; Paavo Järvi, conductor
Alpha Classics, 2024

★★★★☆

“Conductor Paavo Järvi never lets things drag. There’s a pulsating momentum to the whole thing; breakneck at times, but it never fazes either the Tonhalle-Orchester Zürich or the excellent Zürcher Sing-Akademie. The qualities are clearly brought out at the beginning of ‘In taberna’ where, despite the hectic pace, the choristers are crystal clear.” **JG**



NEW RELEASES

ADVERTISING

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



Golden Duets

Daria Fedorova & Ilya Takser (piano duo)
GENUIN Classics, GEN 24894d
Release: September 2024

The internationally acclaimed Fedorova & Takser Piano Duo revitalizes the grand tradition of the piano duet in their new GENUIN album. The music spans from Romantic salon pieces to

grand concert hall works by Debussy, Bach, and Brahms, along with exciting discoveries by David L. McIntyre and Edward McDowell. Known for their elegant and multifaceted performances, the duo includes two of their original transcriptions – a tribute to the piano duet’s history, shaped by transcriptions of orchestral and vocal music.

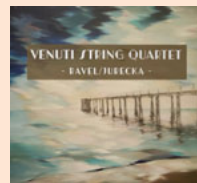


Canadian Mosaic

Canadian Sinfonietta
Release: November 2024

Canadian Mosaic is the first commercial album of Canadian Sinfonietta. Our ensemble, founded in 1998, is thrilled to be able to share our music worldwide. Performing Canadian music is part of our mandate, so it made sense to record music

by some of the composers involved in our community. The music on this album finds its inspiration from various cultures from around the world, from Canada to the USA, France, China and more. Our hope is this Canadian musical mosaic will take you on an engaging and enjoyable journey.

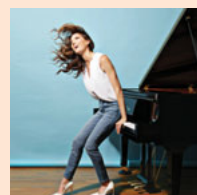


Drew Jurecka & Maurice Ravel: String Quartets

Rebekah Wolkstein (violin), Drew Jurecka (violin), Shannon Knights (viola), Lydia Munchinsky (cello)
VSQ202401
Release: March 7, 2025

The Venuti String Quartet celebrates Ravel’s 150th birthday with their debut album. It begins

with a composition blending classical and jazz influences by Grammy-nominated multi-instrumentalist and composer Drew Jurecka, a member and co-founder of the quartet. Next is Ravel’s only string quartet, composed during his student years at the Paris Conservatory. The album closes with “The Spider,” a collaborative piece by Jurecka and Jay Danley paying tribute to the American composer and voice actor Carl Stalling.



Ravel: Sonatine

Allison Ernst, piano
Leaf Music, LM2048
Release: March 7, 2025

In honour of Maurice Ravel’s 150th birthday, Allison Ernst plays “Sonatine,” a three-movement piano work that blends classical structure with impressionistic harmony and colour. The title itself refers to the piece’s small stature; however, this 12-minute technically demanding work features delicate textures, lyrical melodies, and subtle dynamic contrasts, showcasing Ravel’s elegance and refinement in composition. **LSM**

CHORAL CALENDAR

by MARIE-CLAIRE FAFARD-BLAIS

MONTREAL

DESTINÉES

March 22 at 7:30 p.m. - Maison symphonique



The Chœur St-Laurent, directed by Philippe Bourque, in collaboration with the Chœur de l'Université de Montréal, presents William Walton's *Belshazzar's Feast*, a monumental work for baritone, choir and orchestra. The program will be completed by Edward Elgar's *The Music Makers*, performed by contralto Rose Naggar-Tremblay.

www.choeur.qc.ca

EDELWEISS

March 29 at 3 p.m. - Maison symphonique Ensemble ArtChoral, conducted by Matthias Maute, presents a springtime concert featuring some of the most beautiful works celebrating spring: Richard Rodgers's *Edelweiss*; excerpts from Georges Bizet's opera *Carmen*; Edward Elgar's *Lux Aeterna*; and Léo Delibes's *Duo des fleurs*, among others.

www.artchoral.com

COZZOLANI, THE REBEL ABBESS

March 30 at 2:30 p.m. - Salle Bourgie

The Studio de musique ancienne de Montréal, under the direction of Rona Nadler, presents *Cozzolani, l'abbesse rebelle*, featuring works for choir, soloists and orchestra by 17th-century Milanese composer Chiara Margarita Cozzolani.

www.smamontreal.ca

SACRED GILLES VIGNEAULT

April 5, 7:30 p.m. - Maison symphonique

The Chœur Métropolitain, accompanied by musicians from the Orchestre Métropolitain, conducted by François A. Ouimet and Pierre Tourville, presents *Grand-Messe*, by Gilles Vigneault and Bruno Fecteau. This work, with its simple, straightforward melodies and texts, reflects Vigneault's native region, as part of the Mass is sung in Innu. The program will be completed by composer Ariel Ramirez's *Misa Criolla*, inspired by Argentine folklore.

www.orchestremetropolitain.com

QUEBEC CITY

LES PREMIÈRES CANTATES

March 6 and 7 at 7:30 p.m. - Palais Montcalm
March 8, 7:30 p.m. - Maison symphonique (Montreal)

La Chapelle de Québec, under the direction of Bernard Labadie, presents four cantatas by J. S. Bach. Written when he was in his 20s, these cantatas already reveal the composer's genius. The ensemble will be accompanied by soprano Myriam LeBlanc, countertenor Daniel Moody, tenor Hugo Hymas and bass-baritone Stephen Hegedus.

www.violonsduroy.com

LUX AETERNA

March 29 at 7:30 p.m. - Palais Montcalm

Les Rhapsodes, under the direction of David Rompré, present *Lux Aeterna*, featuring Théodore Dubois's *Les sept paroles du Christ*. Works by contemporary composers Airat Ishmouratov, Morten Lauridsen, Guillaume Boulay, Robert Ingari, Ola Gjeilo and John Rutter complete the program. The choir will be accompanied by mezzo-soprano Luce Vachon, tenor David Souza and baritone Michel Desbiens, Marc D'Anjou on organ and an instrumental ensemble.

www.lesrhapsodes.com

OTTAWA

THE NOTEBOOKS OF LEONARDO DA VINCI

Feb. 25 at 7:30 p.m. - Carleton Dominion Chalmers Centre

The Ottawa Choral Society, under the direction of guest conductor Jean-Sébastien Vallée, presents *The Notebooks of Leonardo da Vinci*, a multimedia experience using the latest video synchronization technologies, combining choir, full orchestra and video projections. Antonio Vivaldi's celebrated *Gloria* completes the program for this unique concert.

www.ottawachoralsociety.com

EXTRAVAGANZA POLYCHORAL

March 1, 7:30 p.m. - Carleton Dominion Chalmers Centre

The Ottawa Bach Choir (OBC), under the direction of Lisette Canton, welcomes the Vancouver Chamber Choir for a joint concert. The two choirs will present works from their repertoire, as well as works for two choirs. The program includes Langlais's *Messe solennelle*, as well as works by Bach, Bruckner, Schütz, Taverner, Martin, Muhly, Hawley, Whittall and Dove.

www.ottawabachchoir.ca

THE SACRED VEIL

March 2 at 3 p.m. - Église Saint-Joseph

The Capital Chamber Choir (CCC), directed by Jamie Loback, presents *The Sacred Veil*, a 12-movement work by Eric Whitacre, Thomas Tallis's motet for 40 voices *Spem in Alium*, and the Canadian première of Jaakko Mäntyjärvi's *Tentatio*, a contemporary tribute to Tallis's work.

www.capitalchamberchoir.ca

ALEKO

March 14, 7:30 p.m. - Rideau Park United Church

New Opera Lyra, under the direction of guest conductor Norman E. Brown, welcomes the Ewashko Singers for the Ottawa première of Sergei Rachmaninoff's opera *Aleko*. The cast includes tenors Adam Sperry and Philip Klassen, and dancer and choreographer Clare Bassett.

www.newoperalyra.ca

AVE MARIA

April 6 at 3 p.m. - Église Saint-Joseph

The Cantata Singers of Ottawa, under the direction of Andrew McAnerney, present *Ave Maria*, an a-cappella program exploring the theme of this prayer to the Virgin Mary. The choir will perform works by Palestrina, Parsons, Gallus, Mozart, Rhineberger, Stravinsky and Biebl.

www.cantatasingersottawa.ca

TORONTO

UNIVERSITY OF TORONTO CHAMBER CHOIR AND SOPRANO-ALTO CHOIR, WITH THE TORONTO CHILDREN'S CHORUS

Feb. 27 at 7:30 p.m. - Trinity-St. Paul's United Church and Centre for Faith, Justice and the Arts

The University of Toronto Chamber Choir and Women's Voice Choir present a joint concert with the Toronto Children's Chorus. The program will feature choral music from Latin America and will be directed by guest conductor Cristian Grases.

www.torontochildrenschorus.com

THE ATONEMENT

March 22, 7:30 p.m. - Yorkminster Park Baptist Church

The Orpheus Choir of Toronto and the Nathaniel Dett Chorale, surrounded by professional musicians and soloists, will present *The Atonement* by Afro-descendant composer Samuel Coleridge-Taylor, whose 150th birthday is being celebrated this year. This will be the first time *The Atonement* has been presented with choir and orchestra in Canada since 1904.

www.orpheuschoirtoronto.com

MISSA SOLEMNIS

April 4, 8 p.m. - Roy Thomson Hall

The renowned Toronto Mendelssohn Choir, celebrating its 130th anniversary this season, will perform Beethoven's *Missa Solemnis*, described by Beethoven as his greatest masterpiece. The choristers and musicians will be conducted by Jean-Sébastien Vallée and accompanied by renowned soloists: soprano Tracy Cantin, mezzo-soprano Simona Genga, tenor Frédéric Antoun, and baritone Brett Polegato.

www.tmchoir.org

TRANSLATION: MADELINE BOLDT

MINM Montréal/ Nouvelles Musiques

festival international — festivalmnm.ca
14 february to 2 march 2025 - 12th edition

Music and Images



SMCQ Société de musique
contemporaine du Québec



MONTREAL NEW MUSICS FESTIVAL

A FASCINATING TOWER OF BABEL

by JUSTIN BERNARD

The theme of this 12th edition of the Montreal International New Musics Festival is “Music and Images.” Its program of 18 concerts will reopen a debate which has occupied the minds of composers even before the invention of cinema and which, in an increasingly digitized age, is becoming more and more relevant.

Today, there seems to be no limit to the potential for interaction between sound and image. This ranges from cinema and video animation, to digital music, as well as all that music itself contributes to visual mediums. We met with SMCQ Artistic Director Simon Bertrand to discuss this fabulous mosaic of artistic possibilities.



FRANCIS BATAH



EVE EGOYAN

KICK-OFF WITH A BANG

The two-week festival officially kicks off on Feb. 14 with an explosive program entitled *Dynamite Barrel*. Norwegian composer Kristine Tjøgersen, winner of the prestigious Ernst von Siemens 2025 Award, will present a work inspired by Bollywood cinema, including a dance scene from the film *Gumnaam* (1965). “Anyone familiar with this kind of cinema will know that there’s a lot of movement and dance numbers. It’s very lively. In the end, the music in *We Should Get To Know Each Other* is very precisely synchronized with the image. It’s a bit like what we call Mickey Mousing, where almost every musical gesture has a synchronous reaction on screen. Of course, this isn’t the only approach between music and image that we’ll be exploring during the festival, but in this context, it’s a lot of fun,” says Bertrand.

Francis Battah’s creation, *Cyan Saturn*, takes a completely different approach. The Quebec composer will take advantage of the instrumentation already in place that evening—notably drums, clarinet and saxophone—to explore the world of jazz. “It’s something he’s never done before,” says Bertrand. “It doesn’t sound like Gershwin, of course. It’s a blend of 20th-century music and certain elements of avant-garde jazz. It’s a very harmonically rich and colourful work with halftones.”

The next day, the mood changes with the concert, *Machine for Taking Time - Palais de Mari*, performed by Eve Egoyan and Isak Goldschneider. “Expect, among other things,

an incredible video by David Rockeby. It was made with 750,000 images of the city of Montreal filmed according to the seasons and weather conditions. The accompanying music by Ann Southam is slow and contemplative, and will provide a huge contrast with the previous evening’s concert. Also on the program is a creation by Hans Martin and Morton Feldman’s *Palais de Mari*, with original visuals by Elysha Poirier.”

The third concert in this series at the Société d’arts technologiques (SAT) is *iNémangerie mâchée!* Another concert and another process, Bertrand notes. “The images were conceived at the same time as the music, which was itself the result of improvisation and collective composition by vocal ensemble Phth. Artist Beth Frey used artificial intelligence and digital technology to create a visual that captures the five singers, but alters their appearance—a bit like morphing. She transformed them into hybrid, animated creatures, often fused into a single character. It’s at once beautiful and ugly, funny and terrifying—qualities that Frey intends to make coexist. One of the most explosive concerts of the festival.”

AN INCREASINGLY VISUAL SOCIETY?

Kafka’s Insect, the last event to be highlighted at SAT, will provide the public with an immersive audiovisual experience under a 360-degree dome. For Bertrand, the artist must also be in tune with the spirit of his or her

own era in order to form a critical eye, and even challenge the audience on societal issues. “Throughout the 18 concerts, we find ourselves exploring in much greater depth something that has been in the zeitgeist for several years now,” he says. “More than ever, we live in a visual world. People are becoming addicted to very short video sequences on social networks, sometimes without even needing sound. They watch it on public transport. Composers are also increasingly appropriating visual supports that come from outside and that are mixed with the music or conceived alongside it. This is the case of Nicole Lizée, a composer who will be the subject of a concert on Feb. 22, and whose catalogue includes a great deal of video creations. Many of these visuals have been created especially for the shows, and are an integral part of the whole thing. In some cases, they include drawing or calligraphy. So don’t always expect synchronicity, but rather a dialogue between music and image.”



NICOLE LIZÉE
PHOTO : MURRAY LIGHTBURN

AT THE MOVIES

In the 1950s and ’60s, it was often through horror and science-fiction films that the general public heard modern music for the first time, explains Bertrand. “People listened to this music on screen; they thought it was great, but then they’d get to the concerts and, next to a work by Beethoven, they wouldn’t understand it anymore. The visual has the power to make people understand the world of sound, and that’s something that can’t be denied. That’s the gamble I’m taking with this year’s theme.”

György Ligeti’s work, for example, served as the soundtrack to Stanley Kubrick’s *2001: A Space Odyssey* (1968). It gave this experimental film all the material it needed to express the profound unease of the crew, who were prisoners of an artificial intelligence. The Hungarian composer’s contribution to the film genre was also evident later in *The Shining* (1980) and *Eyes Wide Shut* (1999) by the same director. Bertrand admits that he could not help but pay tribute to Ligeti’s role in one of the leading fields of interaction between music and images. “This concert will take place at Maison symphonique with the McGill Symphony Orchestra. True to my style as an artistic director, I wanted to include a première. So we’ve included a work by a

Bundle 3 concerts for 84 \$
Agora
 22-23-24 February 2025
 Nicole Lizée et le 7e art

MINIM Montréal/ Nouvelles Musiques

Bundle 4 concerts for 112 \$
SAT
 14-15-16-17 February 2025

MINIM Montréal/ Nouvelles Musiques

young composer, Liam Gibson, who was also inspired by Kubrick's universe. The visuals will be prepared by Sylvain Marotte, a regular contributor with SMCQ. I won't say anything more about it, so as not to spoil the surprise, but we won't just be projecting film images. This concert will be one of the highlights of the festival, as will the one the following day at Saint Joseph's Oratory, featuring Instruments of Happiness, West Island Youth Orchestra, Orchestre de la Montérégie and Sixtrum Ensemble, who will collaborate around a new creation by Tim Brady."

SUPPORTING THE NEXT GENERATION

Projet 4:4 is the festival's other event to present film music in the most literal sense of the term. "It's a huge project we created with our principal co-partner, the Institut national de l'image et du son in a co-presentation with Rendez-vous Québec Cinéma. We put out a call for submissions, selected four directors and four composers, and paired them up like speed-dating. They were all asked to make a five-minute film. The result: four films to be screened at Salle Pierre-Mercure. Quatuor Mémoire, a fantastic ensemble of female musicians, will first play the music alone. Then we'll see how the music will be featured in the world-première screenings of the four films." The production of the films was sponsored by two renowned mentors, composer Philippe Brault and director Sébastien Pilote. Comedian Marc Béland will host the evening.

Other up-and-coming artists will be highlighted, sometimes even without the use of images. This is particularly true of Ensemble Éclat, which made big waves when it debuted at the MNM 2023 edition and returns this year with the concert *À l'écoute du geste*. "They are a formidable group of young musicians under the direction of Charles-Éric Fontaine," says Bertrand. "Here, it's more the choreographic element, the musical gesture, the movement of hands and bodies that will be explored. It's a concert that will also feature a work with three Karlax, a hyper-sensitive digital instrument that allows us to program any sound and shape it to our liking." Added to this is the participation of the duo Airs with their concert *Delta(s)*. Bertrand continues: "These two ensembles had carte blanche to play whatever they wanted. Also, there isn't always an image projected behind the scenes. The concept is broad, because we mustn't forget that music is also suggestive of images."

In giving these artists free rein, SMCQ's artistic director is also seeking to respond to the aspirations of the younger generation of composers. "I think we experienced at the end of the 20th century what I call the end of superstitions—I'd even dare to say fetishisms—with regard to musical systems. It's as though we'd understood that composing a work within a certain system didn't necessarily ensure its relevance. The younger generation no longer thinks in this way. Composers now approach each new work as a new



ENSEMBLE ÉCLAT
PHOTO : PHILIPPE LATOUR

challenge—as if they were starting from scratch, with new material and new ideas. I find that fascinating."

NEW HORIZONS

Emerging artists necessarily means new works and new venues. "Don't look for the



great contemporary music icons of the 1970s: Boulez, Stockhausen and company," says Bertrand. "With the exception of Ligeti, they won't be here. That's a conscious decision. This in no way detracts from the value of their work, but my priority was to present premières, world premières, exclusives or new shows. I'm thinking of *Il Teatro rosso* and *Mystery of Clock*. These are two concerts presented at the Théâtre de la Plaza, a former cinema now transformed into a magnificent cabaret-style theatre. This is not where you

normally hear contemporary music. Usually, it's at Salle Pierre-Mercure or Salle Claude-Champagne, and Salle Bourgie to a lesser extent. Here, we wanted to explore an unusual venue. Audiences will be able to attend two major premières of a global show that has been in the making for several years. We owe them to No Hay Banda, on the one hand, and Mark Fewer and Aiyun Huang, on the other; two exclusives for the MNM festival."

VISUALITY IN MUSIC

Musical scores sometimes provide visual material in their own right. For SMCQ, it was important to highlight this lesser-known branch of creation with the *DigiScores* and *Nostalgic images* events, presented at the Agora Hydro-Québec—Cœur des sciences as part of the La Grande écoute GRMS/Hexagram/SMCQ series. The way music is notated is no longer limited to traditional solfeggio, staves and treble clefs. Composers like Nour Symon and many others today use graphic and/or animated scores, which are often works of art in themselves. Ensemble SuperMusique will be performing several of these. The New York-based vocal ensemble Ekmeles will perform a work by Zosha di Castri, inspired by papyri containing poetry fragments by ancient Greek poetess Sappho.

The event *Le son de l'encre* will also focus on the links between graphic design and music. It will feature live calligraphy alongside contemporary music, including a creation by François Déry performed by Trio d'argent.

Bundle 2 concerts for 56 \$
MMR
(Music Multimedia Room, McGill)
19 and 21 February 2025
À l'écoute du geste

MINM Montréal/ Nouvelles Musiques

Bundle 2 concerts for 56 \$
Théâtre Plaza
25 and 27 February 2025
Il Teatro Rosso

MINM Montréal/ Nouvelles Musiques



MYSTERY OF CLOCK

PERSPECTIVES

The programming of the MNM festival reflects what contemporary music has become: a world populated by multiple languages that coexist and interrelate. SMCQ Artistic Director Simon Bertrand insists on this diversity of approaches, which it is his duty to represent. “Today’s composers no longer function by excluding one musical language, one way of no-

certainly a representation of the world we live in today.”

The audience for creative music is also showing signs of change, says Bertrand. “In the 1970s, we tried desperately to explain composers’ approaches to the public. I’m no longer convinced that this is in anyone’s interest today. Audiences want to taste, not know the recipe. We live in a society where

tating music or expressing themselves,” he says. “They’re completely into the idea of using various techniques to express themselves musically. It’s fascinating. In the 1960s and ’70s, there was undoubtedly more homogeneity, with major currents such as serial, spectral, etc. Now we’ve entered an era of heterogeneity. The artist integrates many different techniques and mediums, from sound to visual to digital. It’s a kind of Tower of Babel. Nobody has to like everything about it, but this balance is

people no longer want to be told what to feel, hence the challenges of cultural mediation today. Because of social networks and the way they communicate, people want to understand and appreciate music immediately. Musically, the multiplicity of approaches is also there to take account of a society that is becoming increasingly ADHD (Attention Deficit and Hyperactivity Disorder).”

What do composers aspire to these days, given the profound societal changes they have to endure? Bertrand’s answer: “They’re looking for their own identity; they no longer want to be part of a dogma or a sect, but to explore for themselves. This quest is reflected in the fact that new music is being invented in the world every day, and new languages are being created. Behind this, there is the desire of composers to represent this world and combine different languages. As Edgar Varèse said: ‘To be modern is to be natural, to be an interpreter of the spirit of the age.’” **LSM**

The MNM festival closes on March 1 with a concert at the crossroads of cultures, co-produced with the Centre des musiciens du monde and called Mig’maq / Basques. It will be followed by La Grande Nuit 2025, an event that will run until the early morning as part of La Grande Écoute series in collaboration with GRMS.

www.smcq.qc.ca

TRANSLATION: HEATHER WEINREB



April 4 - 27, 2025

Laura Anglade, Voces Boreales 8,
Ivan Boivin-Flamand, FdIV Big Band,
Lavanya Narasiah, Justine Ledoux, Ian Sabourin,
Bridget Esler, Sharon Azrieli, David Marino,
Linda Morrison, Quatuor Musaique





Info : 514 758-3641
www.festivaldelavoix.com



21 FEB 7 PM

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CARLETON DOMINION-CHALMERS CENTRE
OTTAWA

21 MAR 7 PM

JANINA FIALKOWSKA



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OR CALL 613-234-6306



MINMI Montréal/
Nouvelles
Musiques
festival international festivalmnm.ca
Du 14 février au 2 mars
12^e édition Musique et Images



Dynamite Barrel

Vendredi 14 février, 19h00
Société des arts technologiques
1195, boul. Saint-Laurent
36\$/40\$



**Machine for Taking Time
— Palais de Mari**

Samedi 15 février, 19h30
Société des arts technologiques
1195, boul. Saint-Laurent
36\$/40\$



¡Némangerie mâchée!

Dimanche 16 février, 19h30
Société des arts technologiques
1195, boul. Saint-Laurent
36\$/40\$



Kafka's Insect

Lundi 17 février, 19h30
Société des arts technologiques
1195, boul. Saint-Laurent
36\$/40\$



Le son de l'encre

Mardi 18 février, 19h30
Studio-théâtre des Grands Ballets –
Édifice Wilder
1435, rue de Bleury
36\$/40\$



Delta(s)

Mercredi 19 février, 19h30
Music Multimedia Room – Pavillon de
musique Elizabeth Wirth – McGill
1195, boul. Saint-Laurent
36\$/40\$



À l'écoute du geste

Vendredi 21 février, 19h30
Music Multimedia Room – Pavillon de
musique Elizabeth Wirth – McGill
1195, boul. Saint-Laurent
36\$/40\$



Nicole Lizée et le 7e art

Samedi 22 février, 19h30
Agora Hydro-Québec – Cœur des
sciences – UQAM
175, avenue du Président-Kennedy
36\$/40\$



DigiScores

Dimanche 23 février, 19h30
Agora Hydro-Québec – Cœur des
sciences – UQAM
175, avenue du Président-Kennedy
36\$/40\$



Nostalgic Images

Lundi 24 février, 19h30
Agora Hydro-Québec – Cœur des
sciences – UQAM
175, avenue du Président-Kennedy
36\$/40\$



Il Teatro Rosso

Mardi 25 février, 19h30
Théâtre Plaza
6505, rue Saint-Hubert
36\$/40\$



Projet «4:4»

Mercredi 26 février, 19h30
Salle Pierre-Mercure – Centre
Pierre-Péladeau
300, boulevard de Maisonneuve Est
36\$/40\$



L'Atlantide: remix

Judi 27 février, 14h00
Salle Pierre-Mercure – Centre
Pierre-Péladeau
300, boulevard de Maisonneuve Est
Entré libre



Mystery of Clock

Judi 27 février, 19h30
Théâtre Plaza
6505, rue Saint-Hubert
36\$/40\$



**Ligeti, Kubrick et la
musique de film**

Vendredi 28 février, 19h30
Maison symphonique de Montréal
1600, rue Saint-Urbain
34\$ / 38\$ / 41\$



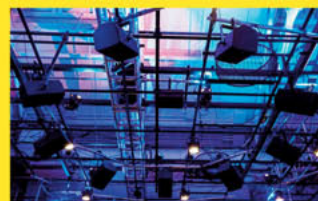
**Instruments of Happiness:
Projet 100 guitares –
La grande accélération**

Samedi 1 mars 2025, 15h30
Oratoire Saint-Joseph du Mont-Royal
3800, chemin Queen Mary
Entrée libre



**Mig'maq / Basques –
D'une terre à l'autre**

Samedi 1 mars 2025, 19h30
Église Saint-Enfant-Jésus du Mile-End
5039, rue Saint-Dominique
36/40\$



La Grande Nuit 2025

**Samedi 1 mars 2025,
19h30 – 3h00**
ÉAgora Hydro-Québec – Cœur des
sciences – UQAM
175, avenue du Président-Kennedy
Entrée libre



Billetterie

JAZZ: BOURGIE HALL

A CHICK COREA RARITY

by FÉLIX-ANTOINE HAMEL

Since its opening in 2011, Bourgie Hall has become an indispensable venue for Montreal concertgoers. Situated within the Montreal Museum of Fine Arts, the concert hall—a beautiful, converted 19th-century Romanesque Revival-style church—has presented, within its walls, such renowned performers as Víkingur Ólafsson, Alexandre Tharaud, The Tallis Scholars and Andreas Scholl. While such a setting is ideal for chamber music and singers, jazz also plays a growing part in the hall's programming. In the 2024-25 season, no fewer than nine jazz concerts are featured.

For Olivier Godin, the venue's artistic director for three seasons, the hall's added value for jazz fans lies in the way the music is featured. "we offer a more quiet, reflective listening experience," he says, "compared to many other venues where jazz is presented in the city"—like jazz clubs or noisy bars. For this season, Godin and Executive Director Caroline Louis has chosen a 5 à 7 formula, where people can gather at the hall's bar after work before enjoying an early evening of jazz. So far, Godin says the series has been very successful, with at least one recurring event, the "Charlie Brown Christmas" concert (celebrating its 10th edition this year), becoming a seasonal family tradition. "It's always sold out in October," says Godin, who already plans to add performances for this event next year.

As he emphasizes, it is crucial to create an experience that brings together people from different backgrounds: "We try to put on concerts that will please the public first and foremost," he says. It is no surprise, then, to find a few events on the program that speak both to the discerning jazz fan and to the classical music enthusiast, such as American pianist David Chesky's trio (with his versions of Bach, Beethoven, Chopin and Johann Strauss, on Jan. 23) or a rare performance of Chick Corea's chamber pieces for septet on Feb. 6 (more on that below).

The hall's programming also includes for at least 50 per cent local artists, so Godin has called upon some of Montreal's foremost jazz musicians, namely pianist Lorraine Desmarais (presenting her *Street Beat Suite* with her long-standing trio on April 3), saxophonist Rémi Bolduc (with French pianist Baptiste Trotignon, on April 24), and pianist Marianne Trudel (with a program of Jobim pieces, on May 15) "that should soothe the soul after the winter!"

While Godin cannot yet reveal any of his future jazz projects, he sees the potential for growth with the jazz public. One thing is certain: featuring more international artists and bringing back evening concerts is part of his plans.

CHAMBER COREA

Forty years ago, Chick Corea released quite a unique album titled *Septet*. For his followers, the title might have signalled a backward look to his hard bop years. Instead, the album offered an intricate, multipart work for flute, French horn, piano and string quartet. One couldn't help but recognize his signature style with its distinctive Latin flourishes, very rhythmic and virtuosic. However, with its absence of a rhythm section and almost impressionistic language this was, for all intents and purposes, "chamber Corea."

"It's not really jazz," admits flutist Claire Marchand, who will bring the work to the Bourgie stage on Feb. 6, along with pianist Matt Herskowitz, hornist Gabriel Trottier and the Andara Quartet. For her, this is a project that was initiated nearly 10 years ago. "I met Chick Corea twice," she says. "The first time in 2016, and then in 2019. I told him I wanted to play the septet. 'Great,' he answered, 'who do you have in mind for the piano part?' Why, you, of course!" Marchand exclaimed.

But the project would take many more years to put together as neither the *Septet* (in five movements) nor the remaining piece on the



CHICK COREA AND CLAIRE MARCHAND (2019)

original album (*Temple of Isfahan*) had been published as sheet music. Marchand obtained a copy of the manuscript for the first work, but there were no individual parts available. Furthermore, after Corea's death in 2021, she had to find the resources to transcribe the score and extract the parts. For *Temple of Isfahan*, she had to do some more detective work. "I even contacted some of the musicians from the original album," she says. When she thought she had at last found the score and parts for that piece, she realized she had gotten a different arrangement, for electric guitar.

Montreal audiences will, therefore, get to hear a true rarity when Marchand and her associates take the stage at Bourgie Hall, since *Septet* has almost never been played since the release of the original album. The flutist is visibly proud to finally be able to present this almost forgotten chapter of Chick Corea's work, especially *Temple of Isfahan*: "I think it is a very endearing piece," she says. "The *Septet* is quite a vigorous work, but *Temple* is more relaxed, almost *Zen*-like, and the ending, with its delicate *decrescendo*, is very different, without any obvious big 'boom' to finish."

To round out the one-hour program, pianist Matt Herskowitz will play a few of Corea's miniature *Children's Songs* (from the same period), and the ensemble will also perform a version of *Armando's Rhumba*, a classic from Corea's 1976 eclectic Latin jazz opus, *My Spanish Heart*. LSM

Bourgie Hall presents *Another Side of Chick Corea* on Feb. 6 at 6 p.m.
www.mbam.qc.ca/en/bourgie-hall

JAZZ: SUN RA ARKESTRA

SPACE-AGE JAZZ RETURNS

by FÉLIX-ANTOINE HAMEL



SUN RA ARKESTRA
PHOTO: BEN HOUDIJK

As the joke goes, symphony orchestras are mostly 19th-century cover bands. In jazz, the big bands provide that link to the past, with “ghost bands” surviving the disappearance of their leaders for many decades—yes, it is still possible to see a version of the Glenn Miller Orchestra live in 2025! However, if the Sun Ra Arkestra fits that description, it is indeed quite an unusual “ghost band.” This writer vividly recalls the sight of a dozen or so gentlemen (some quite elderly) dressed in colourful, shimmering robes, playing old swing charts and free-form freak-outs. From Morton Street in Philadelphia (Arkestra headquarters since 1968), the group is still touring around the world, even if its leader, 100-year-old saxophonist Marshall Allen, stopped going abroad in 2021. Recorded last June and released in November, *Lights on a Satellite* covers 100 years of jazz history, from a 1922 standard (the closer *Way Down Yonder in New Orleans*) to a newly discovered Sun Ra composition.

Since original bandleader and space guru Sun Ra's departure from Earth in 1993, Arkestra has maintained his legacy. An Arkestra member since 1957 (!), Allen took over the leadership of the band after the death of his section-mate John Gilmore in 1995; he now begins his 30th year at the helm of Arkestra.

Lights on a Satellite, released on the German In+Out imprint, features a rather large version of Arkestra, with 23 members credited. Vocalist Tara Middleton (who also plays violin) sings the famous space songs like *Tap-estry from an Asteroid* in the same spirit as the late June Tyson, who was for many years the voice of Arkestra. This version of the group also has a small string section plus harpist Nina Bogomas, giving the title track and the introduction to *Holiday with Strings* an ethereal, space-age pop era quality.

Under Allen's leadership, Arkestra albums have a tendency of looking backwards rather than to the future, and the newest is no exception. All of its material is drawn from the old Sun Ra book, with even a recently discovered Sun Ra song from 1955, *Baby Won't You Please Be Mine*, making its debut. Seeing an Arkestra concert is a lot of fun, and the album reflects the joyous experience with swingers like *Dorothy's Dance*, the funky *Joy Delight* or the Fletcher & Horace Henderson score from the early swing era, *Big John's Special*. Those listeners looking for the more far-out, avant-garde edge of the Sun Ra repertoire are advised to skip directly to the 13-minute version of *Friendly Galaxy*.

MARSHALL STEPS OUT

While a new Arkestra album is always an event, Feb. 14 will also see the release of Marshall Allen's first “official” solo album—at 100 years old! As of this writing, only two singles have been released from this debut, titled *New Dawn*. First, the lushly arranged *African Sunset*, with Allen adding otherworldly electronic saxophone (EWI) sounds over the melody and the rich string background. The second single is the title track, sung by none other than Neneh Cherry! Joining Allen are a few Arkestra alumni, namely saxophonist Knoel Scott, trumpeter Cecil Brooks and guitarist Bruce Edwards, while bass legend Jamaaladeen Tacuma is also on board for a few tracks.

LSM



MARSHALL ALLEN



Lights on a Satellite

Sun Ra Arkestra, under the direction of Marshall Allen

In+Out Records LP (IOR LP77158-1) & CD (IOR CD77158-2)

★★★★★



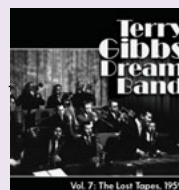
New Dawn

Marshall Allen, alto saxophone, EWI, kora; Knoel Scott, baritone saxophone, congas, drums; Cecil Brooks, trumpet; Bruce Edwards, guitar; Jamaaladeen Tacuma, Richard Hill, Timothy Ragsdale, bass; George Gray, drums; Jan Lankisch, percussion; strings..

Week-End Records LP (WE13) & CD (WE13CD).

★★★★★

ARCHIVE OF THE MONTH



Terry Gibbs Dream Band Vol. 7: The Lost Tapes, 1959

Terry Gibbs (vibraphone); collective personnel: Al Porcino, Ray Trisacri, Stu Williamson, Conte Candoli, John Audino, Lee Katzman, trumpet; Vern Friley, Bob

Enevoldsen, Carl Fontana, Joe Cadena, Bill Smiley, Bob Burgess, trombone; Joe Maini, Charlie Kennedy, Med Flory, Bill Holman, Bill Perkins, Jack Schwartz, saxophone; Lou Levy, Pete Jolly, Benny Aronov, piano; Max Bennett, Buddy Clark, bass; Mel Lewis, drums

Whaling City Sound WCS143 (CD)

Having two centenarian jazz musicians release albums within a few months of each other is certainly out of the ordinary, and while vibist Terry Gibbs is no longer playing professionally, he is still very much active—notably online, where he regularly does live videos to talk about his career and experiences. In the late-1950s and early '60s, Gibbs led one of the most remarkable big bands on the scene—active mostly on the West Coast. Many of his band's recordings were compiled on six volumes released on the Contemporary label. Now comes a surprise seventh volume, from a newly discovered tape. The 18 tracks here were arranged by the cream of California arrangers at the time, including Bill Holman, Marty Paich and Bob Brookmeyer. Gibbs is featured often, but the secret of his band lies in the ensembles, as he says himself: “It was never about solos, but that sound of everyone playing together, rising and falling as one.” This excellent recording certainly captures that, and in vivid sound for tape that's over six decades old! FH

LSM

ORCHESTRAS

Guide

QUEBEC



ARION ORCHESTRE BAROQUE

arionbaroque.com

At the heart of Montreal's musical life for over forty years, Arion Orchestre Baroque is a pioneer in Quebec and Canada in the world of early music on period instruments. Under the artistic direction of conductor and bassoonist Mathieu Lussier since 2019, Arion presents a concert series featuring internationally renowned guest conductors and soloists. The clarity and freshness of Arion's interpretations of Baroque and Classical works are underpinned by a discography of over thirty critically acclaimed and award-winning titles. Committed to the creation and dissemination of youth and educational projects, and a partner of renowned institutions, Arion is a key player on the Canadian musical scene.

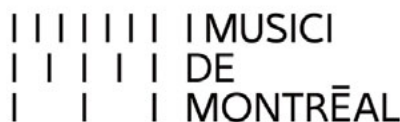


ENSEMBLE OBIORA

www.ensembleobiora.com

Canada's first classical music ensemble com-

posed primarily of professional musicians from culturally diverse backgrounds. Ensemble Obiora's mission is to promote musicians from different cultural backgrounds in order to increase their representation on the classical music scene, and to program works by composers of different origins whose music is little-known or little-considered. Founded on the 3D principle - DIVERSITY, DISCOVERY and DIFFUSION - Ensemble Obiora's ambition is to breathe new life and diversity into classical music in Canada, to create a sense of belonging within hitherto under-represented communities, and to inspire the next generation of classical musicians.



I MUSICI DE MONTRÉAL

www.imusici.com

For over 40 years, I Musici de Montréal has stood out as a chamber orchestra of excellence, with more than 40 award-winning recordings, including a Diapason d'Or, a Juno Award, a Félix, and several OPUS Awards, as well as international tours that affirm its place among the world's finest ensembles. The leadership and dedication of its musicians shine through every performance, extending to their roles as managers of their own orchestra. On March 6, 2025, I Musici presents an exceptional concert featuring pianist Alexandre Tharaud in Haydn's Concerto in D Major. The orchestra will also revisit one of its most celebrated successes, Mussorgsky's Pictures at an Exhibition accompanied by the stunning animated film Tableaux Dansants by Natascha Turovski. An event not to be missed!



ORCHESTRE CLASSIQUE DE MONTRÉAL

www.orchestre.ca

The Orchestre Classique de Montréal (OCM), founded in 1939 by Alexander and Lotte Brott, is one of Canada's oldest professional ensembles. Initially known as the McGill Chamber Orchestra, it stands out for its diverse repertoire, blending traditional works, contemporary creations, and Indigenous, Québécois, and Canadian compositions. The OCM is actively committed to inclusion and accessibility, notably through its initiative *Music for Everyone*, which makes music accessible to underserved communities. Presenting renowned soloists such as Yo-Yo Ma and Stéphane Tétreault, and diverse collaborations, the OCM upholds a tradition of artistic excellence. Winner of a JUNO Award in 2024, the OCM is a proud ambassador of Quebec and Canadian music.



ORCHESTRE PHILHARMONIQUE DU QUÉBEC

www.philharmonique.quebec

Founded in 1986 by Jean-Pierre Brunet and a small group of musicians, the Orchestre Philharmonique du Québec (OPQ) - formerly the Orchestre symphonique de la Montérégie (1986-2003), then the Orchestre symphonique de Longueuil (2003-23) - is a leader in the musical life of the Montérégie region, as well as elsewhere in the province and around the world. Under the baton of its Artistic Director and Principal Conductor Alexandre Da Costa (since 2019), a violinist and conductor of international renown, the orchestra pursues its mission of accessibility and democratization of the genre with dynamism and audacity. Alexandre Da Costa is the third to hold this position, following Jean-Pierre Brunet (1986-94) and Marc David (1994-2019), both of whom laid the solid foundations that enable the OPQ to pursue its mission today, with incomparable drive and enthusiasm.



ORCHESTRE SYMPHONIQUE DE LAVAL

<https://www.osl.ca>

The Orchestre symphonique de Laval is one of the most important artistic organizations in the Laval region. Founded in 1984, it is composed of fifty-three (53) professional musicians who are graduates of Quebec's conservatories and universities. For nearly 40 years, the Orchestra's mission has been to share and perform symphonic music in a spirit of warmth and connection. Each year, the Orchestra presents a variety of symphonic and chamber music concerts..



ESPRIT ORCHESTRA

www.espritorchestra.ca

Esprit Orchestra is Canada's only full-sized, professional orchestra devoted to performing and presenting new music. Founded in 1983 by Music Director and Conductor, Alex Pauk, Esprit's commitment to commissioning and advancing contemporary music has set it apart as one of the few organisations of its kind on a global scale. Esprit consistently collaborates with outstanding composers and performs with first-class soloists from Canada and abroad. With a dynamic annual subscription concert series, this skilled orchestra presents music that is otherwise unavailable in Canada. Esprit performances are regularly recorded and many can be streamed. In the 2024/25 "Edge of Your Seat" season, Esprit will present two "Prelude" concerts, followed by a new International New Music Festival, welcoming to Toronto a number of esteemed guests.



SCARBOROUGH PHILHARMONIC ORCHESTRA

www.SPO.CA

Great Music, Close to Home!

Music Director: Ronald Royer

For 45 years the SPO has presented orchestra and chamber concerts in Scarborough and across the metropolitan Toronto area. Our focus is on fostering emerging artists and we offer a vibrant workshop program for emerging composers. The SPO is dedicated to the presentation of Canadian Music within the context of the broader classical music canon. We can be found at @SPOGreatMusic on Facebook, Instagram and X



TAFELMUSIK

www.tafelmusik.org

For over four decades, Tafelmusik has been synonymous worldwide with dynamic, engaging, and soulful performances informed by scholarship, passion and artistic excellence. Performing on instruments and in styles appropriate to the era, Tafelmusik has performed in more than 350 cities in 32 countries. Its extensive discography on the Sony, CBC Records, Analekta and Tafelmusik Media labels have garnered ten JUNOs and numerous international recording prizes. From a vibrant home season in Toronto, to international tours, award-winning recordings, innovative collaborations, and inspiring education programs, Tafelmusik is a musical powerhouse with a reputation for thrilling and delighting audiences.

Brandon Chui, Dominic Teresi, Cristina Zacharias, Artistic Co-Directors

Glenn Hodgins, Executive Director



Jordan de Souza

*A Canadian
in Europe*

by CATHERINE KUSTANCZY

PHOTO : NEDA NAVAEE



JORDAN DE SOUZA AT THE BBC PROMS.

PHOTO: CHRIS CHRISTODOLOU

Jordan de Souza has stood on the podium of some of the world's most famous stages, but has no doubts about the classical music scene in his home and native land. "There's so much great music-making happening in Canada," says the busy conductor. "I think that's clear from one end of the country to the other."

Much of de Souza's life has been based in and around the European classical world for the better part of two decades. Yet, appreciation for his Canadian training has stayed with him. "I think we musicians are built, in a way, on all the experiences we've had," he says. "And McGill is my foundation, in a big way—there, as well as the Choir of St. Michael's and the Conservatoire in Montreal where I studied with Raffi Armenian. I loved and valued the time I had at those places, to a high degree; they laid a lot of the groundwork for how things developed."

That development has included a four-year stint (2017-20) as kapellmeister with the Komische Oper Berlin (KOB), where he led a variety of operas including *Pelléas et Mélisande*, *La bohème*, *Iphigenia auf Tauris*, Jaromír Weinberger's 1933 operetta *Frühlingsstürme* (*Spring Storms*), and Leonard Bernstein's *Candide*. His KOB concerts featured programs with lesser-known works by Kurt Weill, Franz Schreker, and contemporary composer/pianist Fazil Say. De Souza has also conducted at Houston Grand Opera; the Ac-

ademia Filarmonica Romana; the Bregenz, Glyndebourne, and Garsington Festivals; Dutch National Opera; Nationaltheater Mannheim; Bayerische Staatsoper; Deutsche Oper Berlin; Seattle Opera and Lyric Opera Chicago; as well as Canadian companies Opéra de Montréal, the National Ballet of Canada and the Canadian Opera Company.

Orchestral appearances include guesting with the Royal Philharmonic, the BBC Symphony, the Adelaide Symphony, the Auckland Philharmonia, and Orchestre symphonique et lyrique de Nancy (France). De Souza has also led the National Arts Centre Orchestra (NACO), Orchestre symphonique de Québec, Orchestre Métropolitain, Vancouver Symphony Orchestra (VSO), and Orchestre symphonique de Montréal (OSM). Conducting NACO and OSM were especially unique experiences; de Souza grew up an intense fan of both so working with them was, as he puts it, "a kind of full-circle moment for me."

This August sees de Souza formally take on a major position in Germany, as general music director of the City of Dortmund, a position which will entail his leading Opernhaus Dortmund and the Dortmunder Philharmoniker as chief conductor. This new phase, which has been a long time coming (his appointment was announced over a year ago), has inspired a pause for reflection—of moving from one phase of development to another; of "re-calibrating;" of finding what de Souza character-

izes as "my best self" in opera and orchestral works alike. "It's like the second chapter," he muses. "At the beginning you have to make it out in this arena, almost try a bit too much, and you test the limits a little bit and also see where you thrive—where you can really connect and resonate with people. Then it's about celebrating and trying to bring all of that into an optimal balance, though maintaining that balance can be a difficult thing."

Keeping the balance means often moving between Canada, where much of de Souza's large family resides, and Germany, where he is based with his wife (a member of RIAS Kammerchor, one of the world's leading professional choirs) and two small children. His musical journey began in Toronto, the son of parents who moved to Canada from their native India in the 1970s. A student of St. Michael's Choir School (a semi-private Roman Catholic boys' school), de Souza moved to Montreal at the age of 17 to study at McGill University, and eventually became a member of its faculty (from 2011 to 2015) before going on to conduct full time.

A decade can pass in the blink of an eye, and at the moment de Souza is pondering that time, and how cycles are a natural part of that process. He told *Le Devoir* in May 2022 that conductors' lives are "always on the edge of order and chaos" and that the pause forced by the coronavirus pandemic in 2020 allowed for important reflection. Many of the works he's

currently encountering were last experienced as a student (including the operas of Mozart and various baroque pieces), and there are new meanings to be found in old works now—not only as an established conductor but as a husband, father, expat. “The whole centre of gravity is shifting at the moment,” he says, “and I’m doing it consciously, in a way, in order to really try and build something in Dortmund and, on a personal level, to be together as a family.”

Connections between the opera and orchestral worlds continue to present themselves in new and inspiring ways, too—not least because of the demands opera makes on one’s time and energies. Along with his work in Berlin, de Souza has conducted an immense variety of works, from *Die Zauberflöte* to *Les contes d’Hoffmann* to *Don Quichotte*. In 2017–18, he helmed an impressive 28-performance

total of four days for the whole project. Both worlds really need each other.”

Given de Souza’s clear veneration for the great historical works, one might be forgiven for thinking he isn’t as involved with contemporary music, but nothing could be further from the truth. During his tenure as conductor in residence with contemporary-focused Tapestry Opera in Toronto, de Souza led no less than three world premières. Collaboration, he says, is what makes new-music experiences pleasurable as well as important.

“In a way it’s the closest thing (classical musicians) get to a jam session, aside from just sitting down improvising together or making chamber music,” he says. “It’s a way of getting inside the creative process; we can have exchanges with living composers and they can hear some of the strengths of an orchestra. Maybe (that experience) helps them under-

“The challenge with contemporary music is that it’s very often temporary,” de Souza explains, “and the goal of it ought to be not just a disposable gesture, but rather to say: we’ve identified something that we want to offer a chance to. We want to give ourselves a chance *together*, to expand and to see where this can go in a broader sense. The goal is to nurture these new works properly.”

That sense of collaboration might have its roots in de Souza’s history with choral singing—something that “speaks immediately to music’s power to enable community.” Along with contemporary composition, de Souza sees great value in oratorios and cantatas being part of orchestral seasons. In 2023, de Souza led Orff’s *Carmina Burana* with the VSO, the Vancouver Bach Choir, and the Vancouver Bach Children’s Choir. “Maybe we, as presenters, have a responsibility to find a way for each generation to experience this kind of music,” he says, “so that people can find their own identities within it.”

Indeed, some of de Souza’s own early musical identity was found in the music of Johann Sebastian Bach. So far in his career de Souza has led the St. Matthew Passion, the Christmas Oratorio, and the Mass in B minor. His very first conducting experience was Bach’s St. John Passion at 20 years old, something that is still “very much a part of me,” he says. “It was a really formative experience in my life. Though I am very different now than I was and might make every decision differently, I don’t know if my spirit has changed one bit.”

Such spiritual fortitude is the stuff that often makes for not only memorable performances, but long careers. Even as he enters this new phase in Dortmund, de Souza has reached a place where he can “finally, now, get to enjoy a bit of the fruits of all of that labour.” That doesn’t mean resting on his laurels—far from it. “It’s about understanding what’s required,

and then trying to be your best in order to enable those around you to sing and play their very best—and, always, to honour these composers that we’re so fortunate to spend our lives with.”

LSM

As the 2024-25 season continues, Jordan de Souza conducts *Turandot* at Deutsche Oper Berlin, *La bohème* at Lyric Opera of Chicago, and *Carmen* at Deutsche Oper am Rhein.

www.jordandesouza.com



VIOLINIST FRANCESCA DEGO WITH JORDAN DE SOUZA CONDUCTING NACO.
PHOTO: CURTIS PERRY

run of *Carmen* with the Vienna Symphony Orchestra at the Bregenzer Festspiele in Austria. In September 2024, he led Verdi’s immense *Don Carlo* (the Italian version) at Royal Danish Opera. “Producing opera is a long process which lends itself to growth in a very different way from symphonic work,” he explains. “(In opera) you have weeks to try different things; you’re with just the singers and a pianist. You can explore corners of the score, character motivations, all those kinds of details. Working that way really does arm you for the times when you’re with an orchestra trying to bring the best out of a score, and you have maybe a

stand their goal in sound. It’s rewarding to be able to dig together.”

Very often, new music is tacked onto the start of orchestral programs as a kind of “medicine”—satisfying organizational missions and grant requirements, and politely endured by audiences. De Souza’s 2023 NACO program included *Flowing Waters* for orchestra by Alison Yun-Fei Jiang, one of two NACO Orchestra Carefour composers from 2020 to 2022. His OSM appearance the same year hosted the première of Canadian composer Tim Brady’s Violin Concerto No. 2 featuring orchestra Concertmaster Andrew Wan as soloist.

SCARBOROUGH PHILHARMONIC ORCHESTRA

INNOVATING THE COMMUNITY ORCHESTRA

by EVA STONE-BARNEY

When the Scarborough Philharmonic Orchestra was founded in 1980, its members could hardly have imagined what the organization would evolve into 45 years later. Under the leadership of Ronald Royer, who took over as music director in 2009, the SPO has embraced change and challenge alike, transforming itself into a truly modern organization.

Royer's attachment to the orchestra is personal: prior to his appointment as music director, he was the group's composer-in-residence. His wife, clarinetist Kaye Royer, has played with the SPO for more than 30 years. It therefore comes as no surprise that Ronald Royer's decision to assume a leadership role within the organization was guided by a desire to help see the orchestra grow, and continue to provide essential cultural services to the Scarborough community.

While the SPO's traditional orchestral season has remained intact, the group has expanded its activities to include a professional chamber-music concert series, the production of several commercial recordings, two composer development programs, and an international musical exchange initiative.



RONALD ROYER
PHOTO - DAHLIA KATZ

EXPANDING THEIR REACH

The SPO began producing recordings eight years ago. The first was an album of chamber works, performed by their ensemble-in-residence: the Odin Quartet. The orchestra kicked off 2025 with their 10th commercial release, a collaborative album titled *Songs of Hope*.

Featuring mezzo-soprano Danielle MacMillan, soprano Maghan McPhee, the Odin Quartet, and musicians of the SPO, the project was born out of a simple question. "How can we, as artists, make a difference?" asked Royer and his col-

leagues. Their response was to come together—alongside composers Shreya Jha, Elienna Wang, Ted Runcie, Leela Gilday, Daniel Mehdizadeh, Rachel McFarlane and Bruno Degazio—to compose and record a song cycle on the theme of "through adversity, hope." The SPO already has multiple other recording projects on the horizon, with their next album set to release in May of this year.

Releasing recordings of this calibre has provided the SPO with "a whole new level of exposure and support that we had never gotten before," says Royer. During the COVID-19 pandemic, the orchestra started producing music videos, which they released on YouTube. The organization has chosen not to put this content behind a paywall, notes Royer. "We want to reach as wide an audience as possible; it is important to us to keep our videos free and accessible to all." This endeavour, much like their albums, has bolstered the group's international reputation. These projects have "opened up very unexpected doors," says Royer, leading to opportunities such as the group's recent collaboration with the Philadelphia Orchestra and the SPO's receipt of the Canadian Music Centre's John Beckwith Award.

Royer, who is originally from California, has also used the orchestra's platform to strengthen relationships between Canadian and American musical organizations. This year marks the inauguration of a collaboration between the SPO, the American Society of Music Arrangers and Composers (ASMAC), the National Association of Composers USA (Los Angeles Chapter), the Canadian Music Centre (CMC), and the Screen Composers Guild of Canada (SCGC). This project will see a series of free public chamber-music concerts presented in both the Greater Toronto and Los Angeles areas.

Beyond more standard classical repertoire, these presentations will feature film music, a genre which has been a part of the SPO's catalogue for many years. "These concerts will highlight more established contemporary composers," says Royer, adding: "The goal is to develop relationships between American and Canadian musicians." These partnerships are important to maintain, he says, given how frequently film and television projects have musicians in both countries working on projects together.

THE NEXT GENERATION COMPOSER PROGRAM

The SPO aims to serve Canada's musical community in more ways than one. For eight years, the orchestra has run what they call their New Generation Composer Program, which aims to mentor, train, and highlight emerging professional composers.

"There are so many talented composers in Canada," says Royer, "but we noticed that there was a need for organizations to support these composers, for more opportunities." Beyond assisting with the creation of new works, and providing this repertoire with a platform, Royer believes it is important to "teach young composers the importance of collaboration." This is a crucial part of developing and sustaining a career, he says. "Over the years, we have developed a community of composers, who work collaboratively with each other and the orchestra."



SPO WOMEN'S CHORUS

EAST MEETS WEST

Several members of the SPO's "community of composers" will be featured on their upcoming concert, *East Meets West*. The concert is part of a series of performances that have featured the SPO Women's Choir led by Chinese Canadian conductor, soprano and SPO member Yiping Chao. The choir and orchestra will perform traditional Chinese art songs, arranged for the orchestra by Chao's husband and son. Also on the program are works by Elizabeth Raum, Chris Meyer and SPO Composer-in-Residence Ted Runcie. This mix of Chinese, Caribbean and Canadian music will result in "a concert that reflects the SPO's community."

THE POWER OF RESPECT AND COLLABORATION

Beyond their wide range of musical activities and busy concert season, it is the SPO's bigger mission that makes them special, and has made their growth possible. "It is important to us that people feel a part of the organization—that they come into the community in the spirit of respect and collaboration." Royer believes the SPO has "evolved into something pretty different" than the traditional community orchestra, all thanks to the way they have prioritized open-minded and open-hearted musical exploration. **LSM**

The SPO presents *East Meets West* on Feb. 22 at St. Paul L'Amoreaux Anglican Church in Scarborough, Ont. www.spo.ca



by JUSTIN BERNARD

CLEMENS SCHULTD

A BREATH OF FRESH AIR IN QUEBEC CITY

Since Clemens Schuldt joined Orchestre symphonique de Québec (OSQ) as music director in 2023, its spirit has changed. A certain pride has settled on the musicians, the organization, even the audiences of the provincial capital. Several factors underlie this, but the personality of the German conductor and his local commitment have certainly contributed. *La Scena Musicale* met him in Montreal last fall, the day after conducting the closing concert of the International Bach Festival.

In a country like Germany, a young conductor is bound to be influenced by the musical geniuses of the past. Schuldt's father is from Hamburg, the city where Brahms was born. As a young teenager, Schuldt moved to Dresden, city of Wagner. Later, his studies took him practically everywhere—Düsseldorf, Vienna and especially Weimar, city of Goethe and Johann Sebastian Bach.



crossing of hands! Now, I play with him. He's 86 and we really enjoy playing together. For him it's heaven to have moments like that with either, or both, his sons!"

It's this palpable pleasure in music that inspires Schuldt during concerts—and afterwards, when he joins the orchestra or its soloists for improvisation sessions. Two of those upcoming sessions will be with percussionist Colin Currie at the Grand-Théâtre (Feb. 27) and violinist Nemanja Radulović at Palais Montcalm (May 7). "I take the soloist, as I have done with others, to a bar nearby or just the foyer," Schuldt says, "and we play amusing pieces like polkas, folk music or improvised jazz in an informal setting. We have a drink and chat, people come to meet me and there's a closeness. It's wonderful! It's a way of connecting and it's why people in Quebec City feel at ease with me."

A CAREER IN CONDUCTING

Schuldt says he has almost stopped playing the violin, his first instrument, to dedicate himself to the piano. While at university, he decided to change direction in hopes of becoming a conductor, as well as an accompanist for opera singers. "I invested a lot of time in piano-playing

and conducting simultaneously because I felt it would open more doors. In Germany there are many opera companies and symphony orchestras, but for a young conductor who also plays piano it's easier to gain a foothold in conducting after university."

Schuldt's turn toward conducting was prompted by an accident that now seems more like destiny. "I began conducting for the first time in Düsseldorf with my friends," he says. "I was a violinist at the time and because of a rigid posture I'd hurt my arm so badly I couldn't play for at least 10 months. I called to tell them (of the injury), adding that I (also) enjoyed conducting and asking if they wanted to play concerts with me. They said yes. I was able to guide them in my interpretation, knowing they were first-rate musicians. Their level of playing was incredible and it was important for me first to gain their respect. And it went from there. After respect, you need the ability to inspire others—to develop your ear and to communicate your imagination so that the musicians go one step further. In each city I've been to, I've tried to create a group."

Along his conducting journey, Schuldt has been lucky enough to work with mentors like Paavo Järvi, the internationally renowned conductor. "I had some masterclasses with him in Estonia. I've also played as violinist in his chamber orchestra in Bremen, and I've learned a lot from him. Later, he attended concerts where I (led) the Fourth Symphony by Brahms. He listened, made some comments, and we're still in touch sometimes over details. He's a super teacher. For example, he taught me to

A WAY OF CONNECTING

"My mother's a piano teacher and my father's an amateur pianist," says Schuldt. "They met because of a piano session for four hands. It was a trick my father thought of. He asked his friends if they knew any young woman who'd like to play with him. He also chose pieces that required the

simplify my beats. He believes that the more complex the music, the simpler the gestures should be. It's clear, logical and essential, because if a conductor comes across as having a complicated style, the musicians will find playing complicated."

Winning the prestigious Donatella Flick Conducting Competition in London in 2010 led Schuldt to be assistant conductor with the London Symphony Orchestra for one year, with all the potential such a job brings. "That was when I found an artists' agency and when word-of-mouth came into play. Orchestra musicians talk to one another you know. During that year of experience I was surrounded by excellence; not just Sir Colin Davis, but other inspirational conductors, musicians and soloists. That unquestionably developed my ear to a high level."

SEEKING IDENTITY

Schuldt describes how, in the intervening years, his method of conducting has changed and developed. "In North America and Quebec, conductors usually conduct a bit more on the beat than in Germany," he explains. There are videos of Herbert von Karajan, for example, showing a conductor absorbed in his art, and beating time at least one beat before the orchestra plays the notes. To an outsider, this might seem odd, but it has valuable advantages. It allows the musicians to decide how to approach the music by giving each section its own will in creating its sound. The German-trained conductor wants to inculcate this new approach with OSQ. "A *pizzicato* will sound different with a certain time-lag. I conduct and allow the strings to find their own moment to let it resonate. This develops group intelligence as well as education and a certain playing tradition. After a year in Quebec City, I think we're more European than before. The horn sound has altered, as have the subtlety and fullness of the brass."

To underpin this change, Viennese trumpets were purchased and have already transformed the orchestra's sound, especially when playing



Mahler, Richard Strauss and Brahms. "The difference is striking. The sound is darker but also fuller. For other repertoires I prefer a very light sound. I like to have a versatile orchestra, one that can develop its own DNA. We're on our way to creating a DNA in Quebec City, a new sonic quality, but we're also showing creativity with programming likely to draw a wider audience."

The strategy is bearing fruit. "Audiences are staying loyal to us. We've increased sales by 30 to 40 per cent. In November 2024, we sold as many tickets as we'd sold by the end of (my) first season." This trend, the conductor says, is explained partly by the engagement of soloists of an international calibre, attractive programming and little surprises for the audience—like his improvisational post-concert sessions.

SETTLING IN QUEBEC CITY

Schuldt felt an affinity with the orchestra early on. He recalls one of the first works they rehearsed together. "I was conducting *Don Juan* by Strauss with a German *rubato*, that is, with more or less acceleration. I was greeted warmly, which made me feel very positive, and I realized they were very open to my ideas. The admin team were also very friendly. I told myself, it might be minus 20 outside during the first rehearsal week but indoors things couldn't be better. I could see the group's potential." He decided to settle in Quebec City, which by chance or coincidence has around 550,000 people, approximately the same size as his native Bremen. Also, he's on good terms with Bruno Marchand, mayor of Quebec, with whom he goes jogging. All in all, he couldn't wish for a warmer welcome.

DIVERSE REPERTOIRE

Mozart, Beethoven, Bruckner, Tchaikovsky, Saint-Saëns—this season, the OSQ will cover a very wide repertoire. There will also be the premiere of a work by Composer-in-Residence Katia Makdissi-Warren based on First Nations music, including the participation of Aboriginal musicians (April 9 to 11). "I want the audience to hear something that stirs them," says Schuldt. "I'm not there to educate them; I just want them to come on a journey with me, because I love this music and want to share it with them. A spirit of openness is what makes me tick."

In addition to his post-concert improv sessions, Schuldt's outreach efforts also include pre-concert Preludes. "To begin with, we'd attract about a hundred people. Now, we've got more than double that. I spend about 30 minutes, sometimes less, talking about the work with the soloist. I talk about the history of the work, play excerpts on the piano, joke around, try to find something to capture people's attention. A musical text can't cover such personal things, like a telling detail in the score. I try to create this closeness while also considering the musical quality. Really, it's about connecting people, finding sparks of enthusiasm, getting emotions across, regardless of anyone's level of musical education. Otherwise, I'm not interested."



COMING UP IN APRIL...

Schuldt's vision includes grand projects. OSQ's Beethoven Festival starts in early April, a hugely ambitious undertaking that will light up the city with the immortal works of the German master (April 2 to 17). The festival includes three concerts, performances in museums and at the Morrin Centre, a Beethoven marathon, outreach to schools, the Conservatoire de Québec, Université Laval, even a Beethoven party with DJ. "And there'll be cinema. It's a festival for the city in the city, one of my crazy ideas," says Schuldt. "We'll be partnering up with all sorts of people so nobody feels left out. Violons du Roy will perform Beethoven's Ninth with us, for example. We share and work together in the arts. I want to convey this vision. It's an ideal repertoire because Violons du Roy have their own expertise. We're basically friends. The main thing is to create a dynamic that's favourable to classical music in Quebec City that everyone can enjoy."

...AND NEXT SEASON

For next season, Schuldt is planning some Mahler symphonies. He will also prepare to celebrate OSQ's 125th anniversary, making it the oldest orchestra in Canada. "It'll be a great season and I'm working hard for it," he says. "We'll tour in Canada, in several towns in Quebec, too. The OSQ hasn't toured in ages and I hope soon to bring it to festivals such as Lanaudière. I'd like towns all over the province to know what's happening. We are the capital and we need to be able to say how far we've come. Municipalities might know the sound of the past, but not the new sound of the OSQ. I'd also like to make recordings, and I'd like to increase our audiences in the city." LSM

For more on the OSQ season, visit www.osq.org

TRANSLATION: CECILIA GRAY

TAFELMUSIK'S BAROQUE BREW

TRIPLE ESPRESSO WITH ALFREDO BERNARDINI

by HEATHER WEINREB

When baroque oboist Alfredo Bernardini first performed with Tafelmusik in 1982, the baroque oboe was a much rarer specimen than it is today. “At the time,” he says, “there were only a handful of baroque oboists in the world.” Bernardini was fortunate, then, to be performing alongside his teacher Bruce Haynes, an early pioneer who uncovered a lot of the history, repertoire and technique of the instrument. Bernardini also considers himself



ALFREDO BERNARDINI

fortunate, now, to be returning to play with Tafelmusik, a group he holds in high esteem.

Tafelmusik “is a very special group,” he says. “It is one of the very rare baroque orchestras in the world in the sense that they work full-time. ...You can hear

that the orchestra is used to playing a lot with each other and have a very strong musical identity.” For his upcoming concert with Tafelmusik, Bernardini will be joining the group not as second oboe, as he did in the 1980s, but as guest conductor.

For Bernardini, choosing the repertoire for this concert was “a very easy process.” After a few exchanges with Artistic Co-Director and Principal Bassoonist Dominic Teresi, the pair settled on repertoire by Bach, Handel, Telemann and Fasch. “These are all composers from exactly the same period from the northeast of Germany, so the region of Saxony and Thuringia,” says Bernardini.

Despite coming from the same region, these composers’ pieces are remarkably varied. The Bach suite and Fasch overture are written in the French style—that is, with “many dance movements which are very rhythmical.” On the other hand, the concertos by Handel and Telemann are written in the Italian style, with melodious, cantabile slow movements, and brilliant fast movements that are very virtuosic.

Bernardini describes the Telemann concerto as “very happy, jolly music.” This piece is a “dialogue between three oboes and three violins; it’s like musical Ping-Pong between one section and the other. It’s like a little piece of sport.” While the instruments in this concerto “chat with each other in a very funny way,” Bach’s music features a more solemn dialogue. The oboes’ long-held notes depict the transcendence of God, and the fast-moving violins represent the busyness of humanity below.

As a conductor, Bernardini strives to highlight the differences in the pieces. “There are important differences, and we have to sort of change masks between one and the other piece,” he says. Yet, “the musicians of Tafelmusik are experienced and well-trained in this repertoire, so they will know how to handle all of this.” **LSM**

Tafelmusik’s concert, *Triple Espresso* runs Feb. 21-23 at Trinity-St. Paul’s Centre in Toronto.

www.tafelmusik.org

CANADIAN SINFONIETTA

CROSSING CONTINENTS WITH THEIR NEW CD

by CATHERINE KUSTANCZY

The Canadian Sinfonietta’s new album was a family affair, in more ways than one.

The ensemble, founded in 1998, specializes in culturally diverse programs that move between sounds of the classical past and present, in both large-scale orchestra presentations and smaller chamber performances. Its 14 to 25 professional musicians perform throughout the Greater Toronto Area. With a strong mandate to support young musicians, they showcase winners from their own Canadian Sinfonietta Young Artist Competition as well the Unionville Music Academy Competition.

Canadian Mosaic was released in November through Akashic Classics and showcases a keen musical curiosity as well as a palpable community spirit that stretches beyond the Greater Toronto Area to encompass continents. The six-track album hosts a variety of creative sound explorations highlighting the Canadian Sinfonietta’s mission to cultivate (in the words of the album notes) “a new generation of concertgoers by presenting concerts that have a balance of traditional and newly composed or culturally interesting programs.”

Tak Ng Lai is the founder and music director of the Canadian Sinfonietta. The conductor, di-

rector, and music educator leads four works on *Canadian Mosaic*, including the opening “Seven Canadian Folk Songs In Chinese Style” by award-winning Chinese-Canadian composer An-Lun Huang. Bruno Degazio’s “Pilgrimage” is also featured, along with “Romance No. 2,” a work penned by Lai himself.

A longtime music lover and advocate, Tak Ng Lai came to Canada from China in the late 1970s and met composer Michael Pepa, who himself had emigrated from his native Romania in 1953. “Michael was one of the first people to say, ‘Let’s support all these musicians and composers,’” Lai says. Pepa eventually became Canadian Sinfonietta’s composer-in-residence. His “Liliane” is *Canadian Mosaic*’s fifth track and features mezzo-soprano Maria Soulis. The piece uses the words of the titular Liliane Gerenstein, an 11-year-old French girl who wrote a “letter to God” in 1944 begging for her parents’ return just before her own deportation to an internment camp. “It’s very moving and frank,” Lai says of Pepa’s composition.

Plans for *Canadian Mosaic* began in 2018, with its second track—“Mirage”—recorded in 2019. The piece is one of two works by album co-producer Ronald Royer, who is also music direc-



JOYCE LAI WITH TAK NG LAI, CONDUCTING CANADIAN SINFONIETTA. PHOTO: PAUL LAU

tor and conductor of the Toronto-area Scarborough Philharmonic Orchestra. “Mirage” was originally composed for orchestra in 2007 and then rearranged for string, chamber, and quintet configurations; the latter is on *Canadian Mosaic* and features Mate Szucs, principal viola of the Berlin Philharmonic Orchestra from 2011 to 2018.

The album’s launch party at the beginning of December was particularly illuminating for Lai. “There are a lot of people out there who don’t know anything about classical music other than the name of Beethoven,” she says, “and yet they are the very people who are listening to our album. These are the people we’re reaching out to.” **LSM**

For more on Canadian Sinfonietta’s season of concerts visit www.canadiansinfonietta.com

GWEN HOEBIG

WINNIPEG SYMPHONY ORCHESTRA'S CONCERTMASTER EXTRAORDINAIRE

by HOLLY HARRIS

The Winnipeg Symphony Orchestra wraps up its 2024-25 season on a poignant note this spring as its revered concertmaster, Gwen Hoebig, steps down from the position she's held for an astonishing 37 years.

The Vancouver-born musician lauded for her impeccable artistry currently holds the mantle as Canada's longest-serving concertmaster, following the retirement of L'orchestre symphonique de Montréal's Richard Roberts in September 2022 after his own 40 seasons.

When asked what she's most proud of from her decades-long tenure, Hoebig replies succinctly: "My playing, and also my relationship with my colleagues. ... My overriding goal as concertmaster has always been to maintain the highest level of excellence, and I feel I've been able to do that."

WSO Music Director Daniel Raiskin sings Hoebig's praises, saying she has "helped to shape the orchestra's unmistakable sound and artistic identity over the years in the most profound way."

Hoebig began violin studies at age five with her father, Helmut Hoebig, before making her

orchestral debut two years later with the Vancouver Youth Orchestra. She also played chamber music with her equally accomplished cellist brother Desmond Hoebig, cheered on by their mother, well-known Vancouver voice teacher Patricia Hoebig.

Her flourishing talent quickly led her to The Juilliard School where she met her Winnipeg-born pianist husband, David Moroz. She (surprisingly) embarked on a double major as pianist/violinist, before dedicating herself full-time to the latter instrument under famed pedagogue, violinist Sally Thomas.

Prior to her arrival in Winnipeg, Hoebig served as concertmaster for Montreal's Orchestre des jeunes du Québec (1983-5) and spent three seasons with Orchestre symphonique de Montréal. She was also concertmaster of the Manitoba Chamber Orchestra between 1987-90.

Searching for greater leadership responsibilities, the artist applied to her first choice of available concertmaster positions, the WSO, as well as similar posts in Calgary and Quebec City. After three gruelling rounds in which an initial



GWEN HOEBIG
PHOTO: MARK RASH

field of nine players vied for the plum position, Hoebig ultimately received the nod as the unanimous choice of the WSO audition committee. She freely admits it was a "big deal" to join what is still arguably an "old boy's club" as a rare female concertmaster back in the late 1980s.

Hoebig assures she's not retiring, but merely stepping down from the inordinate pressures that go hand in hand with the concertmaster role. She intends to return to the WSO's violin section in 2026. In May, the orchestra pays tribute to Hoebig's legacy with their season-finale, *Celebrating Gwen Hoebig*, in which she'll lead her colleagues one last time in two epic masterworks by Debussy and Strauss.

"I've been so lucky to do what I do and to work with the people I work with," the musical leader reflects. "I wanted us to be the very best orchestra that we could be, and that is something I still very much believe. I feel we've been able to do that." **LSM**

For more on Gwen Hoebig's final season as concertmaster with the Winnipeg Symphony Orchestra, visit www.wso.ca

DANIEL BARTHOLOMEW-POYSER

LIVING A GESAMTKUNSTWERK LIFE

by KAITLYN CHAN

Conductor Daniel Bartholomew-Poyser's name has become synonymous with diversity of programming. In 2019, he was featured in the CBC documentary *Disruptor Conductor* in which he brings orchestral music to young people, the LGBTQ+ community, people on the autism spectrum and prison populations. And in recent years, he has conducted numerous shows that aim to educate, connect, and celebrate the unique communities in every city where he works.

Bartholomew-Poyser is currently the Barrett principal education conductor and community ambassador at the Toronto Symphony Orchestra (TSO). In this role, he often conducts relaxed performances for the neurodiverse and disability communities. He encourages all orchestras to consider how they, too, can serve the people in their community. "In what ways can we gently open the doors of all of our performances to a wider range of people?" he asks. "Having more people in the community that are aware of and able to access your performance is always a beautiful thing." Acknowledging it may not be finan-

cially possible for smaller orchestras to put on an entire neurodivergent series, Bartholomew-Poyser suggests even just the intent to increase accessibility and diversity reaps benefits.

When planning a concert, Bartholomew-Poyser says he is inspired by his own life. Whether it's a good book, the experiences of friends and family, or a walk by the ocean, the conductor often converts his interests and experiences into concert ideas. For example, while reading *Stolen Focus* by Johann Hari, Bartholomew-Poyser imagined how the topic would work for a performance. This idea became *Focus*, an education concert with the TSO about focus, imagination, and attention span. "I would say to people: What's a regular part of your life that you could bring to the art?" posits Bartholomew-Poyser when it comes to finding inspiration.

Looking toward the future, the Canadian conductor hopes that the new generation of musicians will bring their whole selves to the job. "I hope that) areas of interest in their lives or things that make them uniquely themselves will start to

become more and more part of the fabric of the orchestral land," he says. In other words, Bartholomew-Poyser seeks more opportunities for players to show their multifacetedness. He refers to the idea of the *Gesamtkunstwerk* (the total artwork) to explain his hopes for upcoming artists and his own journey of creating. "I don't separate any part of my life from any other part of my life," he says.

Bartholomew-Poyser has demonstrated how one's unique perspective can foster innovation in orchestras. "Everybody can have a *Gesamtkunstwerk* life," he quips. **LSM**

Daniel Bartholomew-Poyser and the TSO present *Hot, Hot, Hot!*, an exhilarating day of calypso rhythms and orchestral magic for families on Feb. 16.

www.tso.ca



DANIEL BARTHOLOMEW-POYSER
PHOTO: CODY PICKENS

ALEXIS HAUSER AND THE MCGILL SYMPHONY ORCHESTRA

APPROACHING 25 YEARS OF LEGACY

by VIKTOR LAZAROV

At tall, energetic, and confident head of luscious white hair makes its way through rows of student performers comprising the McGill Symphony Orchestra (MGSO). With exacting standards, Maestro Alexis Hauser's baton cuts through the air like decisive strokes of a sharp sabre. Yet, his generously open, music-loving heart, sincere communication and infectious good humour fill orchestra players and audience members with a sense of assurance and comfort.

A beloved presence at the helm of the MGSO for nearly 25 years, Maestro Hauser recalls his encounters with conducting greatness during his youthful student days in Vienna, Tanglewood, and Siena. At the time, summer training was long and covered by stipends—unlike most of today's opportunities for aspiring conductors, he explains.

In 1969, Hauser spent over five weeks of training with Franco Ferrara at the Accademia Chigiana in Siena, Italy. The teacher of Riccardo Chailly, Riccardo Muti and Sir Andrew Davis, Ferrara was "a phenomenal musician and a fantastic conductor," says Hauser with admiration. Another breakthrough came in 1973 when the late Seiji Ozawa invited him to spend four weeks in San Francisco as his assistant. "Whatever I conducted in San Francisco turned out to be my audition for Tanglewood. This was one of the greatest summers of my life," remembers Hauser. There, he recalls Leonard Bernstein conducting Tchaikovsky's Fifth Symphony and playing a Mozart piano concerto. "He loved talking with young students. He felt like an older student himself."

Having studied piano, cello, and choral conducting, Hauser completed his orchestral conducting training with the legendary Hans Swarowski at the University of Music and Performing Arts in Vienna. "Swarowski was a pioneer—particularly when it came to tempo relationships, (which) many conductors at that time ignored completely. His conducting classes were also about analyzing scores." Having studied with Arnold Schoenberg, Anton Webern, and Richard Strauss, Swarowski carried the tradition of a crystal-clear understanding of the score and a functional divide between the conductors' hands—keeping the beat in the right and using the left only when necessary, explains Hauser.

Hauser owes much of his own teaching to this approach. "I emphasize the facts in the score," he says. "The first thing to study is the form and structure. From there, you develop an interpretation. I tell my students they must find the truth behind the masterpiece—and that truth is only in the score." When it comes to practical training, Hauser sees himself as an observer. "I don't want

my students to imitate me or anyone else. I try to help them find their own personality. It's a fascinating process."

As an aspiring young conductor, Hauser soaked up the rich tradition still echoing at Vienna State Opera and Vienna Philharmonic concerts. He recalls the "shattering experience" of hearing both Leonard Bernstein and Gustav Mahler's *Das Lied von der Erde* for the first time in the late 1960s. Other great conductors left an impact, too: Carl Schuricht, Hans Knappertsbusch,

Hauser abounds with wise advice for young conductors. "Concerts are not a challenge if you are well prepared," he says. "The first rehearsal is where orchestras assess whether a conductor knows what they're doing, and they can tell this before you give the first upbeat! You must know the piece so well and let the orchestra play. Then, remember what you want them to improve—and work on this in the second rehearsal. There will be things to improve, regardless which orchestra you're conducting."



ALEXIS HAUSER AND THE MGSO
PHOTO: TAM PHOTOGRAPHY

Pierre Monteux, Dimitri Mitropoulos, Georg Solti, George Szell.

When it came to rehearsals, however, Herbert von Karajan left the decisive mark. "He knew exactly how to get the results he wanted in the most efficient way. Orchestra musicians had to be very prepared. He never wasted a second of rehearsal time just for himself, to be secure. It was all for the sound that he wanted (to get from the orchestra). This was very impressive," says Hauser.

Perhaps more than other musicians, conductors learn on the job. "I can also study scores as much as I want, but when it's time to rehearse with the orchestra, time management is crucial," says Hauser. "I tell my students to be prepared, not to talk too much—maybe not at all on the first rehearsal. Musicians want to look at you and get a graphic impression from you. Not your words," advises the doyen of Montreal's conducting scene.

Discussing his debuts at the Musikverein in Vienna in 1970, or the Atlanta Symphony and the Montreal Symphony Orchestra in 1976, Maestro

After decades of touring across the world, performing with some of the world's best orchestras, Maestro Hauser can say with assurance what distinguishes a great orchestra from the rest. "First, it is the sound. When you give an upbeat to a great 100-piece orchestra, you feel that they all breathe together and produce a very cultivated, rich sound. Then, a great orchestra wants to get better from one performance to the next. They don't like it when a conductor flatters them; they want to be challenged."

Approaching 25 years as the conductor of the MGSO and an inspiring teacher to generations of players and conductors, Maestro Alexis Hauser continues to build a legacy in the very fabric of Montreal's orchestral tradition of excellence.

LSM

The McGill Symphony Orchestra plays for Opera McGill's production of *The Light in the Piazza* on Jan. 31, Feb. 1 & 2 and in a program of Ligeti, Prokofiev, Gibson and Strauss on Feb. 28.

www.mcgill.ca/music

OLGA KERN AND THE ORCHESTRE PHILHARMONIQUE DU QUEBEC

RUSSIAN ROMANTIC ALCHEMY

by VIKTOR LAZAROV

When sparks fly between two musicians, a profound human and artistic complicity can result—and magic happens on stage. Supported by Orchestre philharmonique du Québec (OPQ), pianist



Olga Kern and Conductor Alexandre Da Costa aim to achieve this alchemy in *The Summit of Rachmaninoff* at Montreal's Maison symphonique on March 16.

"Playing with an orchestra is as intimate as making chamber music," says Kern, winner of

the prestigious Van Cliburn competition in 2001. "As a soloist, I listen to all the instruments and try to match the sound of the piano to that of the oboe, flute or violin. I've known Alexandre for a long time and I've often collaborated with him. When we make music together, we're somewhere else!"

Kern and Da Costa share a deep love of the music of Rachmaninoff and Tchaikovsky, whose *Fourth Symphony* OPQ will perform on March 16. Da Costa has wanted to conduct the latter's symphonies since he was 20 years old. His passion for Tchaikovsky stems from the Violin Concerto Op. 35: "Between the ages of 19 and 40, it was my warhorse; I played it all over the world and recorded it twice," explains the virtuoso violinist and Quebec conductor.

Da Costa possesses remarkable versatility: holding two diplomas in performance, he has played Tchaikovsky's piano and violin concertos and conducted his fourth, fifth and sixth symphonies. "I feel a deep connection with the very romantic, generous, heroic and sometimes very melancholy feeling of his work," he says. Curiously, Kern's great-great-grandmother was

a pianist and a good friend of Tchaikovsky. "We kept her correspondence with him, as well as photos he had dedicated to her. Some of these documents now remain in the Tchaikovsky Museum (in Russia)," she says.

Kern's international reputation is primarily associated with her interpretations of works by Rachmaninoff, whose *Rhapsody on a Theme of Paganini* she will perform with the OPQ. "This work reflects the composer's mature style. It is not only beautiful, but expresses all human emotions. For me (these variations) depict a person's life from birth to death," she says.

The March 16 concert will be Kern's first collaboration with the OPQ. The orchestra has been established in the Montérégie region for almost 40 years. "Our name," says Da Costa, "is a way of unifying—of saying that we're going to be at the service of Quebecers and that we want to share our artistic vision across Quebec."

LSM

www.philharmonique.quebec

TRANSLATION: MADELINE BOLDT

LES PETITS VIOLONS

60 YEARS OF COLLABORATIVE MUSIC-MAKING

by HEATHER WEINREB

For their 60th anniversary, Les Petits Violons will be doing what they do best: putting on concerts. This February, the student orchestra of Les Petits Violons will perform a diverse repertoire of folk music, opera excerpts and orchestral classics alongside the Juno-nominated musicians of Collectif9. In March, students of Les Petits Violons will present a concert of chamber music, which includes the illustrious Mendelssohn Octet.

"As this is an anniversary year, I wanted the programs to be explosive," says Artistic Director Marie-Claire Cousineau. As Les Petits Violons is a strings school mainly for youth, Cousineau was careful to select repertoire that is not only enjoyable for the audience but provides a fun and enriching playing experience for her students. For the end-of-year concert in May, Cousineau is even inviting Les Petits Violons alumni to bring their instruments and join the students in playing *Le Petit Poulet*.

Le Petit Poulet is somewhat of an anthem for Les Petits Violons, not least because it was composed by founder Jean Cousineau. This tuneful

piece, written for beginners, is emblematic of the inclusive spirit that animates Les Petits Violons. In the school's orchestra, beginners play certain pieces alongside their more advanced peers. Not only does this provide the younger players with a thrilling and highly educative concert experience, but it also provides the older, more advanced players with a renewed awareness of the path they have taken to get where they are. "The more advanced students remember very well when they joined and they were the ones who were lost because they didn't count their rest measures properly," says Cousineau.

Counting measures is one very important skill for orchestral/group playing. At Les Petits Violons, students get a lot of practice playing with one another. The program is designed with orchestral playing at its core. While there are no solo recitals, students will sometimes play their solo repertoire in groups. At a recent Christmas concert, five students played the solo of Fritz Kreisler's *Danse Espagnole* together with orchestra. Beginner students will join the orchestra



LES PETITS VIOLONS
PHOTO: LAURENT E. MALO

to play one or two concerts a year, while advanced students play five concerts a year. When the beginners join the orchestra, the more advanced students are happy for the chance to rework less difficult pieces they enjoyed playing in previous years, explains Cousineau.

Whether working on solo repertoire in a group, chamber music or orchestral pieces, Les Petits Violons students are just happy to keep playing together. "If you have the opportunity to play in a group with friends and colleagues, play five concerts a year and always learn new repertoire, that is what's interesting," says Cousineau.

LSM

Les Petits Violons present *Harmonies Collectives* on Feb. 16 and *Charme Romantique* on March 23. Artistic Director Marie-Claire Cousineau extends a special invitation to alumni to bring their instruments and join in the music-making at the 60th-anniversary concert on May 4. www.lespetitsviolons.com

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MONTREAL

- 5e Salle** Cinquième Salle, 175, rue Sainte-Catherine O, Montréal.
- CIRMMT** CIRMMT, 527 Sherbrooke Ouest #8, Montréal.
- CMM** Conservatoire de musique de Montréal, 4750, Henri-Julien, Montréal.
- Centaur** Théâtre Centaur, 453 rue St. Francois-Xavier, Montréal.
- Centre M-Dulude** Centre Marcel-Dulude, 530 boul. Clairevue ouest, St-Bruno de Montarville.
- Chap. St-Louis** Chapelle Saint-Louis, 4230, rue Drolet, Montréal.
- Chapelle** La Chapelle, 3700 Rue Saint-Dominique, Montréal.
- Ciné Musée** Cinéma du Musée, 1379-A, rue Sherbrooke Ouest, Montréal.
- Conservatoire Mtl** Salle de concert, Conservatoire de musique de Montréal, 4750, avenue Henri-Julien, Montréal.
- Cœur des sciences – UQAM** Agora Hydro-Québec – Cœur des sciences – UQAM, 175, avenue du Président-Kennedy, Montréal.
- Desjardins 3Rives** Salle Desjardins, Théâtre des Deux Rives, 30 Boulevard du Séminaire Nord, Saint-Jean-sur-Richelieu.
- É. Jésus du Mille-End** Église Saint-Enfant-Jésus du Mille-End, 5039, rue Saint-Dominique, Montréal.
- É. St-Pierre-Apôtre** Église Saint-Pierre-Apôtre, 1201 rue de la Visitation, Montréal.
- É. St-Sixte** Église Saint-Sixte, 1895, Rue de l'Église, Montréal.
- É. Ste-Suzanne** Église Sainte-Suzanne, 9501, boulevard Gouin Ouest, Pierrefonds.
- Fond. G. Molinari** Fondation Guido Molinari, 3290, rue Sainte-Catherine Est, Montréal.
- Gesù** Amphithéâtre Gesù, 1200 Rue de Bleury, Montréal.
- Grands Ballets** Studio-théâtre des Grands Ballets – Édifice Wilder, 1435, rue de Bleury, Montréal.
- Le Balcon** Le Balcon, 463, Sainte-Catherine O, Montréal.
- Gesù** Gesù, 1200 Rue de Bleury, Montréal.
- Louise Chalmers** The Louise Chalmers Theatre @ John Rennie High School, 501 Saint Jean Blvd, Pointe-Claire.
- M. symph** La Maison Symphonique de Montréal, 1600, rue Saint-Urbain, Montréal.
- M. symph.** Maison symphonique (Place des Arts), 1600 St-Urbain, Montréal.
- MBAM** Musée des beaux-arts de Montréal, 2189 Bishop Street, Montréal.

- MS** Maison Symphonique, 1600, rue Saint-Urbain, Montréal.
- Maisonneuve** Théâtre Maisonneuve, 175, rue Sainte-Catherine O., Montréal.
- Marie-Victorin** Salle Désilets, 7000 rue Marie-Victorin, Montréal.
- McGill Multimedia** Music Multimedia Room – Pavillon de musique Elizabeth Wirth – Université McGill, 527, rue Sherbrooke Ouest, Montréal.
- Mn cult. Maisonneuve** Maison de la culture Maisonneuve, 4200 rue Ontario Est, Montréal.
- Mn cult. Plateau** Maison de la culture Plateau Mont-Royal, 465, avenue du Mont-Royal Est, Montréal.
- Musée Hospitalières** Musée des Hospitalières de l'Hôtel-Dieu de Montréal, 201 avenue des Pins Ouest, Montréal.
- Oratoire St-J** Oratoire Saint-Joseph du Mont-Royal, 3800, chemin Queen Mary, Montréal.
- Oscar Peterson** SALLE OSCAR PETERSON Université Concordia, 7141, rue Sherbrooke Ouest, Montréal.
- Pierre-Mercure** Salle Pierre-Mercure – Centre Pierre-Péladeau, 300, boulevard de Maisonneuve Est, Montréal.
- Redpath** Redpath Hall, McGill University, 3461 McTavish Street, Montréal.
- S. Pauline-Julien** Salle Pauline-Julien, 15615 Gouin Ouest, Sainte-Geneviève.
- S. W.-Pelletier** Salle Wilfrid-Pelletier, 1600 Saint-Urbain, Montréal.
- Bourgie** Salle Bourgie, Musée des beaux-arts de Montréal, 1339 Rue Sherbrooke O, Montréal.
- Claude-Léveillé** Salle Claude-Léveillé, 175 Rue Sainte-Catherine O, Montréal.
- SJRouleau** Salle Joseph Rouleau de Jeunes Musicales, 305, Ave. du Mont-Royal Est, 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 An & St Paul** Church of St. Andrew and St. Paul, 3415, rue Redpath, Montréal.
- StewartHallCultCntr** Centre culturel Stewart Hall Cultural Centre, 176 Chem. du Bord-du-Lac-Lakeshore, Pointe-Claire.
- Th. Alph. Desj.** Théâtre Alphonse-Desjardins, 25 Allée de la Création, Repentigny.
- Th. Plaza** Théâtre Plaza, 6505 rue St-Hubert, Montréal.
- Thtr.Rouge** Théâtre Rouge, 4750, avenue Henri-Julien, Montréal.

- Vincent-d'Indy** École de musique Vincent-d'Indy, 628 Chem. de la Côte-Sainte-Catherine, Outremont.
- Wilder Bleue** Édifice Wilder - Salle Bleue, 1435, rue De Bleury, Montréal.

EXHIBITIONS

- MBAM.** \$0-27 (free for members). **Anri Sala: Ravel Ravel Interval.** 1-800-899-6873
- Musée des Hospitalières.** \$. **Musée des Hospitalières: Corpus Insolite - Jana Sterbak.** 514-849-2919

FEBRUARY

04 Tuesday

- 17h30. Vincent-d'Indy.** \$0. **École de musique Vincent-d'Indy's Open House.**
- 19h. 5e Salle.** \$50. **Pda: Joe Bocan.** 514 842-2112
- 19h30. Bourgie.** \$0-70. **Bourgie Hall: Artist-in-Residence.** 514-285-2000
- 20h. Centaur.** \$22-68. **Centaur Theatre: Strawberries in January - A Musical Fantasy.** 514-288-3161

05 Wednesday

- 19h30. Bourgie.** \$0-70. **Bourgie Hall: First time in Montréal.** 514-285-2000
- 20h. Centaur.** \$22-68. **Centaur Theatre: Strawberries in January - A Musical Fantasy.** 514-288-3161

06 Thursday

- 18h. Bourgie.** \$0-70. **Bourgie Hall: Jazz 5 to 7.** 514-285-2000
- 19h. SJRouleau.** \$21-32. **Jeunes Musicales Canada: François Francoeur, musique française.** 514 845-4108
- 19h30. Pierre-Mercure.** \$29-59. **OCM: Walker, Bontemps, Coleridge-Taylor, Still: Suzanne Taffot, Kalena Bovell.** 514-487-5190
- 19h30. Maisonneuve.** \$29-147. **Pda: Opéra de Montréal: Nicolas Ellis, chef.** 514 842-2112

- 20h. Centaur.** \$22-68. **Centaur Theatre: Strawberries in January - A Musical Fantasy.** 514-288-3161

07 Friday

- 19h30. MS.** \$80-165. **GFN: Music at the Movies - A Tribute to Ennio Morricone.** 514 842-2112
- 19h30. S.W.-Pelletier.** \$54-153. **Tina Turner; comédie musicale.** 514 842-2112
- 20h. Centaur.** \$22-68. **Centaur Theatre: Strawberries in January - A Musical Fantasy.** 514-288-3161
- 20h30. Claude-Léveillé.** \$40. **Michelle Boudreau et les musiciens de l'Ogive: Orphée, tu m'aimes?.** 514 842-2112
- 20h30. Le Balcon.** \$50-115. **Le Balcon: Souper spectacle; musique cubaine; Carlos Placeres.**

08 Saturday

- 13h. S.W.-Pelletier.** \$54-153. **Tina Turner; comédie musicale.** 514 842-2112
- 14h. Centaur.** \$22-68. **Centaur Theatre: Strawberries in January - A Musical Fantasy.** 514-288-3161
- 19h30. S.W.-Pelletier.** \$54-153. **Tina Turner; comédie musicale.** 514 842-2112
- 19h45. Le Gesù.** \$55-100. **Le Gesù: MARJAN FARSAD Live in Concert.** 514-861-4036
- 20h. Th. Alph. Desj.** \$35. **Aramusique: Masmoudi Quartette. Masmoudi, oud.** 450-582-6714
- 20h. Claude-Léveillé.** \$40. **Les Productions Gilbert Lachance inc.: Gilbert Lachance | Cinéma intérieur.** 514 842-2112
- 20h30. Le Balcon.** \$60-130. **Le Balcon: Soul, Pop, Disco & Funk; The ViZBAND.**

09 Sunday

- 10h. SJRouleau.** \$. **Jeunes Musicales Canada: Fred Solo (5-10 ans).** 514-845-4108
- 11h. SJRouleau.** \$. **Jeunes Musicales Canada: Fred Solo (5-10 ans).** 514-845-4108
- 13h. S.W.-Pelletier.** \$54-153. **Tina Turner; comédie musicale.** 514 842-2112



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Ensemble Renouveau, Friday, Feb. 7 in Pointe-Claire at église Saint-Joachim

- ▶ 14h. *Centaure*. \$22-68. **Centaure Theatre: Strawberries in January - A Musical Fantasy**. 514-288-3161
- ▶ 14h30. *Bourgie*. \$0-70. **Bourgie Hall: Outstanding Pianists**. 514-285-2000
- ▶ 15h. *StewartHallCultCntr.* \$. **Pointe-Claire: Templier-Larenas duo. Flamencopop classics**.
- ▶ 19h30. *S. W.-Pelletier*. \$54-153. **Tina Turner; comédie musicale**. 514 842-2112

11 Tuesday

- ▶ 19h30. *Bourgie*. \$0-70. **Bourgie Hall: Spotlight on Strings**. 514-285-2000

12 Wednesday

- ▶ 12h10. *Claude-Léveillée*. \$30.00. **Pro Musica: Chopin, Liszt and Tchaikovsky/Pletnev. Sophia Shuya Liu, piano**. 514-842-2112

13 Thursday

- ▶ 17h30. *Th. Alph. Desj.* \$30. **Aramusique: Carl Mayotte Quintet - Carnaval**. 450-582-6714
- ▶ 19h30. *Bourgie*. \$0-70. **Bourgie Hall: Schubert Lieder - Year 1**. 514-285-2000
- ▶ 19h30. *Conservatoire Mtl.* \$. **Quatuor Molinari: Round table discussion: Folklore in contemporary music**. 514-873-4031
- ▶ 20h. *Maisonneuve*. \$45-90. **Danse Danse: Robert Lepage + Guillaume Côté - Hamlet in dance**. 514-935-9999
- ▶ 20h. *5e Salle*. \$60. **ONJ; Malika Tirolien**. 514 842-2112

14 Friday

- ▶ 19h. *Soc. Arts Tech.* \$30-40. **M/NM festival: Dynamite Barrel**. 514-843-9305
- ▶ 19h30. *Bourgie*. \$0-70. **Bourgie Hall: Violons du Roy 2024-2025**. 514-285-2000
- ▶ 19h30. *Chap. St-Louis*. \$10-55. **Les Voix humaines: Amour cruel! Jeffrey Thompson, ténor; Susie Napper+Mélisande Corriveau, violes de gambe**. 438-884-3465
- ▶ 19h30. *Mn cult. Plateau*. \$. **Quatuor Molinari: Dialogue on the Plateau: The string quartets of Franghiz Ali-Zadeh**. 514-872-2266
- ▶ 20h. *Maisonneuve*. \$45-90. **Danse Danse: Robert Lepage + Guillaume Côté - Hamlet in dance**. 514-935-9999
- ▶ 20h. *5e Salle*. \$41. **PdA: Maryna Krut, dite KRUTb, folklore ukrainien**. 514 842-2112
- ▶ 20h30. *Le Balcon*. \$75-175. **Le Balcon: Jazz, Love, Soul; Pamela King**.

15 Saturday

- ▶ 14h. *Chap. St-Louis*. \$10-55. **Les Voix humaines: Bach. Susie Napper+Mélisande Corriveau, violes de gambe**. 438-884-3465
- ▶ 18h30. *Conservatoire Mtl.* \$12-29. **Quatuor Molinari: Concert of the complete string quartets by Ali-Zadeh**. 514-873-4031
- ▶ 19h30. *Soc. Arts Tech.* \$30-40. **M/NM festival: Machine for Taking Time — Palais de Mari**. 514-843-9305
- ▶ 19h30. *5e Salle*. \$60. **Sébastien Leblanc, compositeur et guitariste; pop,jazz,rock**. 514 842-2112
- ▶ 20h. *Maisonneuve*. \$71-90. **Danse Danse: Robert Lepage + Guillaume Côté - Hamlet in dance**. 514-935-9999
- ▶ 20h30. *Le Balcon*. \$60-130. **Le Balcon: Soul, Disco, Pop; FREDDIE JAMES PROJECT**.

16 Sunday

- ▶ 11h. *Th. Alph. Desj.* \$11-19. **Aramusique + JMC: La récréation de Mozart. Amélie Fortin, piano - Mozart**. 450-582-6714
- ▶ 14h30. *Bourgie*. \$0-70. **Bourgie Hall: Family Concert**. 514-285-2000
- ▶ 15h. *StewartHallCultCntr.* \$. **Pointe-Claire: Duo Vivo. Roxanne Sicard, Richard Zheng, violin**.
- ▶ 16h. *É. St-Pierre-Apôtre*. Entrée libre. **Les Petits Violons + Collectif9: Harmonies collectives. Présenté par Julie Daoust**. 514-274-1736
- ▶ 19h30. *Soc. Arts Tech.* \$30-40. **M/NM festival: jNémangerie machedel**. 514-843-9305

17 Monday

- ▶ 19h30. *Soc. Arts Tech.* \$30-40. **M/NM festival: Kafka's Insect**. 514-843-9305

18 Tuesday

- ▶ 19h30. *Grands Ballets*. \$30-40. **M/NM festival: Le son de l'encre**. 514-843-9305

19 Wednesday

- ▶ 19h. *CMM*. \$150. **Trio Hochelaga: Événement bénéfique - 25 années de passion racontée**.
- ▶ 19h30. *Bourgie*. \$0-70. **Bourgie Hall: Chamber Music**. 514-285-2000
- ▶ 19h30. *McGill Multimedia*. \$30-40. **M/NM festival: Delta(s)**. 514-843-9305
- ▶ 20h. *Maisonneuve*. \$45-90. **Danse Danse: Robert Lepage + Guillaume Côté - Hamlet in dance**. 514-935-9999
- ▶ 20h. *S. W.-Pelletier*. \$99-164. **Les Grands Ballets: La Belle au bois dormant; Tchaïkovski**. 514 842-2112

20 Thursday

- ▶ 17h30. *Bourgie*. \$0-70. **Bourgie Hall: Music From Here and Abroad**. 514-285-2000
- ▶ 19h30. *CMM*. \$10-18. **Akousma / CMM: Soundwich XX: artistes à confirmer**. 514-592-3305
- ▶ 19h30. *Bourgie*. \$0-70. **Bourgie Hall: Music From Here and Abroad**. 514-285-2000
- ▶ 20h. *Maisonneuve*. \$45-107. **Danse Danse: Robert Lepage + Guillaume Côté - Hamlet in dance**. 514-935-9999
- ▶ 20h. *S. W.-Pelletier*. \$99-164. **Les Grands Ballets: La Belle au bois dormant; Tchaïkovski**. 514 842-2112

21 Friday

- ▶ 19h. *McGill Multimedia*. \$30-40. **M/NM festival: À Pécoutte du geste**. 514-843-9305
- ▶ 20h. *Th. Alph. Desj.* \$36-45. **Aramusique: Flûte passion: Hommage à Claude Bolling. Nadia Labrie, flûte**. 450-582-6714
- ▶ 20h. *Maisonneuve*. \$45-90. **Danse Danse: Robert Lepage + Guillaume Côté - Hamlet in dance**. 514-935-9999
- ▶ 20h. *S. W.-Pelletier*. \$99-164. **Les Grands Ballets: La Belle au bois dormant; Tchaïkovski**. 514 842-2112
- ▶ 20h. *Claude-Léveillée*. \$35. **PdA: Ric'key Pageot | Classic Black; pianiste, accordéoniste, compositeur; dir.** 514 842-2112
- ▶ 20h30. *Le Balcon*. \$55-125. **Le Balcon: Flamenco, musique andaloussienne; Miranda Flamenco**.

22 Saturday

- ▶ 12h30. *Le Balcon*. \$40-124. **Le Balcon: Brunch, danse, gospel; The Gospel Colours Choir**.
- ▶ 14h. *S. W.-Pelletier*. \$99-164. **Les Grands Ballets: La Belle au bois dormant; Tchaïkovski**. 514 842-2112
- ▶ 19h30. *Cœur des sciences - UQAM*. \$30-40. **M/NM festival: Nicole Lizée et le 7e art**. 514-843-9305
- ▶ 19h30. *CMM*. \$18-40. **Pentaèdre: Cambini, Pils, Taffanel**.
- ▶ 20h. *Maisonneuve*. \$45-90. **Danse Danse: Robert Lepage + Guillaume Côté - Hamlet in dance**. 514-935-9999
- ▶ 20h. *S. W.-Pelletier*. \$99-164. **Les Grands Ballets: La Belle au bois dormant; Tchaïkovski**. 514 842-2112
- ▶ 20h30. *Le Balcon*. \$60-130. **Le Balcon: HITS DISCO, Années 70**.

Upcoming CONCERTS

by GIANMARCO SEGATO @ HEATHER WEINREB

MONTREAL

ENSEMBLE CAPRICE

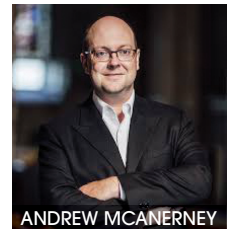
Though Beethoven's dramatic last symphony might not be the smoothest love ballad for Valentine's Day, the joy and pathos of this masterpiece testify to the power of love. As Conductor Matthias Maute specializes in choral repertoire and early music, his interpretation of Beethoven's masterwork promises to be fresh and precise. Also on the program is a cantata by Fanny Mendelssohn and a newly commissioned work by Montreal-based composer William Kraushaar. Feb. 14, Maison symphonique. www.ensemblecaprice.com

LES VIOLONS DU ROY

A contrasting yet classic program for Valentine's Day. Rising-star violinist Kerson Long joins Les Violons du Roy, conducted by Nicolas Ellis, to perform violin and orchestra arrangements of some of J.S Bach's most sublime works. The group will also perform Felix Mendelssohn's String Quartet in F minor, written as a requiem for his sister, Fanny, as well as a work by Canadian composer Kelly-Marie Murphy. Feb. 13 in Quebec City, Feb. 14 in Montreal. www.lesviolonsduroy.com

BOURGIE HALL

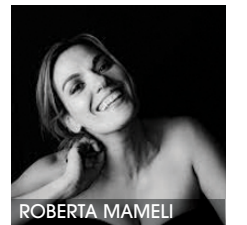
The great Romantic melodist, Franz Schubert, in a very melodious form: the vocal quartet. *Schubert, Earth and Heaven*, presented in collaboration with Studio de musique ancienne de Montréal, presents a selection of Schubert's vocal quartets which he originally composed for gatherings of his own friends. Conductor Andrew McAnerney leads the ensemble through three thematic sections: conviviality, the great departure, and celestial beauty. The listener will be immersed in Schubert's own experiences of friendship, loss and heavenly bliss. Feb. 23, Bourgie Hall. www.mbam.qc.ca



ANDREW MCANERNEY

Mozart's Friendships is a concert which showcases the works of composers who were writing just before, or at the same time, as the prodigy composer. Featuring works by Bach's sons Johann Christian and Carl Phillip Emmanuel, Haydn, and Mozart himself, this concert will be a lovely foray into early classical music. The concert will be performed by illustrious early-music group Les Violons du Roy, conducted by Jonathan Cohen. Soloists are Isaac Chalk on viola, Stéphane Fontaine on clarinet and Mélisande McNabney on fortepiano. Feb. 28, Bourgie Hall. www.mbam.qc.ca

Ghosts of Hamlet is an evening of Italian arias inspired by Shakespeare's *Hamlet*. Soprano Roberta Mameli is accompanied by Arion Baroque Orchestra in works by Pollarolo, Handel, Scarlatti, Gasparini and Carcani. The orchestra will also perform a sinfonietta by German composer, Johann Hasse. This is a unique opportunity to hear little-known Italian operas, as most of the arias performed are from works that were either lost or incomplete. This is a concert for early-music lovers and budding musicologists. March 8 and 9, Bourgie Hall. www.mbam.qc.ca



ROBERTA MAMELI

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

The *Roaring Twenties with Gershwin & Gatsby* is a unique concert featuring American symphonic jazz repertoire. Under the baton of Rafael Payare,



Accademia De'Dissonant, Friday, March 14 in Pointe-Claire at église Saint-Joachim

23 Sunday

- ▶ 14h. S.W.-Pelletier. \$99-164. **Les Grands Ballets: La Belle au bois dormant; Tchaïkovski.** 514 842-2112
- ▶ 14h30. *Bourgie.* \$0-70. **Bourgie Hall: Schubert Lieder - Year 1.** 514-285-2000
- ▶ 15h. *StewartHallCultCntr.* \$. **Pointe-Claire: Benjamin Deschamps, composition, saxophone.**
- ▶ 15h30. *Oscar Peterson.* \$25-60. **LMMC: Beethoven et Grieg. Goldmund Quartet, strings.** 514-932-6796
- ▶ 16h. *Maisonneuve.* \$45-62. **PdA: Step Afrika! Danses percussives; sonorités africaines.** 514 842-2112
- ▶ 16h. S. *Pauline-Julien.* \$15-40. **Salle Pauline-Julien: Valérie Milot, harpe; Stéphane Têtreault, violoncelle.** 514-626-1616
- ▶ 19h30. *Cœur des sciences - UQAM.* \$30-40. **M/NM festival: DigiScores.** 514-843-9305

24 Monday

- ▶ 19h30. *Cœur des sciences - UQAM.* \$30-40. **M/NM festival: Nostalgic Images.** 514-843-9305

25 Tuesday

- ▶ 19h30. *Bourgie.* \$0-70. **Bourgie Hall: Outstanding Pianists.** 514-285-2000
- ▶ 19h30. *Th. Plaza.* \$30-40. **M/NM festival: Il Teatro Rosso.** 514-843-9305
- ▶ 19h30. *Pierre-Mercure.* \$29-59. **OCM: Davis, James, Ellington, Morris, Gershwin, Paul Merkelo, Adam Johnson.** 514-487-5190

26 Wednesday

- ▶ 17h. *Bourgie.* \$0-70. **Bourgie Hall: Schubert Lieder - Year 1.** 514-285-2000
- ▶ 19h. *Le Balcon.* \$20-80. **Le Balcon: Concert Jazz Chic; James Correa.**
- ▶ 19h30. *Bourgie.* \$0-70. **Bourgie Hall: Schubert Lieder - Year 1.** 514-285-2000
- ▶ 19h30. *Pierre-Mercure.* \$30-40. **M/NM festival: Projet «4:4».** 514-843-9305

27 Thursday

- ▶ 14h. *Pierre-Mercure.* Entrée Gratuite/ Free admission. **M/NM festival: L'Atlantide: remix jeunesse.** 514-843-9305
- ▶ 19h. *SJRouveau.* \$. **Jeunesses musicales Canada: Debussy, Rota, Martin. Made in trio.** 514-845-4108
- ▶ 19h30. *Bourgie.* \$0-70. **Bourgie Hall: Musicians of the OM.** 514-285-2000
- ▶ 19h30. *Th. Plaza.* \$30-40. **M/NM festival: Mystery of Clock.** 514-843-9305
- ▶ 19h30. *Maisonneuve.* \$49-76. **Traquen'Art: Cesária Évora Orchestra | Hommage à la Diva aux pieds nus.** 514 842-2112

28 Friday

- ▶ 18h30. *Chap. St-Louis.* \$0-30. **Quatrouvailles: Bartók, Dvořák, Purich, Madeleine Messier, viola.** 514-554-1206
- ▶ 20h. *Claude-Léveillée.* \$30. **SACEF: Paule Tremblay | Les nuits étoilées.** 514 842-2112
- ▶ 20h30. *Le Balcon.* \$60-130. **Le Balcon: Musique cubaine; Yordan Martinez & TCMS.**

MARCH

01 Saturday

- ▶ 15h30. *Oratoire St-J.* Entrée Gratuite/ Free admission. **M/NM festival: Instruments of Happiness: Projet 100 guitares — La grande accélération.** 514-843-9305
- ▶ 19h30. *É. Jésus du Mile-End.* \$30-40. **M/NM festival: Mig'maq / Basques — D'une terre à l'autre.** 514-843-9305
- ▶ 20h30. *Le Balcon.* \$60-130. **Le Balcon: Le meilleur des années 80 avec NEON.**

02 Sunday

- ▶ 16h. *St An & St Paul.* \$15-35. **I Medici di McGill: Elgar's Sea Pictures. Pringle-Duchemin, mezzo-sop; L. Antoulian, cheffe.** 514.398.3603
- ▶ 20h. *Le Gesù.* \$53-59. **Le Gesù: NIK BARTSCH'S RONIN.** 514-861-4036
- ▶ 20h. *5e Salle.* \$59. **Montréal en Lumière: Federico Albanese; pop, jazz, rock.** 514 842-2112
- ▶ 20h30. *Maisonneuve.* \$85-106. **Gestev: Peter Bence | Pianosphere.** 514 842-2112

05 Wednesday

- ▶ 11h. *Desjardins 2rives.* \$28. **OPQ: John Williams, Howard Shore, Hans Zimmer. Alexandre Da Costa, violon.** 1-888-443-3949
- ▶ 19h. *Le Balcon.* \$20-80. **Le Balcon: Concert Jazz Chic; Maudé Fortier, saxophoniste.**
- ▶ 19h30. *Bourgie.* \$0-70. **Bourgie Hall: Chamber Music.** 514-285-2000
- ▶ 20h. *Le Gesù.* \$69. **Le Gesù: PIERRE LAPOINTE, accompagné par le duo Fortin-Poirier.** 514-861-4036

06 Thursday

- ▶ 17h30. *Th. Alph. Desj.* \$30. **Aramusique: Quartet André Vial - Note Bleue.** 450-582-6714
- ▶ 19h. *Ciné Musée.* \$15-35. **Michelle Boudreau et les musiciens de l'ogive: musique et film. Virginie Mongeau, sop.**

07 Friday

- ▶ 18h30. *Bourgie.* \$0-70. **Bourgie Hall: Musicians of the OSM.** 514-285-2000
- ▶ 20h. *Claude-Léveillée.* \$34. **SACEF: Laurence Doire | Comme je l'entends.** 514 842-2112
- ▶ 20h30. *Le Balcon.* \$50-115. **Le Balcon: Hommage à Nina Simone; Nadia Theobal.**

08 Saturday

- ▶ 19h30. *Bourgie.* \$0-70. **Bourgie Hall: Baroque and Early Music.** 514-285-2000
- ▶ 20h30. *Le Balcon.* \$60-130. **Le Balcon: Tina Turner, Whitney Houston; par Sylvie Desgroseillers.**

09 Sunday

- ▶ 14h30. *Bourgie.* \$0-70. **Bourgie Hall: Baroque and Early Music.** 514-285-2000
- ▶ 15h. *StewartHallCultCntr.* \$. **JMC: Ravel. Aurélie Négrier, comédienne; Tim S. Savard, trombone, scie musicale.**

10 Monday

- ▶ 20h. S.W.-Pelletier. \$77-154. **Envento: Kraftwerk | Les 50 ans d'Autobahn; électronique, synthpop.** 514 842-2112

11 Tuesday

- ▶ 19h30. *Bourgie.* \$0-70. **Bourgie Hall: Spotlight on Strings.** 514-285-2000

12 Wednesday

- ▶ 12h10. *Claude-Léveillée.* \$30. **Pro Musica: Cyrille Angers à la flûte et Bruce Gaulin au piano.** 514 842-2112
- ▶ 19h30. *Bourgie.* \$0-70. **Bourgie Hall: Outstanding Pianists.** 514-285-2000

13 Thursday

- ▶ 19h. *SJRouveau.* \$. **Jeunesses musicales Canada: Bach, Bouwer. Tommy Dupuis, guitare classique.** 514-845-4108
- ▶ 19h. *Maisonneuve.* \$49-59. **Productions Martin Leclerc: Luce Dufault, Lulu Hughes et Kim Richardson - ELLES.** 514 842-2112

- ▶ 20h. *Louise-Chalmers.* \$10-35. **LLO: Gilbert and Sullivan - The Pirates of Penzance. Operetta in 2 acts.** 514-534-0941
- ▶ 20h. S.W.-Pelletier. \$63-113. **PdA: Kodo | Warabe: répertoire musical classique inspiré des histoires japonaise.** 514 842-2112

14 Friday

- ▶ 20h. S.W.-Pelletier. \$106-123. **City Lights Entertainment, Productions Martin Leclerc: Led Zeppelin Symphonic.** 514 842-2112
- ▶ 20h. *Louise-Chalmers.* \$10-35. **LLO: Gilbert and Sullivan - The Pirates of Penzance. Operetta in 2 acts.** 514-534-0941
- ▶ 20h. *Maisonneuve.* \$78-103. **Musical Event Solutions: Legends of Motown; pop, jazz, rock.** 514 842-2112
- ▶ 20h. *Saint-Joachim.* \$. **Pointe-Claire: Baroque cello music from Italy. Elinor Frey.**
- ▶ 20h30. *Le Balcon.* \$60-130. **Le Balcon: Musique cubaine; Yordan Martinez & TCMS.**

15 Saturday

- ▶ 14h. *Louise-Chalmers.* \$10-35. **LLO: Gilbert and Sullivan - The Pirates of Penzance. Operetta in 2 acts.** 514-534-0941
- ▶ 15h. *Chapelle.* \$15-35. **Semaine du Neuf: Bradyworks: Two guitars, two generations.** 514-903-7794
- ▶ 19h30. *Wildier Bleue.* \$22-44. **Semaine du Neuf: collectif9 & Architek Percussion: My Backyard, Somewhere.** 514-903-7794
- ▶ 20h. S.W.-Pelletier. \$106-123. **City Lights Entertainment, Productions Martin Leclerc: Led Zeppelin Symphonic.** 514 842-2112
- ▶ 20h. *Louise-Chalmers.* \$10-35. **LLO: Gilbert and Sullivan - The Pirates of Penzance. Operetta in 2 acts.** 514-534-0941
- ▶ 20h30. *Le Balcon.* \$60-130. **Le Balcon: Freddie James Project. Soul, disco, pop.**
- ▶ 20h30. *CMM.* \$18-40. **Pentaèdre: Concours de Paris, Concours Youkali.**

16 Sunday

- ▶ 10h. *SJRouveau.* \$. **Jeunesses musicales Canada: L'histoire de Babar, le petit éléphant (3-7 ans).** 514-845-4108
- ▶ 11h. *Th. Alph. Desj.* \$11-19. **Aramusique + Anémone 47: Biscuits, tempêtes et mélodies.** 450-582-6714
- ▶ 11h30. *SJRouveau.* \$. **Jeunesses musicales Canada: L'histoire de Babar, le petit éléphant (3-7 ans).** 514-845-4108
- ▶ 13h30. *Centre M-Dulude.* \$. **JMC: Debussy, Descaresses, Louie. Gabrielle Gagnon-Picard, piano.** 514-845-4108
- ▶ 14h. *Louise-Chalmers.* \$10-35. **LLO: Gilbert and Sullivan - The Pirates of Penzance. Operetta in 2 acts.** 514-534-0941
- ▶ 14h30. *Bourgie.* \$0-70. **Bourgie Hall: Contemporary Music.** 514-285-2000
- ▶ 15h. *Wildier Bleue.* \$22-44. **Semaine du Neuf: collectif9 & Architek Percussion: My Backyard, Somewhere.** 514-903-7794
- ▶ 15h. *M. symph.* \$30-119. **OPQ: Olga Kern and the Summit of Rachmaninoff. Alexandre Da Costa, cond.** 514-842-2112
- ▶ 15h30. *Oscar Peterson.* \$25-60. **LMMC: Fauré quartet, piano quartet.** 514-932-6796
- ▶ 18h. *CIRMMT.* \$20-40. **Semaine du Neuf: TAK Ensemble: Star Maker.** 514-903-7794

19 Wednesday

- ▶ 19h. *Le Balcon.* \$20-80. **Le Balcon: Concert Jazz Chic; Pamela King.**
- ▶ 19h30. *Bourgie.* \$0-70. **Bourgie Hall: Artist-in-Residence.** 514-285-2000

20 Thursday

- ▶ 11h. *Bourgie.* \$0-70. **Bourgie Hall: Artist-in-Residence.** 514-285-2000
- ▶ 19h30. *CMM.* \$10-18. **Akousuma / CMM: Électrochoc no 4: Stephanie Moore.** 514-592-3305
- ▶ 19h30. *Redpath.* (dans à l'entrée). **Allegra Chamber Music.**
- ▶ 20h. *5e Salle.* \$60. **Production ONY: Alain Caron & l'Orchestre national de jazz.** 514 842-2112

- ▶ 20h30. *Le Balcon.* \$45-100. **Le Balcon: Hommae à Édith Piaf avec Claire Garand.**

21 Friday

- ▶ 19h30. *M. symph.* \$21-115. **Les Violons du Roy: Jonathan Cohen; Karina Gauvin; Marie-Nicole Lemieux.** 418-641-6040
- ▶ 20h. *Th. Alph. Desj.* \$36-45. **Aramusique + Atelier lyrique de l'Opéra de Montréal: BEL CANTO.** 450-582-6714

22 Saturday

- ▶ 19h30. S.W.-Pelletier. \$85-135. **Orchestre FILMharmonique, Productions GFN: Disney: La Reine des neiges en concert.** 514 842-2112
- ▶ 19h30. *M. symph.* \$30-90. **St. Lawrence Choir: W. Walton and E. Elgar.**
- ▶ 20h. *Claude-Léveillée.* \$45. **SACEF: Serges Turbide, chant; Pierre Doré, piano.** 514 842-2112

23 Sunday

- ▶ 10h30. *Gesù.* \$15.00. **Allegra Chamber Music: Bach Before Bedtime: Peter & The Wolf.**
- ▶ 14h. S.W.-Pelletier. \$85-135. **Orchestre FILMharmonique, Productions GFN: Disney: La Reine des neiges en concert.** 514 842-2112
- ▶ 14h30. *Bourgie.* \$0-70. **Bourgie Hall: Musicians of the OM.** 514-285-2000
- ▶ 16h. *Gesù.* \$15.00. **Allegra Chamber Music: Bach Before Bedtime: Peter & The Wolf 2.**
- ▶ 16h. *É. St-Pierre-Apôtre.* Entrée libre. **Les Petits Violons: Charme Romantique. Présenté par Julie Daoust.** 514-274-1736

25 Tuesday

- ▶ 10h30. *Gesù.* \$15.00. **Allegra Chamber Music: Bach Before Bedtime: Peter & The Wolf.**
- ▶ 19h30. *Bourgie.* \$0-70. **Bourgie Hall: Music From Here and Abroad.** 514-285-2000
- ▶ 20h. *Th. Alph. Desj.* \$35. **Aramusique: Du Romantisme à l'impressionnisme.** 450-582-6714

26 Wednesday

- ▶ 19h. *Le Balcon.* \$20-80. **Le Balcon: Concert Jazz Chic; Alex Lefavre.**

27 Thursday

- ▶ 20h. *5e Salle.* \$40-50. **Agence Station Bleue: MG3; CGT; Queen, Beatles, Pink Floyd.** 514 842-2112
- ▶ 20h. *Claude-Léveillée.* \$55. **PdA: Jacques Michel, guitare, harmonica, francophone.** 514 842-2112

28 Friday

- ▶ 19h30. S.W.-Pelletier. \$57-120. **Attila Glatz Concert Productions: How to Train Your Dragon en concert.** 514 842-2112
- ▶ 19h30. *É. St-Sixte.* \$. **Orchestre Métropolitain: Grandeur d'âme. Naomi Woo, chef; Christian Blackshaw, piano.** 514-842-2112
- ▶ 20h. *Claude-Léveillée.* \$55. **PdA: Jacques Michel, guitare, harmonica, francophone.** 514 842-2112
- ▶ 20h. *5e Salle.* \$40. **ValMGMT: Annie Villeneuve | Être moi.** 514 842-2112
- ▶ 20h30. *Le Balcon.* \$60-130. **Le Balcon: Mary Grace - Hommage Amy Winehouse, Adèle, Joss Stone, Whitney Houston.**

29 Saturday

- ▶ 16h. *Thtr.Rouge.* \$25-40. **Clavecin en Concert: Théâtre & Musique; Rameau; Luc Bausejour, dir.** 514-385-6320
- ▶ 19h30. S.W.-Pelletier. \$57-120. **Attila Glatz Concert Productions: How to Train Your Dragon en concert.** 514 842-2112
- ▶ 19h30. *Thtr.Rouge.* \$25-40. **Clavecin en Concert: Théâtre & Musique; Rameau; Luc Bausejour, dir.** 514-385-6320
- ▶ 19h30. *Marie-Victoria.* \$. **Orchestre Métropolitain: Grandeur d'âme. YNS, chef; Christian Blackshaw, piano.** 514-842-2112
- ▶ 20h. *Claude-Léveillée.* \$55. **PdA: Jacques Michel, guitare, harmonica, francophone.** 514 842-2112

30 Sunday

- ▶ 15h. *É. Ste-Suzanne*. \$. **Orchestre Métropolitain: Grandeur d'âme**. Naomi Woo, chef; Christian Blackshaw, piano. 514-842-2112
- ▶ 15h. *Pierre-Mercure*. \$25-65. **Pro Musica: Jaeden Izik-Dzurko**, piano. 514-987-4691
- ▶ 16h. *Thr.Rouge*. \$25-40. **Clavecin en Concert: Théâtre & Musique; Rameau; Luc Bauséjour**, dir. 514-385-6320
- ▶ 19h. *S.W.-Pelletier*. \$95-163. **Multimedia Management: Nino D'Angelo**. 514 842-2112

APRIL

01 Tuesday

- ▶ 19h30. *Bourgie*. \$0-70. **Bourgie Hall: Chamber Music**. 514-285-2000

02 Wednesday

- ▶ 19h30. *Bourgie*. \$0-70. **Bourgie Hall: Baroque and Early Music**. 514-285-2000
- ▶ 19h30. *Mn cult. Maisonneuve*. Payez ce que vous voulez. **La Nef: MONTRÉAL la Magnifique au temps des années folles**.

03 Thursday

- ▶ 17h30. *Th. Alph. Desj.* \$30. **Aramusique: l'Échelle du Temps**. Yves Léveillé, piano. 450-582-6714
- ▶ 18h. *Bourgie*. \$0-70. **Bourgie Hall: Jazz 5 to 7**. 514-285-2000

04 Friday

- ▶ 19h30. *S.W.-Pelletier*. 89.99-144.99. **GFN: Avatar: The Last Airbender In Concert**. 514-842-2112
- ▶ 19h30. *Bourgie*. \$0-70. **Bourgie Hall: Violons du Roy 2024-2025**. 514-285-2000
- ▶ 20h30. *Le Balcon*. \$50-115. **Le Balcon: Souper spectacle; musique cubaine; Carlos Placeras**.

05 Saturday

- ▶ 18h. *SJrouleau*. \$40, seulement par Interac (l'email protected) ou chèque (5694 Merrimac, Côte Saint-Luc, QC H4W 1S6). **Musica Camerata: Mendelssohn, Saint-Saëns quartets**. 514-489-8713

06 Sunday

- ▶ 11h. *Th. Alph. Desj.* \$11-19. **Aramusique: Kattam et ses Tam-Tams**. 450-524-6714
- ▶ 11h. *Se Salle*. \$19. **PdA: Arthur L'aventurier**. 514 842-2112
- ▶ 14h. *S.W.-Pelletier*. \$68-127. **Kashamara Productions, Overlook Events, Ubisoft: Assassin's Creed Symphonic Adventure**. 514 842-2112
- ▶ 14h. *Se Salle*. \$19. **PdA: Arthur L'aventurier**. 514 842-2112
- ▶ 15h. *Fond. G. Molinari*. \$. **Quatuor Molinari: Musique à voir**. 514-524-2870
- ▶ 15h30. *Oscar Peterson*. \$25-60. **LMMC: Haydn, Berg, Beethoven: Leonkoro Quartet, strings**. 514-932-6796
- ▶ 19h30. *Pierre-Mercure*. \$29-59. **OCM: Charlotte Gagnon, Andréanne Brisson-Paquin, Xavier Rousseau, Guillaume Rodrigue, Véronique Lussier**. 514-487-5190

OTTAWA-GATINEAU

- ▶ **1stChristSc** The First Church of Christ, Scientist, 288 Metcalfe St, Ottawa.
- ▶ **4thStage** Fourth Stage, 1 Elgin Street, Ottawa.
- ▶ **Azrieli Studio (CNA)** Azrieli Studio, 1 Elgin Street, Ottawa.
- ▶ **AzrieliStud.** Azrieli Studio, 1 Elgin Street, Ottawa.
- ▶ **Babs Asper Th** Babs Asper Theatre, 1 Elgin Street, Ottawa.
- ▶ **Centre national des arts** Southam Hall, 1 Elgin Street, Ottawa.
- ▶ **Chalmers** Carleton Dominion - Chalmers Centre, 355 Cooper St, Ottawa.
- ▶ **Club Saw** Club Saw, 67 rue Nicholas, Ottawa.
- ▶ **Dominion-Chalmers** Carleton Dominion-Chalmers Centre/Carleton Dominion-Chalmers, 355 Cooper St./355, rue Cooper, Ottawa.
- ▶ **Rideau Ch** Rideau Park United Church, 2203 Alta Vista Drive, Ottawa.
- ▶ **Southam H.** Southam Hall, 1 Elgin Street, Ottawa.
- ▶ **St. Joseph's ch.** St. Joseph's Church, 174 Wilbrod Street, Ottawa.
- ▶ **St. Matthew's Ch.** St. Matthew's Church, 130 Glebe Avenue, Ottawa.

FEBRUARY

- ▶ **05** 20h. *Centre national des arts*. \$15-120. **NAC: Beethoven's "Emperor" Concerto; Marc-André Hamelin, piano; John Storgårds, cond.** 1-844-985-2787
- ▶ **08** 21h. *Club Saw*. \$31. **NAC: Wolfgang Sessions #25 - A Wild Night of Chamber Music**.
- ▶ **09** 15h30. *Dominion-Chalmers*. \$0-64. **Ottawa Symphony Orchestra: Berlioz - Symphonie Fantastique**. 613-231-7802
- ▶ **09** 20h. *4thStage*. \$28. **NAC: Kellie Loder**.
- ▶ **12** 19h30. *Dominion-Chalmers*. \$10-45. **Thirteen Strings: Music for violin and strings. Timothy Chooi, violin-leader**. 613-738-7888
- ▶ **14** 17h30. *Dominion-Chalmers*. \$30-120. **ORKidstra & NACO: Notes of Love: Fundraiser**. 613-859-3559
- ▶ **14** 19h30. *Rideau Ch*. \$28-84. **New Opera Lyra: Rachmaninoff - Aleko. Ottawa's Ewashko Singers**.
- ▶ **15** 13h. *AzrieliStud.* \$15. **NAC: Maputo-Mozambique. Musical juggling (Ages 6-12)**.
- ▶ **15** 13h30. *4thStage*. \$15. **NAC: El Balcón. A family-friendly festive hurricane**.
- ▶ **15** 15h. *AzrieliStud.* \$15. **NAC: Maputo-Mozambique. Musical juggling (Ages 6-12)**.
- ▶ **15** 15h. *Rideau Ch*. \$28-84. **New Opera Lyra: Rachmaninoff - Aleko. Ottawa's Ewashko Singers**.
- ▶ **16** 13h. *AzrieliStud.* \$15. **NAC: Maputo-Mozambique. Musical juggling (Ages 6-12)**.
- ▶ **16** 13h. *4thStage*. \$15. **NAC: Moskito Bar. Ukrainian, Balkan, Iraqi Middle-Eastern, French Celtic**.
- ▶ **16** 15h. *AzrieliStud.* \$15. **NAC: Maputo-Mozambique. Musical juggling (Ages 6-12)**.
- ▶ **16** 16h. *St. Matthew's Ch*. \$30. **Seventeen Voices: Romantic Voices. Andrew Ager, Piano & organ**.
- ▶ **19** 20h. *Southam H.* \$31+. **NACO: Bancroft, Dvořák. Clara-Jumi Kang, violin, Ryan Bancroft, cond.**
- ▶ **20** 20h. *Southam H.* \$31+. **NACO: Bancroft, Dvořák. Clara-Jumi Kang, violin, Ryan Bancroft, cond.**
- ▶ **20** 20h. *4thStage*. \$15. **NAC: Myriam Gendron**.

star pianist Charles Richard Hamelin, jazz singer Raneé Lee, clarinetist André Moisan and gypsy-jazz band The Lost Fingers perform gems such as Gershwin's *I Got Rhythm* and the Tin-Pan Alley hit, *Nagasaki*. Also on the program are George Antheil's *A Jazz Symphony* and John Harbinson's *Remembering Gatsby*. Feb. 22, Maison symphonique. www.osm.ca

SOCIÉTÉ DE MUSIQUE CONTEMPORAINE DU QUÉBEC

Ensemble Éclat presents *Écoute du Geste*, a concert that explores the intimate relationship between sound and movement. *Prélude à l'épais* and *Autre Épaisseur* by Philippe Leroux will include hand choreographies that portray the music being played. Luis Naon's *Duelle II* will feature choreography by dancer Alexandra Caron.



ENSEMBLE ECLAT

Finally, Benjamin Lavastre's *Instrumental Interaction V* is a concerto for three Karlaxs, a digital instrument which produces sound through gesture. Feb. 21, Multi-Media Room, McGill University.

Ligeti, Kubrick et la Musique de Film is a perfect concert for lovers of Kubrick's films. György Ligeti composed the music for the director's greatest works: *2001: A Space Odyssey*, *The Shining*, and *Eyes Wide Shut*. Iconic pieces from each film will be performed by the McGill Symphony Orchestra. The concert will also feature a première by Canadian composer Liam Gibson, and a performance of Prokofiev's Second Piano Concerto with soloist Alexey Shafirov. Feb. 28, Maison symphonique. www.smcq.qc.ca



LIGETI, KUBRICK ET MUSIQUE DE FILM

MOLINARI QUARTET

The Molinari quartet will perform the entire corpus of Franghiz Ali-Zadeh's string quartets, as well as a new quartet which the composer wrote specifically for the Molinaris. Ali-Zadeh's music is an enchanting blend of Western contemporary music and Azerbaijani art music. The concert will be preceded by a talk (in French) on her work, given by musicologist and storyteller Nicolas Jobin. Feb. 15, Conservatoire de Montréal. www.quatuormolinari.qc.ca



MOLINARI QUARTET

OPÉRA DE MONTRÉAL

OdeM performs Ravel's *L'enfant et les sortilèges*, an enchanting one-act opera which recounts the fantastic adventures of a child punished for laziness by his mother. Because of its short length and childlike subject matter, this is a very kid-friendly opera. Characters include a child, a grandfather clock and a teapot. The opera will be conducted by Nicolas Ellis, who will lead Orchestre Agora through Ravel's impressionistic and fantastical score. Feb. 6, 8 and 9, Théâtre Maisonneuve. www.operademontreal.com

MUSICA CAMERATA

The musicians of Musica Camerata present piano quartets by Felix Mendelssohn and Camille Saint-Saëns. Mendelssohn's Piano Quartet Op. 2 in F minor is chamber music at its finest, with a lot of passionate and playful dialogue throughout the piece. Saint-Saëns's Piano Quartet Op. 41 in B-flat major is a profoundly melodious and romantic piece which has been called one of the composer's "neglected masterpieces." April 5, Salle Joseph Rouleau. www.cameratamontreal.com

QUEBEC CITY

ORCHESTRE SYMPHONIQUE DE QUÉBEC

Renowned pianist Louis Lortie joins the OSQ to perform Mozart's Piano Concerto No. 20 in D minor. The orchestra will also perform 20th-century Canadian composer Violet Archer's Poem for Orchestra, a dreamlike piece which draws from Bartók and Hindemith. The concert ends with one of Anton Bruckner's most popular works, his fourth symphony, otherwise

Pointe Claire

Grand Concert

ACCADEMIA DE' DISSONANTI UN VIOLONCELLE EN ITALIE A CELLO IN ITALY

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

Vendredi 14 mars / Friday, March 14 - 20:00

Billets / Tickets : \$20 & \$12
disponibles en ligne au / available online at:
<https://lepointdevente.com/billets/18o250314001> or/ou
Centre culturel Stewart Hall Cultural Centre 514 630-1220

known as the Romantic Symphony. Feb. 19 and 20, Grand Théâtre de Québec. www.osq.org

CLUB MUSICAL DE QUÉBEC

Swedish clarinetist Martin Fröst, French violist Antoine Tamestit and Israeli pianist Shai Wosner present a program of music by Dvořák, Brahms and Bizet, as well as several French, Swedish and Bulgarian folk dances. All the music is arranged for this trio of instruments by either Fröst or Wosner. The performers are highly sought-after soloists. This is a very rare opportunity to hear them play together. March 26, Palais Montcalm. www.clubmusicaldequebec.com

French pianist Pierre-Laurent Aimard will perform a program of solo piano pieces by Beethoven, Boulez, Berg, Schoenberg, and Ravel. Aimard is known as a master performer of Beethoven as well as a champion of contemporary music. Beethoven's bagatelles, which Aimard will perform, are small character pieces which the composer considered to be some of his best works. The concert will finish with Ravel's *Gaspard de la nuit*, an enchanting piano suite based on the poem of the same name by Aloÿsius Bertrand. March 10, Palais Moncalm. www.clubmusicaldequebec.com

QUEBEC ELSEWHERE

LE VITRAIL

Pianist and musicologist Viktor Lazarov presents a diverse repertoire of solo piano pieces. This concert travels through musical eras as Lazarov performs Bach, Scarlatti, Mozart, Schubert, Chopin, Rachmaninov as well as young Canadian composer Leo Purich. Lazarov's musicological research on baroque performance practices adds an interesting dimension to his performance, enabling him to communicate the rhetorical aspects of the music in a distinctive way. Feb. 23, Le Vitrail Espace Culture, Thetford Mines. www.espacelevitrail.ca

TORONTO

KOERNER HALL

To celebrate the 150th anniversary of Maurice Ravel's birth, acclaimed Canadian pianist Louis Lortie presents an all-Ravel program including favourites such as *Pavane pour une infante défunte*, *Gaspard de la nuit* and *La valse* (Feb. 9). Still in the piano realm, superstar piano duo Yuja Wang and Víkingur Ólafsson play two concerts (Feb. 17 & 18) presenting an unconventional program of works by Luciano Berio, John Cage, John Adams and Arvo Pärt. Students of The Glenn Gould School present their annual, fully-staged opera on March 19 & 21: Mozart's *The Magic Flute* conducted by Jennifer Tung and staged by Allison Grant. www.rcmusic.com

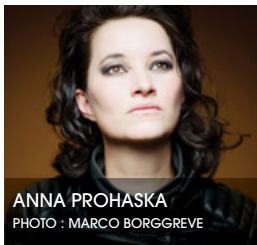


YUJA WANG
PHOTO: KIRK EDWARDS

Flute conducted by Jennifer Tung and staged by Allison Grant. www.rcmusic.com

TORONTO SYMPHONY ORCHESTRA

Over two nights, Canadian piano virtuoso Jan Lisieki does double duty as leader and soloist while traversing all of the Beethoven piano concertos (Feb. 5 & 6). Lisieki then returns on Feb. 21 & 22 to play Chopin's Piano Concerto No. 1 in a program that also includes Bruckner's Symphony No. 1—all under the baton of TSO Music Director Gustavo Gimeno. Thomas Adès conducts two of his own works—*Paradiso* from Dante and Concerto for Piano and Orchestra with soloist Kirill Gerstein—as well as Holst's *The Planets*



ANNA PROHASKA
PHOTO: MARCO BORGGREVE

on Feb. 26, 27 and March 1. Soprano Anna Prohaska, a TSO Spotlight artist this season, sings Mozart and Haydn and then joins the orchestra for Mahler's Symphony No. 4 under Gimeno on March 20 & 22. www.tso.ca

MUSIC TORONTO

Canadian soprano Rachel Fenlon brings her unique rendition of Schubert's song cycle *Winterreise* to Toronto on Feb. 11. The Berlin-based artist both

- 21 19h. *Dominion-Chalmers*. \$45-65. **Chamberfest: Cummings, Dvořák, Britten. Ironwood Quartet+Yura Lee.**
- 25 19h30. *Dominion-Chalmers*. \$35-55. **Ottawa Choral Society: Jocelyn Hagen - The Notebooks of Leonardo da Vinci.** 613-725-2560
- 27 20h. *Southam H.* \$31+. **NAC Orchestra: Steelpan Symphony. Daniel Bartholomew-Poyser, cond.**
- 27 20h. *4thStage*. \$35. **NAC: Samba Touré.**
- 28 19h30. *Babs Asper Th.* \$45+. **NAC: Jully Black - Songs and Stories.**
- 28 20h. *4thStage*. \$15. **NAC: Super Duty Tough Work, art-rap ensemble.**

MARCH

- 01 19h30. *Babs Asper Th.* \$45+. **NAC: Susan Aglukark - 30th Anniversary of "This Child" with Angela Amarualik.**
- 01 19h30. *Dominion-Chalmers*. \$20-55. **OBC+VCC: POLYCHORAL EXTRAVAGANZA. Double Choir. Matthew Larkin, organist.**
- 01 20h. *4thStage*. \$25. **NAC: AySay.**
- 02 19h30. *NAC*. \$83-140. **Attila Glatz prod.: Jesse Cook.**
- 04 20h. *Azrieli Studio (CNA)*. \$25. **NAC: Federico Albanese.**
- 05 19h30. *Babs Asper Th.* \$78+. **NAC: Rosanne Cash.**
- 05 20h. *Southam H.* \$31+. **NAC: Karen Gomyo's Playlist with the NAC Orchestra; Christian Reif, cond.**
- 06 19h30. *Babs Asper Th.* \$34+. **NAC: Basia Bulat.**
- 06 20h. *Azrieli Studio (CNA)*. \$42. **NAC: Cordame ensemble - Fabula Femina.**
- 06 20h. *Southam H.* \$31+. **NAC: Karen Gomyo's Playlist with the NAC Orchestra; Christian Reif, cond.**
- 07 20h. *4thStage*. \$20. **NAC: Étienne Fletcher, singer-songwriter, blues-folk-pop franco.**
- 09 15h. *Dominion-Chalmers*. \$45. **NACO: Music for a Sunday Afternoon: Winter Edition. Karen Gomyo, violin.**
- 12 20h. *Southam H.* \$56+. **KODO: One Earth Tour 2025: Warabe.**
- 13 20h. *Southam H.* \$34. **NAC: Grand Corps Malade.**
- 13 20h. *AzrieliStud.* \$35. **NAC: Les Hay Babies - Tintamarre !.**
- 14 20h. *4thStage*. \$22. **NAC: Cadence Weapon: Rollie Pemberton, poet, rapper, producer.**
- 17 20h. *Southam H.* \$31+. **NACO: VSO & Stewart Goodyear. Otto Tausk, cond.**
- 19 20h. *Southam H.* \$31+. **NACO: Mozart's Fifth, Hewitt & Beethoven's Fifth. Alexander Shelley, cond.**
- 20 20h. *Southam H.* \$31+. **NACO: Mozart's, Hewitt's & Beethoven's Fifts. Alexander Shelley, cond.**
- 21 19h. *Dominion-Chalmers*. \$45-65. **Chamberfest: Schumann, Grieg, Chopin. Janina Fialkowska, piano.**

- 22 20h. *4thStage*. \$15. **NAC: Brothers Wilde, country rock.**
- 23 19h30. *Dominion-Chalmers*. \$10-45. **Thirteen Strings: Brahms; Tchaikovsky. Jean-François Rivest, conductor.** 613-738-7888
- 25 20h. *Southam H.* \$31+. **NACO: Chopin, Liszt. Nobu, piano.**
- 27 19h30. *Chalmers*. \$. **L'Harmonie des saisons: LENTEN MEDITATIONS: BACH & BUXTEHUDE.**
- 27 20h. *4thStage*. \$15. **NAC: The North Sound.**
- 27 20h. *Southam H.* \$31+. **NACO: E.T. the Extra-Terrestrial, Movie in Concert.**
- 28 20h. *Southam H.* \$31+. **NACO: E.T. the Extra-Terrestrial, Movie in Concert.**
- 29 20h. *4thStage*. \$25. **NAC: Céleste Lévis, chanson.**
- 29 20h. *Southam H.* \$31+. **NACO: E.T. the Extra-Terrestrial, Movie in Concert.**
- 31 19h. *1stChristiSc.* \$0. **Pro Organo Ottawa: The Kiwanis Music Festival Organ Classes.** 613-233-1427

APRIL

- 02 19h30. *Babs Asper Th.* \$45+. **NAC: Les Égarés. Sissoko, Segal, Parisien and Peirani.**
- 03 19h30. *Babs Asper Th.* \$35+. **NAC: Héritières, vocal and orchestral concert. Emilie Laforest, dir.**
- 04 19h30. *Babs Asper Th.* \$55. **NAC: Canadian Folk Awards - 20th Anniversary Gala Concert.**
- 05 19h30. *Babs Asper Th.* \$45+. **NAC: Elisapie.**
- 06 15h. *St. Joseph's Ch.* \$10-50. **CSO: Ave Maria. A capella review of music inspired by the ancient text.** 613-798-7113

TORONTO

- 35t-Paul'sUnitedCh Trinity-St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor Street West, Toronto.
- Aperture The Aperture Room, 340 Yonge Street, Toronto.
- C. Redeemer Church of the Redeemer, 162 Bloor Street West, Toronto.
- CCDP Christ Church Deer Park, 1570 Yonge Street, Toronto.
- COCRichardBradshaw Canadian Opera Company - Richard Bradshaw Amphitheatre, 145 Queen Street West, Toronto.
- Calvin Presb Ch Calvin Presbyterian Church, 26 Delisle Ave, Toronto.
- Cornell H Cornell Recital Hall, 3201 Bur Oak Avenue, Markham.
- CtrSquare Centre In The Square, Kitchener, 101 Queen St N, Kitchener.
- Cyrilclark Cyril Clark Theatre, 20 Loafers Lake Lane, Brampton.
- EglintonSt.George Eglinton St. George's United Church, 35 Lytton Boulevard, Toronto.
- Essence Union Essence of Unionville, Hilton Toronto/Markham, 8500 Warden Ave., Markham.




Polychoral Extravaganza

Works by Bach, Langlais, Martin, Pärt, Schütz, Hawley, Whittall, and more

with the
Ottawa Bach Choir
 and
Vancouver Chamber Choir
 Matthew Larkin, organist
 Lisette Canton & Kari Turunen, conductors

Saturday • March 1, 2025 • 7:30 p.m.
 Carleton Dominion-Chalmers Centre • 355 Cooper Street • Ottawa
www.ottawabachchoir.ca







FirstOntario FirstOntario Concert Hall, 1 Summers Lane, Hamilton.

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.

George Weston George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St, North York.

Harbourfront Harbourfront Centre Theatre, 231 Queens Quay West, Toronto.

Hart House Hart House Theatre, 7 Hart House Circle, Toronto.

Hugh's Hugh's Room, 296 Broadview Ave, Toronto.

Jane Mallett Jane Mallett Theatre, 27 Front St. E., 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.

LazAuthentic Laz Authentic Cuisine, 48 Main Street Markham N, Markham.

MacMillan Th. MacMillan Theatre, 80 Queens Park, Toronto.

Massey Hall Massey Hall, 178 Victoria St., Toronto.

Mazzoleni RCM Mazzoleni Concert Hall, Located in the Royal Conservatory of Music, 273 Bloor Street West, Toronto.

Meridian Hall Meridian Hall, 1 Front Street East, Toronto.

Meridian-Lyric Lyric Theatre, Meridian Arts Centre, 5040 Yonge Street, Toronto.

MeridianGW Meridian Arts Centre – George Weston Recital Hall, 5040 Yonge St, Toronto.

Metropolitan Utd Ch. Metropolitan United Church, 56 Queen St E, Toronto.

Robarts Robarts Common, 2nd Floor, 130 St George Street, Toronto.

Rose Brampton The Rose Brampton, 1 Theatre Ln, Brampton.

Roy Thom. Hall Roy Thomson Hall, 60 Simcoe Street, Toronto.

Sanderson Sanderson Hall, St. Paul's United Church, 30 Main St. South, Brampton.

Snell Hall Snell Hall, St. James Cathedral Centre Event Venue, 65 Church St, Toronto.

Spadina Th. Spadina Theatre, 24, Spadina, Toronto.

St. Olave's St. Olave's Anglican Church, 360 Windermere Ave., Toronto.

St. Basil's St. Basil's Church, 50 St Joseph Street, Toronto.

St. Paul's Basil. St. Paul's Basilica, 83 Power St., Toronto.

TD Music Hall TD Music Hall, 178 Victoria St, Toronto.

Tribute|Accolade Tribute Communities Recital Hall, Accolade East Bldg, 83 York Boulevard, North York.

Walter Hall Walter Hall, 80 Queen's Park, Toronto.

William G. Davis William G. Davis Building (meeting Place), 1867 Inner Circle Road, Mississauga.

artBar The artBar, Guelph Arts Council, 37 Quebec St. Upper Level, Guelph.

FEBRUARY

03 Monday

► 19h30. **MacMillan Th.** Free/Gratuit. **University of Toronto UTMNF: Percussion Ensemble.** 416-978-3750

04 Tuesday

► 12h10. **Walter Hall.** Free/Gratuit. **University of Toronto Tuesday Voice Series: Lieder der Welt.** 416-978-3750

► 19h30. **Walter Hall.** \$10-30. **University of Toronto UTMNF-Contemporary Music Ensemble: Graffiti.** 416-978-3750

► 20h. **LazAuthentic.** \$35. **Markham Jazz Festival: Tanika Charles.** 905-475-3621

05 Wednesday

► 19h30. **Four seasons.** \$45+. **COC: Opéra de Montréal: Theatre with the COC Orchestra and Chorus.** 416-363-8231

► 19h30. **Hugh's.** \$0. **Soundstudies TD Encounters: Kalaisan Kalaichelvan - POITU VAREN, A Pilgrimage Through Sound.**

► 20h. **LazAuthentic.** \$35. **Markham Jazz Festival: Tanika Charles.** 905-475-3621

► 20h. **Roy Thom. Hall.** \$55-173. **Toronto Symphony Orchestra: All Beethoven with Lisiecki.** 416-593-7769

06 Thursday

► 12h10. **Walter Hall.** Free/Gratuit. **University of Toronto Thursdays at Noon-Laureates: Iren Miller Chamber Music Fellows.** 416-978-3750

► 19h30. **Four seasons.** \$45+. **COC: Puccini; theatre; COC Orchestra and Chorus; Keri-Lynn Wilson, conductor.** 416-363-8231

► 19h30. **Walter Hall.** Free/Gratuit. **University of Toronto: Thalea String Quartet.** 416-978-3750

► 20h. **Rose Brampton.** \$10. **Brampton on Stage presents: HYPE.** 905-874-2800

► 20h. **LazAuthentic.** \$35. **Markham Jazz Festival: Tanika Charles.** 905-475-3621

► 20h. **Roy Thom. Hall.** \$58-179. **Toronto Symphony Orchestra: All Beethoven with Lisiecki.** 416-593-7769

07 Friday

► 18h30. **Calvin Presb Ch.** Pay-What-You-Will with a suggested amount of \$25. **Toronto Children's Chorus: Youth choirs from Eastern Europe.**

► 19h30. **Four seasons.** \$45+. **COC & Opéra de Montréal: La Reine-Garçon.** 416-363-8231

► 20h. **LazAuthentic.** \$35. **Markham Jazz Festival: Tanika Charles.** 905-475-3621

► 20h. **Roy Thom. Hall.** \$62-88. **Roy Thomson Hall: Classic Albums Live: The Beatles Revolver.** 416-872-4255

► 20h. **Koerner.** **RCM: Royal Conservatory Orchestra with conductor Naomi Woo [Sub Heading:] Jerry Hu, piano.**

08 Saturday

► 16h30. **Four seasons.** \$45+. **COC: Madama Butterfly. Keri-Lynn Wilson, conductor.** 416-363-8231

► 19h. **Snell Hall.** \$20-\$35. **New Music Concerts: Hans Abrahamson - Schnee: A Window into Winter.**

► 19h30. **Rose Brampton.** \$15-39. **Brampton On Stage: The Music of Cole Porter; guest artist Adi Braun.** 905-874-2800

► 19h30. **FirstOntario.** \$20-90. **HPO Performs the Music of James Bond. Darcy Hepner, cond.** 905-526-7756

► 19h30. **Jeanne Lamon.** \$51-103. **TMChoir: Visionaries: Vivaldi & DaVinci; Gloria; The Notebooks.** 416-598-0422

► 19h30. **Meridian-Lyric.** \$14-31. **UofT: Gospel Choir: A Celebration of Black History Through Music.** 1-800-708-6754

► 20h. **Spadina Th.** \$18. **AF: Coup de Cœur; West African Music, Various Artists.** 416-922-2014

► 20h. **Flato Markham Th.** \$. **Kindred Spirits: Schubert, Ravel, Gershwin, Scriabin. Kristian Alexander, piano.** 905-604-8339

► 20h. **LazAuthentic.** \$35. **Markham Jazz Festival: Tanika Charles @ Laz Authentic Cuisine.** 905-475-3621

► 20h. **Koerner.** \$65. **RCM: The saxophonist Branford Marsalis with his quartet.** 416-408-0208

► 20h. **Roy Thom. Hall.** \$55-156. **TSO: Year of the Snake: A Lunar New Year Celebration. Naomi Woo, cond.** 416-598-3375

09 Sunday

► 14h. **Four seasons.** \$45+. **COC & Opéra de Montréal: La Reine-Garçon.** 416-363-8231

► 14h30. **Calvin Presb Ch.** \$. **UofT: Tenor-Bass Chorus+MacMillan Singers.Lunar New Year Celebration concert.** 416-923-9030

► 15h. **Koerner.** \$110-120. **RCM: Tribute to Ravel. Louis Lortie, piano.** 416-408-0208

11 Tuesday

► 12h10. **Walter Hall.** \$0. **UofT: Tuesday Voice Series: Voice Studies in concert.**

► 19h30. **Jane Mallett.** \$55-60. **Music Toronto: Schubert: Rachel Fenlon, soprano, piano.** 416-366-7723

12 Wednesday

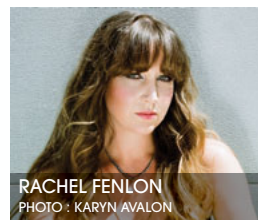
► 19h30. **Four seasons.** \$45+. **COC: Madama Butterfly. Keri-Lynn Wilson, conductor.** 416-363-8231

► 19h30. **Walter Hall.** \$0. **UofT: Jazz concert: Hybrid Ensemble.**

13 Thursday

► 10h. **Walter Hall.** \$0. **UofT: Brass Chamber Music Master Class: Hogtown Brass.**

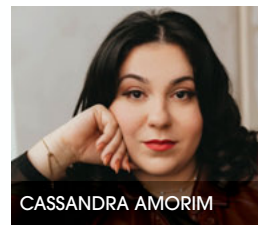
sings and plays piano in this tour-de-force version which has toured throughout Europe and recently been recorded. Pianist Illia Ovcharenko, winner of the 2022 Honens International Piano Competition, plays works by composers of his native Ukraine on March 4. The legendary pianist Janina Fialkowska offers a program of Grieg, Ravel and Chopin on March 18. www.musictorontoconcerts.com



RACHEL FENLON
PHOTO: KARYN AVALON

VOICEBOX: OPERA IN CONCERT

Puccini's rarely-heard *La Rondine* makes a welcome return to the Toronto stage. Up-and-coming soprano Cassandra Amorim, a recent graduate of University of Toronto Opera School, stars as Magda. She is the swallow of the title who must decide whether or not to fly away from her life as a courtesan to stay with the love of her life, Ruggero. With Ryan Allen, Belle Cao, Marcus Tranquilli and Ryan Hofman. Mar. 20 & 21 at Toronto's Jeanne Lamon Hall. www.operainconcert.com



CASSANDRA AMORIM

TAFELMUSIK

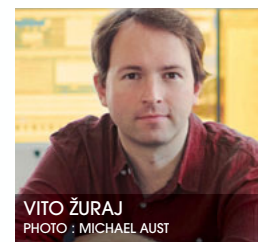
Celebrated Italian oboist Alfredo Bernardini is guest soloist in *Triple Espresso: Bach, Handel & Fasch*, a program devoted to the music of Bach and his contemporaries (Feb. 21, 22, 23). Included is Tafelmusik's première performance of the Concerto in B-flat major for three violins and three oboes by Telemann. Then on March 7, 8 and 9, Slovakian violinist Miloš Valent explores the intersection between baroque and folk music traditions. He is joined by multi-instrumental virtuoso Jan Rokyta and percussionist Naghmeh Farahmand to unveil the influence of Ashkenazy, Polish, Roma, Scottish, and Turkish folk music on works by Telemann, Purcell and Vivaldi. www.tafelmusik.org



NAGHMEH FARAHMAND

ESPRIT ORCHESTRA

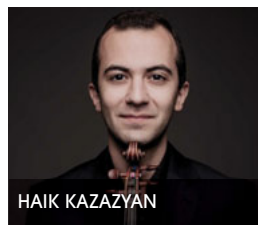
Soloists Mark Fewer (violin), Kevin Ahfat (piano), Erica Goodman (harp) and Wesley Shen (harpsichord) join Esprit Orchestra under their music director, Alex Pauk, for three exceptional concertos from different cultures. Steve Reich's *Runner*, Hans Abrahamson's *Double Concerto*, Pauk's *Harp Concerto* and Henryk Gorecki's *Harpichord Concerto* will be presented at Koerner Hall on Feb. 23. Then on March 4, Slovenian composer Vito Žuraj's *Anemoi* (a co-commission with the Berlin Philharmonic) is played alongside works by Japan's Keiko Abe and American Caroline Shaw. www.espritorchestra.com



VITO ŽURAJ
PHOTO: MICHAEL AUST

SINFONIA TORONTO

Armenian violinist Haik Kazazyan joins Sinfonia Toronto for the Canadian première of Baruch Berliner's *Violin Concerto "Jacob's Dream"* that draws on Eastern European and Middle Eastern traditions. Also on the program is Schubert's string quartet—"Death and the Maiden"—arranged for orchestra by the ensemble's music director, Nurhan Arman. At the George Weston Recital Hall, March 1. www.sinfoniatoronto.com



HAIK KAZAZYAN

KINDRED SPIRITS ORCHESTRA

Kindred Spirits Orchestra's Music Director Kristian Alexander leads violinist Heng-Han Hou in Bartók's *Concerto for Violin and Orchestra No. 1*. The concert also features Bizet's *Carmen Suite No. 2*, featuring some of opera's most popular tunes, as well as Bruckner's monumental *Symphony No. 6* (March 8 at the George Weston Recital Hall). Then, on March 29, the Gryphon Trio—James Parker, piano; Annalee Patipatanakoon, violin;

25 Tuesday

- ▶ 11h10. *Walter Hall*. \$0. **UofT: Tuesday Voice Series:** François Le Roux, baritone-Jeff Cohen, pianist.

26 Wednesday

- ▶ 19h30. *Walter Hall*. \$0. **UofT: Vocalini: 2024 Voice Studies Graduating Class in concert.**
- ▶ 20h. *CyrilClark*. \$25. **Brampton On Stage: Bluebird Brampton.** Johnny Rivex. 905-874-2800
- ▶ 20h. *Roy Thom. Hall*. \$59-179. **TSO: Holst: The Planets.** Thomas Adès, cond.-composer. Kirill Gerstein, piano. 416-598-3375

27 Thursday

- ▶ 12h10. *Walter Hall*. \$0. **UofT: Thursdays at Noon: Laureates: Small Jazz Ensembles.**
- ▶ 19h30. *CCDP*. \$33-62. **Soundstreams: Vancouver Chamber Choir:** Kari Turunen, Music Director. 416-504-1282
- ▶ 19h30. *EglintonSt.George*. \$10-30. **UofT: Latin American choral music.** Children's Chorus. Cristian Grases, cond. 416-481-1141
- ▶ 20h. *Roy Thom. Hall*. \$81-181. **TSO: Holst: The Planets.** Thomas Adès, cond.-composer. Kirill Gerstein, piano. 416-598-3375

28 Friday

- ▶ 12h. *COCRichardBradshaw*. \$0. **UofT: Piano-vocal duos from France and Canada.** Voice Studies Collaboration. 416-363-6671
- ▶ 19h30. *Massey Hall*. \$84-165. **Attila Glatz prod.: Jesse Cook.** 416-323-1403
- ▶ 19h30. *St.Basil's*. \$0. **UofT: Organ performance by Thierry Escaich, organist, composer, improviser.** 416-926-7110
- ▶ 19h30. *Walter Hall*. \$0. **UofT: Voice Studies: The Faculty of Music's singers in concert.**
- ▶ 20h. *Rose Brampton*. \$20-87. **Brampton On Stage: Rock; Finger 11.** 905-874-2800
- ▶ 20h. *Roy Thom. Hall*. \$55-140. **Roy Thomson Hall: Red Bull Symphonic, Charlotte Day Wilson & The Symphonic Orchestra.** 416-872-4255
- ▶ 20h. *Koerner*. \$50-100. **RCM: Beethoven, Boulez, Schoenberg, Pierre-Laurent Aimard, piano.** 416-408-0208

MARCH

01 Saturday

- ▶ 15h30. *St. Olave's*. Pay-What-You-Want (\$20/30 Suggested). **Apocryphonica Concert Series: Grews, Beauties & Brawlers - Classical Goes Punk!** 514-378-2558
- ▶ 16h. *7DMusicHall*. \$. **UofT: Historical Performance: Mozart. Handel. Opera.** Ben Heppner, narrator.
- ▶ 19h30. *CtrSquare*. \$68-96. **Attila Glatz prod.: Jesse Cook.** 416-323-1403
- ▶ 20h. *Koerner*. \$50-130. **RCM: Jane Bunnett-Warm Winds from Cuba.** 416-408-0208
- ▶ 20h. *Roy Thom. Hall*. \$75-181. **TSO: Holst: The Planets.** Thomas Adès, cond.-composer. Kirill Gerstein, piano. 416-598-3375

04 Tuesday

- ▶ 12h10. *Walter Hall*. \$0. **UofT: Strings Concert-Chamber Music.** Daniel Bard, Violin, +Friends.
- ▶ 19h30. *Jane Mallett*. \$55-60. **Music Toronto: Illia Ovcharenko.** 416-366-7723
- ▶ 20h. *Koerner*. \$20-65. **Esprit Orchestra: Vito Zuraj, Ryan Scott, Marimba.** 416-408-2824
- ▶ 20h. *Roy Thom. Hall*. \$62-151. **TSO: POPS: 21st-Century Broadway.** Steven Reineke, cond. Aisha Jackson, voice. 416-598-3375

05 Wednesday

- ▶ 14h. *Roy Thom. Hall*. \$47-112. **TSO: POPS: 21st-Century Broadway.** Steven Reineke, cond. Aisha Jackson, voice. 416-598-3375

- ▶ 19h30. *Walter Hall*. \$0. **UofT: Jazz concert.** Michaël Attias, alto saxophone. Niles Zetter.
- ▶ 20h. *Spadina Th*. \$18. **AF de Toronto: Fabula Femina, Cordâme; Renaissance.** 416-922-2014

06 Thursday

- ▶ 12h10. *Walter Hall*. \$0. **UofT: T. N.: Gaigerova. Fromm-Michaels. Bosmans. Asher Ian Armstrong, piano.**
- ▶ 20h. *Massey Hall*. \$65-125. **Attila Glatz prod.: Peter Bence Pianosphere.** 416-323-1403
- ▶ 20h. *CyrilClark*. \$20-25. **Brampton On Stage: Mimi O'Bonsawin, acoustic; Ryan Schurman, drums.** 905-874-2800

07 Friday

- ▶ 19h30. *Walter Hall*. \$0. **UofT: UTSO: Graduate Conductors.** Uri Mayer, conductor.
- ▶ 20h. *Koerner*. \$70-140. **RCM: Rosanne Cash, singer-songwriter roots - The Wheel.** 416-408-0208
- ▶ 20h. *Jeanne Lamont Hall*. \$20-95. **Tafelmusik: Baroque & Folk: Purcell to Poland; Miloš Valent, dir. & violin.** 1-833-964-6337

08 Saturday

- ▶ 14h. *Roy Thom. Hall*. \$58-147. **TSO: FILM WITH LIVE ORCHESTRA: Disney's Encanto.** Steven Reineke, conductor. 416-598-3375
- ▶ 16h30. *Mazzoleni RCM*. \$0. **RCM: Taylor Academy Showcase Concert by promising young classical musicians.** 416-408-0208
- ▶ 19h30. *Roy Thom. Hall*. \$55-147. **TSO: FILM WITH LIVE ORCHESTRA: Disney's Encanto.** Steven Reineke, cond. 416-598-3375
- ▶ 20h. *Rose Brampton*. \$20-45. **Brampton On Stage: Big Naked.** 905-874-2800
- ▶ 20h. *MeridianGW*. \$. **Kindred Spirits: Bartók, Bizet, Bruchner, Heng-Han Hou, violin.** 905-604-8339
- ▶ 20h. *Koerner*. \$60-125. **RCM: Los Lobos - acoustic show. Mexican American Rock, Pop, Roots.** 416-408-0208
- ▶ 20h. *Jeanne Lamont Hall*. \$20-95. **Tafelmusik: Baroque & Folk: Purcell to Poland; Miloš Valent, dir. & violin.** 1-833-964-6337

09 Sunday

- ▶ 14h. *Roy Thom. Hall*. \$55-151. **TSO: FILM WITH LIVE ORCHESTRA: Disney's Encanto.** Steven Reineke, conductor. 416-598-3375
- ▶ 15h. *Jeanne Lamont Hall*. \$20-95. **Tafelmusik: Baroque & Folk: Purcell to Poland; Miloš Valent, dir. & violin.** 1-833-964-6337

10 Monday

- ▶ 12h. *WilliamG.Davis*. \$0. **UofT: Music Oasis Series: Chamber Music Concert - Current Students.** 905-569-4455

11 Tuesday

- ▶ 19h30. *3St-Paul'sUnitedCh*. \$0. **UofT: Voice studies: Chamber Music-Operatic Arias.** Liz Upchurch, coach-curator. 416-922-8435

12 Wednesday

- ▶ 19h30. *Walter Hall*. \$10. **UofT: Vocal Jazz Ensemble.** Christine Duncan, dir. 416-408-0208

13 Thursday

- ▶ 13h30. *Walter Hall*. \$50. **WMCT: Haydn, Bartok, Salina Fisher, Debussy: The Marmen Quartet.** 416-923-7052
- ▶ 19h30. *Harbourfront*. \$. **UofT: Mozart: Così fan tutte, Opera.** Sandra Horst, cond. 416-973-4000

14 Friday

- ▶ 19h30. *Meridian Hall*. \$61-104. **Attila Glatz prod.: How to Train Your Dragon in Concert, TO Live Orchestra.** 416-323-1403
- ▶ 19h30. *Harbourfront*. \$. **UofT: Mozart: Così fan tutte, Opera.** Sandra Horst, cond. 416-973-4000

15 Saturday

- ▶ 14h. *Meridian Hall*. \$61-104. **Attila Glatz prod.: How to Train Your Dragon in Concert, TO Live Orchestra.** 416-323-1403
- ▶ 19h30. *Meridian Hall*. \$61-104. **Attila Glatz prod.: How to Train Your Dragon in Concert, TO Live Orchestra.** 416-323-1403
- ▶ 19h30. *Harbourfront*. \$. **UofT: Mozart: Così fan tutte, Opera.** Sandra Horst, cond. 416-973-4000
- ▶ 20h. *Roy Thom. Hall*. \$40-113. **Roy Thomson Hall: KODO: One Earth Tour 2025 Warabe.** 416-872-4255

16 Sunday

- ▶ 14h30. *Harbourfront*. \$. **UofT: Mozart: Così fan tutte, Opera.** Sandra Horst, cond. 416-973-4000
- ▶ 15h. *3St-Paul'sUnitedCh*. \$17-55. **Off Centre Salon: Debussy, Satie, Ravel: Marie Bérard, violin; Elina Kelebeev, piano.** ▶ 15h. *Roy Thom. Hall*. \$50-129. **TSO: VSO: Brahms, Shostakovich. Marcus Goddard. Otto Tausk, cond.** 416-598-3375

17 Monday

- ▶ 19h30. *Walter Hall*. \$0. **UofT: Percussion Ensemble.**

18 Tuesday

- ▶ 12h. *Robarts*. \$0. **UofT: Music Oasis Series: Chamber Music Concert-with Current Students.** 416-978-8450
- ▶ 19h30. *Jane Mallett*. \$55-60. **Music Toronto: Janina Fialkowska.** 416-366-7723

19 Wednesday

- ▶ 19h30. *Koerner*. \$25-60. **RCM: The Glenn Gould School Spring Opera - Mozart's Magic Flute.** 416-408-0208
- ▶ 19h30. *Walter Hall*. \$10-30. **UofT: 10 O'clock Jazz Orchestra+Small jazz Ensembles.** Sean Jones, trumpet. 416-408-0208

20 Thursday

- ▶ 12h10. *Walter Hall*. \$0. **UofT: T. N.: Piano-Voice studies.** Norcop & Koldofsky Laureates in concert.
- ▶ 19h30. *Mazzoleni RCM*. \$0. **RCM: Taylor Academy - Junior Concerto Competition Winners' Performance.** 416-408-0208
- ▶ 19h30. *Walter Hall*. \$0. **UofT: Opera Recital: African Queens - Karen Slack, Soprano.**
- ▶ 20h. *Roy Thom. Hall*. \$55-173. **TSO: Mahler.Haydn.Mozart.Paradis. Gustavo Gimeno, cond. Anna Prohaska, sop.** 416-598-3375

21 Friday

- ▶ 19h30. *Koerner*. \$25-60. **RCM: The Glenn Gould School Spring Opera - Mozart's Magic Flute.** 416-408-0208
- ▶ 19h30. *George Weston*. \$. **UofT: Wind Ensemble: Copley, Mackey, Becker. Maslanka. Piuanno - Gillian Mackay, cond.** 416-733-9388
- ▶ 20h. *Roy Thom. Hall*. \$77-125. **Roy Thomson Hall: Pink Martini feat. China Forbes 30th Anniversary Tour.** 416-872-4255

22 Saturday

- ▶ 14h30. *Walter Hall*. \$0. **UofT: Woodwinds & Saxophone Ensemble Concert.**
- ▶ 16h. *EglintonSt.George*. \$. **UofT: Daley. Görecki. Palej. MacMillan Singers with Elmer Iseler Singers.** 416-481-1141
- ▶ 19h30. *FirstOntario*. \$20-80. **HPO: Pictures at an Exhibition.** Earl Lee, cond; Jane Coop, piano. 905-526-7756
- ▶ 19h30. *Jane Mallett*. \$36-90. **Soundstreams: Ensemble Soundstreams chamber orch. Danika Lorén, soprano.** 416-504-1282
- ▶ 19h30. *St.Paul's Basil*. \$10-40. **UofT: Choral: Cardoso. Lobo. Allegri. Sumaya. Tomkins. Gonzales. Balfour.** 416-408-0208
- ▶ 20h. *Roy Thom. Hall*. \$36-175. **TSO: Mahler.Haydn.Mozart.Paradis. Gustavo Gimeno, cond. Anna Prohaska, sop.** 416-598-3375

23 Sunday

- ▶ 13h30. *Roy Thom. Hall*. \$31-45. **TSO: Young People's Concert: Beethoven Lives Upstairs.** Trevor Wilson, cond. 416-598-3375
- ▶ 14h30. *C. Redeemer*. \$10-30. **UofT: Soprano-Alto Chorus, Tenor-Bass Chorus, and Chamber Choir.** 416-408-0208
- ▶ 15h. *Koerner*. \$40-85. **RCM: Bach, Mendelssohn, Haydn, Alkan. Schaghajeh Nosrati, piano.** 416-408-0208
- ▶ 16h. *Roy Thom. Hall*. \$31-45. **TSO: Young People's Concert: Beethoven Lives Upstairs.** Trevor Wilson, cond. 416-598-3375

24 Monday

- ▶ 19h30. *Hart House*. \$0. **UofT: Voice: The Musical Theatre.** Britta Johnson, composer-conductor. 416-978-2452

25 Tuesday

- ▶ 12h10. *Walter Hall*. \$0. **UofT: Strings - Chamber Music.** Galimir Award Winner.
- ▶ 19h30. *Walter Hall*. \$0. **UofT: Works by students - Composition program.**
- ▶ 20h. *Koerner*. \$65-140. **RCM: Angélique Kidjo - Mother Nature.** 416-408-0208

26 Wednesday

- ▶ 19h. *Koerner*. \$0. **RCM: The Glenn Gould School Chamber Competition Finals.** 416-408-0208
- ▶ 19h30. *Walter Hall*. \$0. **UofT: Concert Ethnomusicology: Brazilian Music Ensemble, Steel Pan Ensemble.**
- ▶ 20h. *Spadina Th*. \$18. **AF de Tronto: Janne Côté; folk-pop, piano.** 416-922-2014
- ▶ 20h. *Rose Brampton*. \$20-89. **Brampton On Stage: BRETT KISSEL.** 905-874-2800
- ▶ 20h. *Roy Thom. Hall*. \$36-173. **TSO: Reicha, Mozart, Mendelssohn. A. Hewitt, piano. M. Gardolińska, cond.** 416-598-3375

27 Thursday

- ▶ 12h10. *Walter Hall*. \$0. **UofT: T. at Noon: guitar concerto.** Jelica Mijanovic, guitarist.
- ▶ 19h30. *Jane Mallett*. \$55-60. **Music Toronto: Isidore Quartet.** 416-366-7723
- ▶ 19h30. *Walter Hall*. \$0. **UofT: Ethnomusicology: Japanese + West African Drumming Ensembles.**
- ▶ 20h. *Koerner*. \$20-65. **Esprit Orchestra: Lisa Streich; Andrew Norman. Akiko Suwanai, violin.** 416-408-2824
- ▶ 20h. *Roy Thom. Hall*. \$55-173. **TSO: Reicha, Mozart, Mendelssohn. A. Hewitt, piano. M. Gardolińska, cond.** 416-598-3375

28 Friday

- ▶ 19h30. *Sanderson*. \$20-22. **Brampton On Stage: Brampton Folk Club: Quebec fiddle group Genticorum.** 905-874-2800
- ▶ 19h30. *Walter Hall*. \$0. **UofT: Historical Performance: Collegium Musicum. Christopher Bagan, lead.**
- ▶ 20h. *Koerner*. \$50-95. **RCM: Martin Fröst, clarinet. Antoine Tamestit, viola. Shai Wosner, piano.** 416-408-0208
- ▶ 20h. *Jeanne Lamont Hall*. \$20-95. **Tafelmusik: Choral Splendours: Bach & Zelenka; Myriam Leblanc, soprano.** 1-833-964-6337

29 Saturday

- ▶ 19h30. *Rose Brampton*. \$15-39. **Brampton On Stage: John Williams, Wagner. Rose Orchestra.** 905-874-2800
- ▶ 19h30. *TributeAccolade*. \$10-30. **UofT: Wind Symphony: Hindemith. Mayuzumi. Warlock. Pratik Gandhi, dir.** 416-408-0208
- ▶ 20h. *Cornell H*. \$. **Kindred Spirits: Gods and Griffons.** 905-604-8339
- ▶ 20h. *Koerner*. \$60-150. **RCM: Vivaldi, Monteverdi, Uccellini, Geminiani - Les Arts Florissants.** 416-408-0208
- ▶ 20h. *Jeanne Lamont Hall*. \$20-95. **Tafelmusik: Choral Splendours: Bach & Zelenka; Myriam Leblanc, soprano.** 1-833-964-6337

► 20h. *Roy Thom. Hall.* \$57-173. **TSO: Reicha, Mozart, Mendelssohn. A. Hewitt, piano. M. Gardolinska, cond.** 416-598-3375

30 Sunday

► 15h. *Jeanne Lamou Hall.* \$20-95. **Tafelmusik: Choral Splendours: Bach & Zelenka; Myriam Leblanc, soprano.** 1-833-964-6337
 ► 15h. *George Weston.* \$88-118. **TSO: Reicha, Mozart, Mendelssohn. A. Hewitt, piano. M. Gardolinska, cond.** 416-598-3375

31 Monday

► 19h30. *Walter Hall.* \$0. **University of Toronto: Brass Chamber Music.**
 ► 19h30. *Trinity Faith.* \$0. **UofT: Concert Voice Studies: solos + ensembles. Dr. Darryl Edwards, lead.** 416-922-8435

APRIL

01 Tuesday

► 19h30. *Walter Hall.* \$10-30. **UofT: Adès. Coll. Macdonald. Zuraj. Restrung, Contemporary Music Ensemble.** 416-408-0208
 ► 20h. *Roy Thom. Hall.* \$83-196. **TSO: Film scores: Music of Hans Zimmer. Trevor Wilson, cond. Amadeus Choir.** 416-598-3375

02 Wednesday

► 14h. *Roy Thom. Hall.* \$63-123. **TSO: Film scores: Music of Hans Zimmer. Trevor Wilson, cond. Amadeus Choir.** 416-598-3375
 ► 19h30. *Mazzoleni RCM.* \$0. **RCM: Rebanks Family Fellowship Concert - Solo and Chamber Works.** 416-408-0208
 ► 19h30. *Walter Hall.* \$0. **UofT: Guitar+Woodwinds. Classical+Modern repertoire from around the world.**
 ► 20h. *3St-Paul's United Ch.* \$20-65. **Esprit Orchestra: Gabriella Smith. Thalea String Quartet.** 416-408-2824
 ► 20h. *Roy Thom. Hall.* \$99-176. **TSO: Film scores: Music of Hans Zimmer. Trevor Wilson, cond. Amadeus Choir.** 416-598-3375

03 Thursday

► 13h30. *Walter Hall.* \$50. **WMCT: Malibrán & Viardot. Nadia & Lili Boulanger: Midori Marsh, sop; F. Armstrong, piano.** 416-923-7052

► 19h30. *Rose Brampton.* \$20-45. **Brampton On Stage: Beautiful: The Carole King Musical.** 905-874-2800
 ► 19h30. *Walter Hall.* \$0. **UofT: Concert Woodwind Chamber Music.**

04 Friday

► 17h. *Walter Hall.* \$10-30. **UofT: Opera: L'amour und Liebe, French and German repertoire.** 416-408-0208
 ► 19h30. *Rose Brampton.* \$20-45. **Brampton On Stage: Beautiful: The Carole King Musical.** 905-874-2800
 ► 19h30. *Walter Hall.* \$0. **UofT: Voice Studies: Chinese Art Song. Jialiang Zhu, pianist-coach-curator.**
 ► 20h. *Roy Thom. Hall.* \$57-145. **Roy Thomson Hall: Beethoven's Missa Solemnis. Toronto Mendelssohn Choir.** 416-872-4255

05 Saturday

► 13h. *Rose Brampton.* \$20-45. **Brampton On Stage: Beautiful: The Carole King Musical.** 905-874-2800
 ► 16h. *Aperture.* \$20-40. **Music Toronto: Celebration of Small Ensembles, Artists TBA.** 416-366-7723
 ► 19h30. *Rose Brampton.* \$20-45. **Brampton On Stage: Beautiful: The Carole King Musical.** 905-874-2800
 ► 20h. *Jeanne Lamou Hall.* \$20-75. **Toronto Consort: English Madrigals from the 15th and 16th centuries.** 416-966-1045
 ► 20h. *Metropolitan Utd Ch.* \$10-30. **UofT: UTSO: Schumann. Kodály. Ravel. Uri Mayer, conductor.** 416-408-0208

06 Sunday

► 13h. *Rose Brampton.* \$20-45. **Brampton On Stage: Beautiful: The Carole King Musical.** 905-874-2800
 ► 14h. *Mazzoleni RCM.* \$40. **RCM: Hollywood Exiles - ARC Ensemble + guests from Glenn Gould School.** 416-408-0208
 ► 16h. *Aperture.* \$20-40. **Music Toronto: Celebration of Small Ensembles, Artists TBA.** 416-366-7723
 ► 20h. *3St-Paul's United Ch.* \$20-65. **Esprit Orchestra: Gabriella Smith. Wesley shen, piano.** 416-408-2824

and Roman Borys, cello—premières Canadian composer Gary Kulesha's Concerto for Piano Trio and Strings. www.ksorchestra.ca

OTTAWA

NATIONAL ARTS CENTRE ORCHESTRA

The National Arts Centre Orchestra's principal guest conductor John Storgårds leads superstar Canadian pianist Marc-André Hamelin in a performance of Beethoven's *Emperor Concerto*. The Feb. 5 & 6 program also includes Elgar's *Enigma Variations* and Ukrainian composer Victoria Polevá's Third Symphony, "White Interment." Ryan Bancroft, chief conductor of the Royal Stockholm Philharmonic Orchestra and principal conductor of the BBC National Orchestra of Wales, makes a guest appearance on Feb. 19 & 20. He leads violinist Clara-Jumi Kang in Beethoven's Violin Concerto in D major as well as Dvořák's Eighth Symphony. Guest conductor Christian Reif and violinist Karen Gomyo present a northern-themed program on March 5 & 6 that includes Sibelius's Violin Concerto and Symphony No. 7. NACO Music Director Alexander Shelley welcomes Canadian legend Angela Hewitt on March 19 & 20 for Mozart's Piano Concerto No. 21 and also leads Beethoven's Symphony No. 5. www.nac-cna.ca



JOHN STORGÅRDS

OTTAWA CHAMBERFEST

Ottawa's Ironwood Quartet is joined by violinist Yura Lee in a program showcasing the late Canadian composer Rebekah Cummings's sole string quartet, Britten's rarely-performed String Quartet No. 1, as well as Dvořák's folkly "American" viola quintet (Feb. 21). Then, on March 21, pianist Janina Fialkowska presents her program, *Lyric Songs & Dances*, including works by Grieg, Schumann and Chopin. Both recitals take place at the Carleton Dominion-Chalmers Centre. www.chamberfest.com



IRONWOOD QUARTET

OTTAWA SYMPHONY ORCHESTRA

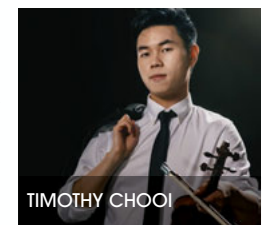
Conductor Jean-Michel Malouf and the 2024 Senécal prize-winning violinist Justin Saulnier join the orchestra for a program consisting of late Canadian composer Jocelyn Morlock's *Oiseaux bleus et sauvages*, Mozart's Violin Concerto No. 4 in D major and Berlioz's *Symphonie Fantastique* (Feb. 9 at the Carleton Dominion-Chalmers Centre). www.ottawasymphony.com



JEAN-MICHEL MALOUF

THIRTEEN STRINGS CHAMBER ORCHESTRA

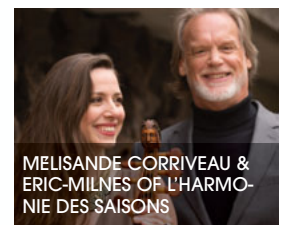
Violinist Timothy Chooi joins the orchestra as leader and soloist in a Valentine's program that includes Edward Elgar's *Salut d'amour* and Astor Piazzolla's *Por una cabeza* (Feb. 13). Former music director Jean-François Rivest returns on March 23 to lead two sextets: Brahms's String Sextet no 1 in B-flat major and Tchaikovsky's *Souvenir de Florence*. Both at the Carleton Dominion-Chalmers Centre. www.thirteenstrings.ca



TIMOTHY CHOOI

MUSIC AND BEYOND

Eastern Townships-based ensemble L'Harmonie des saisons presents a program of German baroque music for Lent that includes works by Buxtehude, J. C. Bach and J. S. Bach (March 27 at the Carleton Dominion-Chalmers Centre). www.musicandbeyond.ca



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EMPLOIS / HELP WANTED

The Stewart Hall Singers, a long-established auditioned SATB community choir in the West Island, is seeking a new director as of the 2025-26 season. The choir produces two major concerts per year and practices are held in Pointe-Claire on Monday evenings. Deadline for applications: March 1, 2025. For further information, see stewarthallsingers.ca

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