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EDITION

SEPTEMBER 2025  
VOL. 31, NO 1 \$8.55

## FALL ARTS PREVIEW

CHORAL  
ORCHESTRA  
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OPERA  
CONTEMPORARY  
JAZZ  
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DANCE  
VISUAL ARTS

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LEIF OVE ANDSNES  
HONENS COMPETITION  
CLIBURN: ARISTO SHAM

REVIEWS

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# Michael McMAHON

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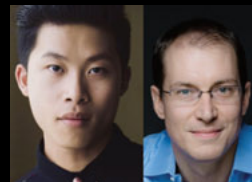
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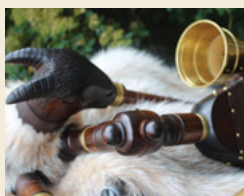
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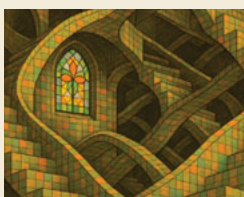


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Free entrance



LEIF OVE ANDSNES

28

PHOTO: GREGOR HOHENBERG

MICHAEL McMAHON

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VOL 31-1  
SEPTEMBER 2025

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Ver: 2025-08-29 © La Scène Musicale

**ABONNEMENTS / SUBSCRIPTIONS**  
L'abonnement postal (Canada) coûte 43 \$ / an (taxes incluses). Veuillez envoyer nom, adresse, numéros de téléphone, télécopieur et courrier électronique. Tous les dons seront appréciés et sont déductibles d'impôt (no 14199 6579 RR0001).

LA SCENA MUSICALE, publiée sept fois par année, est consacrée à la promotion de la musique classique et jazz. Chaque numéro contient des articles et des critiques ainsi que des calendriers. LSM est publiée par La Scène Musicale, un organisme sans but lucratif. La Scena Musicale est la traduction italienne de La Scène Musicale. / LA SCENA MUSICALE, published 7 times per year, is dedicated to the promotion of classical and jazz music. Each edition contains articles

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and reviews as well as calendars. LSM is published by La Scène Musicale, a non-profit organization. La Scena Musicale is the Italian translation of The Music Scene.

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ISSN 1486-0317 Version imprimée/  
Print version (La Scena Musicale);

Envois de publication canadienne /  
Canada Post Publication Mail Sales  
Agreement, Contrat de vente No.40025257

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# Editorial

## FROM THE EDITOR

**W**elcome to the September 2025 national issue of *La Scena Musicale*. Our annual Arts Season Preview special kicks off *La Scena Musicale*'s 30th season of publishing, which will include six full-colour issues (three in the fall and three in the winter and summer).

The 2025-26 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, once again confirming our position as the largest bilingual arts media in Canada. We may also publish special issues during the year for our paying subscribers. Additionally, we will continue to offer personalized serenades for Valentine's Day and Mother's Day.

### NEW FEATURES

In addition to continuing the Choral section we introduced last year, other new features for 2025-26 are: *La Scena: Art of Living*, which includes a Word Search puzzle based on the issue's main theme (this month it's piano); *La Scena a tavola* (this month featuring a recipe by Gino Quilico); *Music & Fashion*; and a *Cityscape* feature starting with Vancouver in October. We will also have a new Boomers section.

*La Scena* serves our readers with the most comprehensive coverage of Canada's arts scene. This season, we will shine a spotlight on festivals (fall, winter, spring and summer, and international), baroque, orchestras, opera and voice, wind instruments, and violin. Our resource guides will feature venues, competitions, camps and choirs.

### SEPTEMBER ISSUE

Our annual Arts Season Preview covers various musical genres (choral, opera, orchestra/chamber/solo, contemporary and world music), dance, English and French theatre, and the visual arts. We cast an eye on Canadian artists working abroad, youth programs, Canada's newest arts CEOs, and fall jazz. You can read more detailed news about Tafelmusik, La Nef, Les Idées heureuses, Orchestre Philharmonique du Québec, Studio de musique ancienne de Montréal, Opéra bouffe du Québec and a new opera in Ottawa.

The issue has a piano theme. On the English cover is pianist Michael McMahon, whose lifetime dedication to collaborative piano was recently recognized with an Order of Canada. Norwegian star pianist Leif Ove Andsnes is featured on the French cover. We also profile Cliburn winner Aristo Sham, and check in with Jon Kimura Parker about the upcoming Honens piano competition.

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

### NATIONAL CALENDAR

As in previous issues, we present a national print calendar, containing concert listings from Quebec to Ontario. Owing to space limitations, all listings are in summary form. We invite readers to consult our website—[www.mySCENA.org](http://www.mySCENA.org)—for complete details in both English and French.

### LA SCENA RADIO

We are bringing back *La Scena Radio* by streaming recordings reviewed in the last two issues, and other newly released albums. Visit [myscena.org/radio](http://myscena.org/radio).

### SUBSCRIPTION AND DONATION DRIVE

*La Scena Musicale* has evolved with changing 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 2025-26 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](mailto:don@lascena.org).

Another way to support the magazine is through the LSM Boutique at [mySCENA.org](http://mySCENA.org), where greeting cards and tickets to our partners' events are available for purchase. You can also preorder our Book magazines on Puccini, Mahler and Handel's *Messiah*.

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, Instagram, 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.

Wishing a musical and artistic autumn to all!

**WAH KEUNG CHAN,**  
Founding Editor & Publisher



THE CANADIAN INTERNATIONAL ORGAN COMPETITION

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# Honens International Piano Competition

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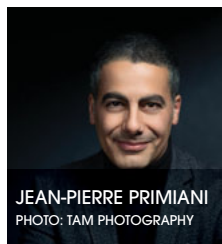


15 to 24 October | Tickets at [honens.com](https://honens.com)

# Industry NEWS

by GIANMARCO SEGATO

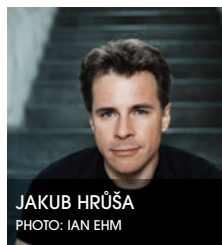
## APPOINTMENTS



JEAN-PIERRE PRIMIANI  
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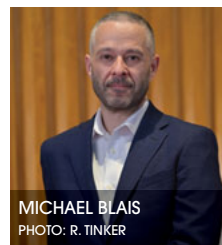
On June 12, **Opéra de Montréal** announced **Jean-Pierre Primiani** as their new general director, taking effect Nov. 1 following the retirement of current General Director **Patrick Corrigan**. Primiani has worked alongside Corrigan during the latter's 10-year tenure, recently as chief philanthropy officer. The leadership transition was carefully planned over several years by the company's Board of Directors and Corrigan to ensure continuity and to prioritize internal talent.

**Jakub Hrůša** will become the chief conductor and musical director of the **Czech Philharmonic Orchestra** in autumn 2028, succeeding **Semyon Bychkov**, who announced his departure last spring after completing his 10<sup>th</sup>



JAKUB HRŮŠA  
PHOTO: IAN EHM

season at the helm of the orchestra. Hrůša has been the orchestra's principal guest conductor since 2018. He is currently principal conductor of the Bamberg Symphony Orchestra and will remain in this position until 2029. From September 2025, he begins his tenure as musical director of London's **Royal Ballet and Opera**. He has previously served as principal guest conductor of Rome's Orchestra dell'Accademia Nazionale di Santa Cecilia, London Philharmonic Orchestra, and Tokyo Metropolitan Symphony Orchestra.



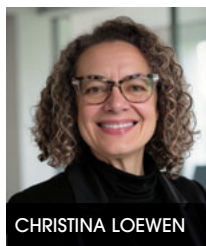
MICHAEL BLAIS  
PHOTO: R. TINKER

On July 9, **Manitoba Opera** announced **Michael Blais** as executive director, effective Aug. 1. Blais is currently the company's director of operations and has been part of its administrative team since 2010. The position of executive director and that of artistic director have been newly created following a recent leadership transition review initiated following longtime General Director & CEO **Larry Desrochers**'s decision not to seek a renewal of his contract, which expires in May 2026. Effective Aug. 8, Desrochers, who was hired in 2000 as general director & CEO, will act as the interim artistic director while the search is conducted to fill this role. He will continue to support the organization through this transition process until May 31, 2026.



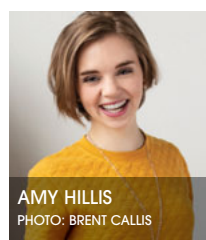
MATTHIAS RÄDEL

**Matthias Rädcl** is to become general manager of **Bayreuth Festival**, responsible for management and administration alongside Festival Director **Katharina Wagner**. Rädcl has been deputy managing director and chief controller at Deutsche Oper Berlin since 2006. Wagner will now concentrate on artistic work, the new dual leadership being a prerequisite for securing additional federal funding and increased federal involvement in the festival.



CHRISTINA LOEWEN

**The Association for Opera in Canada** announced the promotion of **Christina Loewen** to chief executive officer on July 30. Loewen has served as the association's executive director since 2009 and, under her leadership, has doubled its membership. She was also instrumental in developing the Opera Civic Impact Framework, a national digital platform for collecting and reporting arts impacts, tracking recovery statistics, and measuring organizational resilience. Loewen's work in social finance continued with Opera Bonds Accelerator, a groundbreaking exploration of investment in the arts in partnership with SI Canada.



AMY HILLIS  
PHOTO: BRENT CALLUS

**Women's Musical Club of Toronto** (WMCT) has appointed violinist **Amy Hillis** as the new artistic director of its signature concert series, **Music in the Afternoon**. Hillis will begin curating programming for the 2026–27 concert season, which will mark the organization's 129th year. As a soloist and collaborator, Hillis has premiered numerous Canadian works and performed extensively across Canada and internationally. She currently serves as associate professor of community music at York University. She succeeds **Simon Fryer**, the organization's artistic director since 2006.

On Aug. 3, during a grand final concert at Maison symphonique, **Orchestre de la francophonie** announced **Julien Proulx** as its new artistic director and winner of its conductor competition. This concert marked the conclusion of a series of three performances held as part of a competition in which three different conductors took



JULIEN PROULX

the podium. The selection process involved the musicians of the orchestra, a panel of expert jurors, as well as a public vote. Proulx has been the conductor of the Orchestre symphonique de Drummondville since 2014 and is the recipient of several Prix Opus awards.

**Michael McMahon**, associate professor at McGill's Schulich School of Music, has been appointed to the **Order of Canada** for his contributions in the art song and opera communities. McMahon is particularly renowned for his collaborative piano activity with Canadian singers such as Catherine Robbin, Karina Gauvin, Lyne Fortin, Dominique Labelle, Wendy Nielsen, Maureen Forrester and Richard Margison. His McGill colleague Labelle paid him tribute upon the announcement, saying "Michael McMahon is a treasure, an inspiration, and one of the most precious mentors I know. He keeps inspiring young singers, showing them the holiness of song literature, and has done so for over 40 years, with remarkable grace, love, and a deep knowledge of art song."



MICHAEL MCMAHON

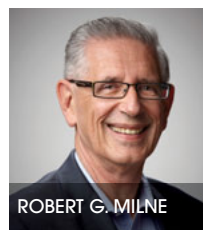
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MARC CHALIFOUX

**The Association for Opera in Canada** has announced board members **Marc Chalifoux** of **Against the Grain Theatre** and **Robert G. Milne** of **Pacific Opera Victoria** are recipients of the 2025 AOC Best in Governance Award.

Presented in collaboration with OPERA America, the award recognizes exceptional leadership from board members within Canada's opera sector. Chalifoux has led AtG through a period of bold reinvention, including a smooth leadership transition after the departure of both its founding artistic director and general director. Milne has shaped POV's trajectory over nearly two decades of service, including seven years as board president. His vision supported the creation of the Baumann Centre and expanded access to performance spaces.



ROBERT G. MILNE



2025  
2026  
SEASON

SEASON OPENER

# MOZART 40 & SCHUBERT 5

Directed by Rachel Podger

Critics were quick to notice the “special chemistry” (*Barca Blog*) between Tafelmusik and Principal Guest Director **Rachel Podger**, who returns for the opening concerts of our 2025/26 Season with Mozart’s extraordinary Symphony no. 40 and Schubert’s sunny Symphony no. 5—an exhilarating season opener!

**Sept 26–28, 2025**

Koerner Hall, TELUS Centre for  
Performance and Learning, Toronto

[tafelmusik.org/mozart40](https://tafelmusik.org/mozart40)

# VIVALDI'S WORLD

Directed by Lina Tur Bonet

No one who attended **Lina Tur Bonet**’s Tafelmusik debut in 2024 could possibly forget her exuberant, gorgeous playing and intense rapport with the orchestra. In her hands, Vivaldi’s high-voltage concerto “Il Grosso Mogul” is as startlingly fresh, inventive, and virtuosic to our ears today as it was at its debut.

**Oct 23–26, 2025**

Jeanne Lamon Hall, Trinity-St. Paul’s Centre, Toronto

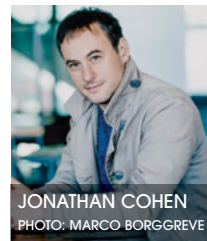
[tafelmusik.org/vivaldisworld](https://tafelmusik.org/vivaldisworld)

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QUATUOR MOLINARI

projects in 2025-26.



JONATHAN COHEN  
PHOTO: MARCO BORGGREVE

succession in the coming weeks. Cohen has worked with Les Violons du Roy since 2014 and became their music director in 2018. He will conduct three of their 2025-26 concerts.



JAELEM BHATE  
PHOTO: DARRELL THERIAULT

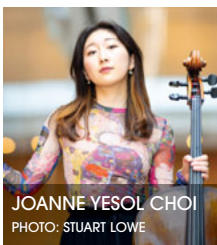
**Quatuor Molinari** recently announced the addition of violist **Cynthia Blanchon** to the ensemble for their 29th season. A widely experienced chamber musician, Blanchon is a valuable addition to the ensemble as it embarks on exciting new

On Aug. 26, **Les Violons du Roy** made the surprise announcement that their Music Director **Jonathan Cohen** completed his tenure at the end of 2024-25 season. The orchestra says they will communicate their plans regarding Cohen's

## AWARDS

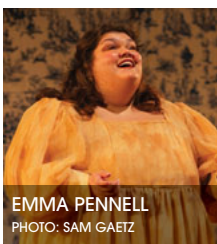
**The Canada Council for the Arts** recently announced winners of several of its awards. The \$20,000 Jean-Marie

Beaudet Award in Orchestra Conducting has been awarded to **Jaelem Bhate**, conductor, composer and music director of the Prince Edward Island Symphony Orchestra.



JOANNE YESOL CHOI  
PHOTO: STUART LOWE

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EMMA PENNELL  
PHOTO: SAM GAETZ



KYRAN  
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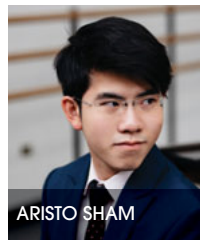
**Joanne Yesol Choi**, cellist and founding member of the award-winning Dior Quartet, receives the \$30,000 Virginia Parker Prize awarded to a classical singer, instrumentalist or music conductor

The \$5,000 Bernard Diamant Prize has been awarded to soprano **Emma Pennell** who will join Canadian Opera Company's Ensemble Studio this fall. A \$5,000 Joseph S. Stauffer Prize for music, awarded to emerging or mid-career artists who stand out for their strong artistic potential in their respective disciplines, goes to **Kyran** who is recognized for his dynamic performances and research bridging early music and African diaspora

Montréal Aria Prize and the opportunity to sing a role with the company in a future season.

Second prize went to South Korean tenor **Junho Hwang** including a cash prize of \$15,000 and a Joseph-Rouleau Career Development Grant of \$10,000. U.K. baritone **Theodore Platt** won the third prize with a cash prize of \$10,000 and a Joseph-Rouleau Career Development Grant of \$10,000.

The 17th **Van Cliburn International Piano Competition** announced its winners on June 7. Hong Kong pianist **Aristo Sham** was the gold

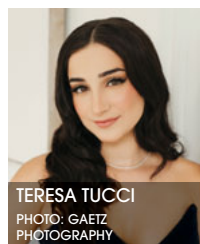


ARISTO SHAM

medalist, receiving a cash award of \$100,000, the Van Cliburn Winner's Cup, three years of individualized career management, and a Platoon Records live album. Israeli/Russian pianist **Vitaly Starikov** was the silver medalist, while U.S. pianist **Evren Ozel** took the bronze medal.

## YOUNG ARTISTS

In July, **The Royal Conservatory** announced



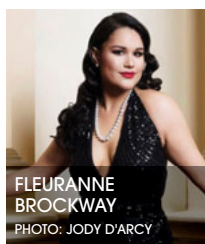
TERESA TUCCI  
PHOTO: GAETZ PHOTOGRAPHY

the six artists accepted into the 2025-26 Rebanks Family Fellowship and International Performance Residency Program. The one-year postgraduate program was created in 2013 for artists poised for professional success, offering private study with faculty and guest artists, concert presentations, career coaching, marketing training, as well as a funded European residency. The 2025-26 fellows are: baritone **James Coole-Stevenson**; pianist **Jonathan Mak**; cellists **Juliana Moroz** and **Canon Shibata**; violinist **Astrid Nakamura**; and soprano **Teresa Tucci**.

LSM

## COMPETITIONS

The 24th anniversary **Concours Musical International de Montréal** concluded June 6 with the announcement of the winners of this year's vocal edition. Australian mezzo-soprano **Fleuranne Brockway** took first prize valued at \$75,000 including a \$30,000 cash prize, the \$40,000 Joseph-Rouleau Career Development Grant, the \$5,000 Opéra de



FLEURANNE BROCKWAY  
PHOTO: JODY D'ARCY



**WELCOME  
TO OUR 24<sup>TH</sup> SEASON**



**HANDEL: ODE FOR ST. CECILIA'S DAY**  
PURCELL: Welcome to all the Pleasures  
HAYDN: Missa Cellensis  
with Ensemble Caprice baroque orchestra  
Ellen Wieser, soprano Owen McCausland, tenor  
Nicholas Burns, countertenor and more  
Saturday, November 22, 2025 • 7:30 PM  
St. François d'Assise Church • 20 Fairmont Avenue • Ottawa



**BACH: ST. JOHN PASSION, BWV 245**  
with Theatre of Early Music baroque orchestra  
Hélène Brunet, soprano  
Daniel Taylor, countertenor Nicholas Burns, countertenor  
Charles Daniels, tenor (Evangelist & arias) and more  
Saturday, March 14, 2026 • 7:30 PM  
Christ Church Cathedral • 414 Sparks Street • Ottawa



**SACRED AND PROFANE**  
MARTIN: Mass for Double Choir  
Songs on texts by Shakespeare  
by Vaughan Williams, Mäntyjärvi, Perrie, Tavener and more  
Saturday, May 9, 2026 • 7:30 PM  
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Culture et Communications Québec  CÉGEP DU VIEUX MONTRÉAL 

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**Saturday, 18<sup>th</sup> October 2025 at 2 pm**

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ALEXANDRE DA COSTA  
Directeur artistique

## Bolero

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Centre des arts Juliette-Lassonde –  
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**October 19, 3:30 PM**  
Théâtre des Deux Rives – salle  
Desjardins, Saint-Jean-sur-Richelieu



## Brass Splendor! Quintet

**November 8, 7:30 PM**  
Église de Sainte-Famille,  
Boucherville



Gabriel Gauthier-Beaudoin, Principal Horn

## The Holidays with the OPQ and Jeanick Fournier

**December 4, 7:30**  
Théâtre de la Ville – salle Pratt & Whitney  
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# FALL FESTIVALS D'AUTOMNE

## MONTREAL



### CANADIAN INTERNATIONAL ORGAN COMPETITION (CIOC)

Montréal, September 6 to October 26  
[www.ciocm.org](http://www.ciocm.org)

The Canadian International Organ Competition (CIOC) presents the 2025 Grand Organ Festival, with over 15 events in Montréal and across Québec from September 6 to October 26. Music lovers are invited to explore the King of Instruments through a varied program including jazz, classical, experimental, and everything in between. The headline concert on October 4 features Peter Richard Conte, who was principal organist at the legendary Wanamaker Grand Court Organ (the world's largest fully functioning instrument) in Philadelphia for more than 35 years. VIP tickets include access to an exclusive post-concert vin d'honneur. Other artists include Rashaan Allwood, Sound Rebellion, Inspirationz Ensemble, Maria Gajraj, Henry Webb, Elisabeth Hubmann, Quentin Guérillot, Shen Yuan, Yves-G. Préfontaine, and a special screening of the documentary film "Pipe Dreams."

### GRANDES OREILLES

Montréal, September 12 to 14  
[www.grandesoreilles.ca](http://www.grandesoreilles.ca)

### ARTCH, ART CONTEMPORAIN EMERGENT

Montréal, September 15 to 19  
[www.artch.org](http://www.artch.org)

### FESTIVAL PHÉNOMENA

Montréal, October 1 to 24  
 514-495-1515 | [www.electriques.ca](http://www.electriques.ca)

### FESTIVAL VIBRATIONS

Montréal, October 16 to 18  
[www.musique.umontreal.ca](http://www.musique.umontreal.ca)

### MONTREAL INTERCULTURAL STORYTELLING FESTIVAL

Montréal, October 17 to 26  
 514-439-7939 | [www.festival-conte.qc.ca](http://www.festival-conte.qc.ca)

### 2025 MEDIEVAL MUSIC DAYS

Montréal, October 24 to 27  
[www.reverdiesmontreal.org](http://www.reverdiesmontreal.org)

### AKOUSMA 21, INTERNATIONAL FESTIVAL OF IMMERSIVE DIGITAL MUSIC

Montréal, October 29 to 31  
 514-592-3305 | [www.akousma.ca](http://www.akousma.ca)



### STELLA MUSICA FESTIVAL

Montreal, October 17 to 23  
[www.stellamusica.org](http://www.stellamusica.org)

### MUNDIAL MONTREAL

Montréal, November 18 to 21  
 514-925-0050 x227 | [www.mundialmontreal.com](http://www.mundialmontreal.com)

## QUEBEC CITY

### FESTIVAL ENVOL ET MACADAM

Québec, September 11 to 13  
 418-522-1611 | [www.envoletmacadam.com](http://www.envoletmacadam.com)

### QUÉBEC EN TOUTES LETTRES

Québec, October 16 to 26  
 418-641-6797 x3 | [www.quebecentouteslettres.qc.ca](http://www.quebecentouteslettres.qc.ca)

## QUEBEC ELSEWHERE

### JOURNÉE DES CORDES

Ham-Sud, October 19 to 19  
 819-877-5995 | [www.lesconcertsdelachapelle.com/journee-des-cordes](http://www.lesconcertsdelachapelle.com/journee-des-cordes)

## ONTARIO ELSEWHERE

### SWEETWATER MUSIC FESTIVAL

Owen Sound, Leith, and Meaford,  
 September 16 to 21  
[www.sweetwatermusicfestival.ca](http://www.sweetwatermusicfestival.ca)

## MANITOBA



### INTERNATIONAL CELLO FESTIVAL OF CANADA

Winnipeg, October 28 to November 1  
[www.agassizfestival.com](http://www.agassizfestival.com)

The International Cello Festival of Canada, presented by Agassiz Music, returns for its third edition with five days of extraordinary performances. Under Artistic Director Paul Marleyn, experience bold cross-genre collaborations from jazz to heavy metal alongside evening concerts with the Winnipeg Symphony Orchestra, Manitoba Chamber Orchestra, and Winnipeg Jazz Orchestra. Internationally acclaimed artists including Colin Carr, Alban Gerhardt, Inbal Segev, Santiago Cañón-Valencia, and Denise Djokic, along with many others, deliver performances ranging from masterful tradition to fearless innovation, culminating in a spectacular Closing Gala featuring an unprecedented eighty-member cello orchestra - a rare musical experience that transforms the concert hall into an immersive soundscape. 25+ world-class musicians. 18+ unique performances. One incredible festival. Learn more at [agassizfestival.com](http://agassizfestival.com)

## ALBERTA



### HONENS FESTIVAL

Calgary, September 5 to 7  
[www.honens.com](http://www.honens.com)

### HONENS COMPETITION

Calgary, October 15 to 24  
[www.honens.com](http://www.honens.com)

The 2025 Honens International Piano Competition is dedicated to finding pianists who embody the philosophy of the Complete Artist—artists who combine technical mastery with artistic innovation and inspire through deep cultural and social awareness. At the 2025 Competition, three Laureates—Gold, Silver, and Bronze—will be awarded cash prizes and the sought-after Artist Development Program.



# AUTUMN FESTIVALS 2025

by AN VEN

## ONTARIO

### BRAMPTON ON STAGE: FLOW FEST

Oct. 4

The Rose Brampton Theatre in the Toronto suburbs will host the fourth edition of the international percussion festival Flow Fest. Organized by award-winning artists Larnell



Lewis and Joy Lapps, this exciting event will bring together world-renowned drummers, percussionists and dynamic ensembles for a memorable evening. [www.brampton.ca](http://www.brampton.ca)

### GUELPH JAZZ FESTIVAL

Sept. 12-14

Contemporary jazz groups will perform over two days at the Guelph Jazz Festival in September. The event, which will be free this year for the first time, will feature Aline's Magic Star, Balance, Bellbird, Nicola Miller's *Living Things* with special guest Lori Freedman, Turning Jewels Into Water x Infinite Lynn and Queen Mab. [www.guelphjazzfestival.com](http://www.guelphjazzfestival.com)

### SWEETWATER MUSIC FESTIVAL

Sept. 16-21

With this year's theme *Dreamscapes*, the music festival in the Grey Bruce area promises enchanting moments in an intimate setting. This autumn's program will include Mozart's *Sinfonia Concertante*, the vibrant folk music of Moira Smiley, and the dynamic jazz of the Hilario Duran Trio. [www.sweetwatermusicfestival.ca](http://www.sweetwatermusicfestival.ca)

## QUEBEC

### AKOUSMA

Oct. 29-31

The Akousma International Festival of Immersive Digital Music is now in its 21st year. Dedicated to composers exploring all forms of digital music, the festival reflects the concerns

of today's artists and the growing diversity of their work in an increasingly eclectic musical world. The program will be announced shortly. [www.akousma.ca](http://www.akousma.ca)

### COUP DE CŒUR FRANCOPHONE

Nov. 6-16

Coup de cœur francophone shines a spotlight on the musicians of tomorrow. The three-day artistic platform offers an enticing program.



Headliners include Dumas, who will offer a stripped-down show with *Voix Piano Diapos*, Klô Pelgag as an extra with her *Abracadabra* project, Alex Burger with guests, and Zach Zoya as part of *Fréquences R&B*. [www.coupdecœur.ca](http://www.coupdecœur.ca)

### MONTREAL BACH FESTIVAL

Nov. 15-Dec. 7

Every autumn, the Montreal Bach Festival presents a dozen concerts, including several for children, as well as a choir night. This year, several international artists will revisit the masterpieces of Bach and his heirs. On Nov. 15, Ensemble Les Boréades will present the story of *Acis and Galatea*, a concert inspired by baroque opera, set to music by Handel. Samy Moussa will conduct the Orchestra & Choir Festival International Bach Montréal in



Mendelssohn's *Elijah* in Quebec City (Nov. 20) and at the opening of the festival in Montreal (Nov. 21). The *St John Passion* will close the event on Dec. 7 at Maison symphonique. [www.festivalbachmontreal.com](http://www.festivalbachmontreal.com)

### GRAND ORGAN FESTIVAL/CIOC

Sept. 6-Oct. 26

More than a dozen concerts will be held in various venues between Montreal and Quebec City for the Grand Organ Festival. The international collective Sound Rebellion will offer two impromptu sound experiences at the Sacré-Cœur-de-Jésus Church with the 1928 Casavant organ and the new experimental LIMINARE organ, and then at the Chapelle du Séminaire at the Musée de la civilisation. Educational workshops,

guided tours and master classes will round out the program. [www.ciocm.org](http://www.ciocm.org)

### GRANDES OREILLES

Sept. 12-14

Grandes oreilles, a free annual event offering workshops and performances for the whole family, returns for its ninth edition in September. The event will take place as part of Outremont's 150th anniversary celebrations, on the outdoor stage on Laurier Street West. [www.grandesoreilles.ca](http://www.grandesoreilles.ca)

### MUNDIAL MONTRÉAL

Nov. 18-22

For 15 years, Mundial Montréal has welcomed some of the most promising world-music artists on the current scene. In addition to the public component aimed at music lovers, the professional component, bringing together more than 400 industry players, provides a platform for musicians from diverse cultural



backgrounds. This year, traditional Galician music, roots, Lithuanian folktronica, Persian classical music, cumbia, Cape Breton Celtic music, and Mi'kmaq music are featured in the official showcase. [www.mundialmontreal.com](http://www.mundialmontreal.com)

### LES REVERDIES DE MONTRÉAL

Oct. 24-26

The 11th edition of the Reverdies Montréal Medieval Days will celebrate the Burgundian school, considered to be the first musical movement of the Renaissance. Originating in Belgium, Holland, Alsace and Burgundy in the first half of the 15th century, the movement foreshadowed the Franco-Flemish school. The program includes participatory workshops, master classes and a banquet.

[www.reverdiesmontreal.org](http://www.reverdiesmontreal.org)

### VIOLONS D'AUTOMNE

Oct. 17-19

Violons d'automne returns to Saint-Jean-Port-Joli for its 25th edition, with a diverse and festive program of violin music. Also returning are jam sessions, happy hours and continuous entertainment with on-site instrument-making. The event will kick off with violinist Vincent Delorme and his bandmates performing a concert of gypsy jazz, Russian folk music, American swing and French chanson. [www.violons-automne.com](http://www.violons-automne.com)

LSM

TRANSLATION: LILIAN I. LIGANOR

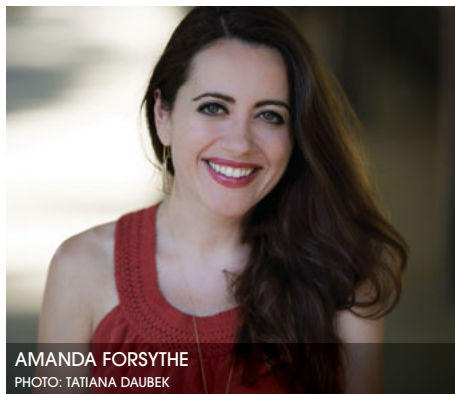
# TAFELMUSIK AND RACHEL PODGER

## LOVE AT FIRST BOW

by VIKTOR LAZAROV



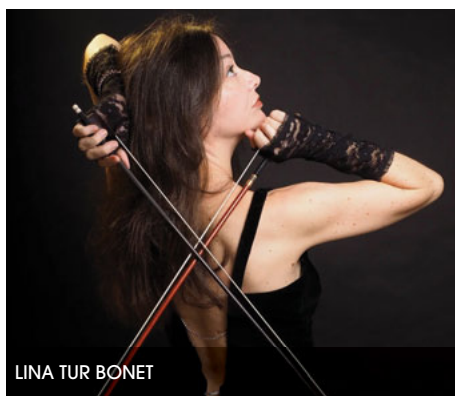
RACHEL PODGER



AMANDA FORSYTHE  
PHOTO: TATIANA DAUBEK



SHUNSKÉ SATO  
PHOTO: ELVIRA DEMERDZHY



LINA TUR BONET

Flying across bridges of time spread over ornate baroque landscapes, bellicose classical terrains, early romantic gardens, and idiosyncratic 21st-century reliefs, Tafelmusik Baroque Orchestra travels at a speed precious few ensembles could match. Three years short of a 50th anniversary, the Toronto-based ensemble opens their 2025-26 season with a star-studded cast of guest directors and soloists.

"We're starting our second season with Rachel Podger as principal guest director," says violist Brandon Chui, one of Tafelmusik's three artistic directors. Building on a decade-long symbiotic relationship, Tafelmusik and Podger kick off with Mozart's Symphony No. 40 in G minor, one of the most recognizable and beloved classical music masterpieces, and Schubert's Symphony No. 5 in B-flat major on Sept. 26, 27 and 28 at Koerner Hall. Excitement surrounds this program as the orchestra hasn't performed Schubert in many years, says Chui.

A leading baroque violinist, soloist, and director, Podger has founded some of the world's finest period ensembles. Following her Tafelmusik debut in the 2010s, her return to the orchestra proved pivotal. "It was almost like love at first visit for her and us; there was that instant connection," explains Chui. In November, Podger will lead the orchestra as it tours Western Canada, and traverses the U.S. West Coast.

In late January/early February 2026, Podger and Tafelmusik reunite to perform four of Bach's six Brandenburg Concerti. These gold standards of baroque repertoire form the orchestra's musical backbone, dating back to Tafelmusik's celebrated 1995 Juno-winning recording.

Podger concludes her season with Tafelmusik in mid-April with a program exploring the impact of two of J.S. Bach's most influential sons, C.P.E. and J.C. Bach, on their classical heirs, Haydn and Mozart. Aptly titled *Influencers*, the program showcases Podger as the soloist in Mozart's Violin Concerto No. 3 and Tafelmusik's own Keiran Campbell in C.P.E. Bach's Cello Concerto in A major. "C.P.E. Bach was kind of Zelenka-ish," says Chui, referring to Jan Dismas Zelenka, a 17- to 18th-century Bohemian composer known for his daring harmonic flair. "J.C. Bach was far more gallant in style. Our program starts with J.C. Bach, followed by Mozart, C.P.E. Bach, and Haydn. It's going to be fascinating to hear how one leads into the other."

At each end of its tightly packed season, Tafelmusik will host two spectacular guest directors, both internationally acclaimed violin soloists: Spain's Lina Tur Bonet and Japan's Shunske Sato.

A prolific recording artist, concertmaster of some of the finest period orchestras, and professor at the University of Music Franz Liszt in Weimar and the Reina Sofia School of Music in Madrid, Bonet will guest on Oct. 23-26. In a pro-

gram titled *Vivaldi's World*, Bonet leads the orchestra in some of the most challenging concerti by Vivaldi and Geminiani, peppered with hidden gems by Zelenka and Albicastro. This will be her second collaboration with Tafelmusik. "She's such a dynamic, visceral player," says Chui. "She's got tons of flair: she owns it, and she loves it. You can feel that she has the audience in the palm of her hand."

Closing Tafelmusik's 2025-26 season is Shunske Sato, a wonder child of historic performance practice, the former concertmaster and artistic director of the Netherlands Bach Society. "I've been a huge fan for years now," admits Chui. Renowned for his mastery of 18th- and 19th-century style, techniques and repertoire, Sato will be making his debut with Tafelmusik in Beethoven's Symphony No. 3 "Eroica" and Joseph Bologne's Violin Concerto Op. 3, No. 2 on May 29-31. "With [Sato], we will dive deep into historical performance practice. I'm sure the audience will not have heard Beethoven played live like this in Toronto before," Chui adds.

In a second collaboration between Grammy-winner soprano Amanda Forsythe and Tafelmusik, the ensemble will perform music by female composers such as Élisabeth Jacquet de La Guerre, Camilla de Rossi, Mrs. Philharmonica, Maria Grimani, as well as female operatic roles by Handel, Pergolesi, and Telemann. Titled *Hearing Her Voice*, the program includes a baroque-inspired work by Canadian Métis composer Karen Sunabacka, with text by Joyce Clouston (April 30-May 3).

Closer to canonic baroque repertoire, Tafelmusik Chamber Choir Director Ivars Taurins will lead the choir and orchestra in four programs: Lotti's and Handel's *Dixit Dominus* (Nov. 28-30), Handel's *Messiah* (Dec. 18-20), culminating with a sing-along *Messiah* on Dec. 21, and a selection of Bach cantatas titled *A Bach Celebration* (March 12-15).

Tafelmusik completes its marathon season with a collaboration with Juilliard 415, the famed music school's early-music program, giving four concerts in Toronto in February, followed by performances in New York City and Boston. The orchestra has included many Juilliard graduates and teachers. "Our principal bassoonist and one of the artistic co-directors, Dominic Teresi, teaches at Juilliard and at least three of our current members have gone through their program," says Chui.

"One of the special things about Tafelmusik is our strong sense of collaboration. That's something that Rachel found distinct about working with us. You're serving us the ball; we'll serve it back to you and see what happens," Chui adds proudly. **LSM**

Tafelmusik opens its 2025-26 season on Sept. 26.  
[www.tafelmusik.org](http://www.tafelmusik.org)



Allegra's 45<sup>th</sup>  
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**LAUNCH**  
**TUESDAY OCTOBER 14**  
**7:30 PM**

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SPECIAL GUEST  
Yannick Nézet-Séguin



**PROGRAM**

Franz Schubert Fantasia in F minor, D 940 for  
piano four hands  
Brahms Intermezzo Op. 118 #2 (arranged for  
clarinet and piano by Simon Aldrich)  
W.A. Mozart Concerto for piano and string  
quartet No.12 in A major K 414

**2025-2026 SEASON**

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Jan 29

Redpath Hall  
Oct 14 • Nov 5 • Dec 11 • Feb 11 • May 13

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**KELAN LYNCH**  
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**JULIANA MOROZ**  
*Cellist, from Winnipeg, MB*

**SOPHIE NAUBERT**  
*Soprano, from Gatineau, QC*

**LUCA ORTOLANI**  
*Oboist, from Ottawa, ON*

**\* DARIA SCHIBITCAIA**  
*Violinist, from Toronto, ON*

**MICHAEL SONG**  
*Cellist, from Ottawa, ON*

**ANNA ŠTUBE**  
*Violinist/violist, from Calgary, AB*

**KORIN THOMAS-SMITH**  
*Baritone, from Toronto, ON*

**PAUL WILLIAMSON**  
*Pianist, from Mission, BC*

**EMAD ZOLFAGHARI**  
*Violist, from Windsor, ON*

**\*And special applause for  
DARIA SCHIBITCAIA, winner of the  
2025 Walter Prystawski Prize.**

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

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

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For information, go to [www.sylvagelber.ca](http://www.sylvagelber.ca)



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MUSIC FOUNDATION

# LA NEF

## ECLECTICISM REFRESHED

by BENJAMIN GORON

Since its foundation in 1991, La Nef has been known for its innovative approach that combines ancient music, theatre and voice in productions that break disciplinary boundaries. Over the years, this vision has led to a unique artistic identity, melding tradition and modernity. The mission of La Nef is to explore different musical traditions, whether ancient, oral, contemporary or global, creating dialogue among them and combining them with other disciplines such as dance, the visual arts, video and digital arts. Its presentations appeal to varied audiences of all ages, and take the form of concerts, multimedia shows, albums and musical stories.

"Many artistic directors gravitate to La Nef from one year to another and suggest projects and guiding ideas. These evolve into productions that are unique, original and often multidisciplinary, with no equivalent elsewhere," says General and Artistic Director Claire Gignac. Hence, the 2025-26 sea-

son is the culmination of ideas that have taken root years earlier.

*Luths de classe* is an intimate solo recital taking place Sept. 14 at Maison de la culture Maisonneuve, starring Sylvain Bergeron. This virtuoso player of the theorbo and archlute will entertain the audience with pieces from the Italian and German baroque. On Oct. 25, Tr  s-Saint-Nom-de-J  sus church will host *Fant  mes et sorci  res* for a Halloween concert combining Quebec legends narrated by Francis D  silets and a cocktail of celebratory traditional music from the hurdy-gurdy to the great Casavant organ.

Projects by La Nef float and move according to the wind and its currents. So this fall, two shows will tour Quebec: on Oct. 11 and 12, *Baratin d'marins*, devised by Se  n Dagher, will be the highlight of Festival La Vir  e Trad in Carleton-sur-Mer, Gasp  sie. Also, the children's musical tale *Sous les eaux* will have



CLAIRE GIGNAC  
PHOTO: LOU PARISOT GIGNAC

eight outings on the island of Montreal between October 2025 and March 2026.

"Because each project is unique, we try to find a place to match it and make the most of it," says Gignac. Thus, La Nef visits different ports year after year, and fixes its anchor ever-deeper in Montreal and Quebec, showing that there will always be room for creativity, innovation, courage and genre-mixing.

LSM

[www.la-nef.com](http://www.la-nef.com)

TRANSLATION: CECILIA GRAYSON

### ADVERTISEMENT



VINCENT LAUZER

## LES ID  ES HEUREUSES

### AN INVENTIVE 39TH SEASON

Les Id  es heureuses launch their 39th season with invention and panache, and who better to talk about it than Doroth  a Ventura, their artistic director?

**What was your inspiration for the coming season?**

Collaboration. Some of the people I wanted to work with are Vincent Lauzer and Herv   Niquet, whom I've been musical friends with for a long time.

**The first concert of the season is called *Bach Suites Reinvented*. How did you and Vincent Lauzer reinvent this music?**

Because Bach didn't compose for recorder and continuo, we drew from the repertoire of dance suites for solo instruments—harpsichord, lute, flute and violin—and we rewrote them for two voices: tenor and bass. For the solo harpsichord suites we allotted the flute to the right hand and the continuo to the left. For the violin suites, since both melody and accompaniment are played by the violin, we rewrote a bit more freely and created an idiomatic version for recorder and harpsichord. It's just the sort of thing Bach would have done.

**And will we see inventiveness in the show *P  t   en cro  te et vieux ragots* in November with Herv   Niquet?**

Oh yes! As I'm quite versatile, I'm always seeking ways for Les Id  es

heureuses to work with the performing arts. This show will unite music and theatre in a delicious and refreshing concept. There will be 19 performers on stage at Bourgie Hall. This lively evening will launch the festivities for the 300th anniversary of Michel De Lalande.

**Will Herv   Niquet be in Montreal for different events?**

Herv   is an excellent conductor ... and cook! Our fundraising event will benefit from his culinary talents: he will host our guests at a dazzling supper! Known for his outstanding teaching, Herv   will also give a master class for students of ancient music at the Schulich School of Music at McGill University.

**What are Id  es heureuses preparing for the second half of the season?**

The continuation of two series, one of which is the traditional Passion concert, conducted by Genevi  ve Soly, highlighting the cantatas of Christoph Graupner. Finally, we'll visit Spain with its warmth and riotous rhythms, for the fifth edition of the series *Chaconne et chocolat*. I've brought together a majority of Spanish-speaking performers from here. It'll be wonderful!

... In short, an unmissable season!

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TRANSLATION: CECILIA GRAYSON



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# L'ORCHESTRE PHILHARMONIQUE DU QUÉBEC

## BETWEEN PROXIMITY AND ACCESSIBILITY

by BENJAMIN GORON

ALEXANDRE DA COSTA AND THE QUEBEC PHILHARMONIC ORCHESTRA

L'Orchestre philharmonique du Québec (OPQ), founded in 1986 on Montreal's South Shore, now brings together more than 50 professional musicians dedicated to democratizing classical music in the Montréal region and beyond. Led since 2019 by violinist Alexandre Da Costa, the ensemble has adopted an innovative approach by presenting a new face of classical music that combines accessibility and proximity. This year, OPQ is celebrating its 40th season with a bold program combining classical works and contemporary creations, performed across much of southern Quebec.



ALEXANDRE DA COSTA

Longueuil, Boucherville, Saint-Hyacinthe, Saint-Jean-sur-Richelieu, Montreal: the tone has been set for the new season. "We have reached the point where we need to define precisely what we want to build with this orchestra," says Da Costa. "To begin with, we want to assert our presence throughout the Montréal region: we are the orchestra of the people of Montréal." The public will be able to discover a series of classical, youth and hybrid concerts.

"The *Boléro* concert is a tribute to the Basque Country through the prism of Ravel. He described himself first as Basque, then French. This heritage is very much felt in Ravel's music, but people ultimately know little about Basque music. That's why we gave our concert this particular focus," explains Da Costa, who happened to be in San Sebastián, a city located in the Basque Country in Spain, at the time of the interview. The concert will feature the txistu, a traditional Basque flute played alongside a small drum, in the hands of virtuoso Garikoitz Mendizabal. Basque pianist Josu Okiñena will perform repertoire, never before heard in Canada, by composer Jesús Guridi, who hails from the same region. And, of course, there will be masterpieces by Ravel, including the famous *Boléro*, which Da Costa will conduct for the first time with the OPQ.

"Our mission is to bring classical music to the general public," he says. "But it all starts with the young people. If we want future generations of classical-music lovers, we need to reach out to young people by presenting this music in a light-hearted and enjoyable context." That's why the group has included several youth projects in its programming: Mozart and Friends, Film Music and a spring concert. Young people will be introduced to this repertoire through stories that demystify the lives of composers, families of instruments, and highlight the power of music in cinema. They'll get to appreciate the magic of the orchestra from their seats, close to the stage.

During the festive season, audiences will be treated to singer Jeanick Fournier, who took the nation by storm on *Canada's Got Talent* which she won in 2022. "When I met Jeanick, I was impressed by her vocal power, but also by the way she lives and breathes music," says Da Costa. "She

is extremely generous and authentic when she sings. It's a rare quality, and it's a great pleasure to share the stage with her and the musicians of the orchestra for this occasion."

A universal symbol of brotherhood, humanism and freedom, Beethoven's Symphony No. 9 has played a key role in many moments of unity and reconciliation around the world. In this spirit, Da Costa and the OPQ present a new, updated version in which the fourth movement will be sung to French lyrics by Louis-Philippe Hébert on the themes of freedom, peace, diversity and inclusion. "*From Ludwig to Charlebois* is my favourite project," says Da Costa. "We will present Beethoven's Ninth Symphony in a chamber version reduced to 18 musicians. Despite this, the emotion remains the same, the message is intact. In addition, the text of the fourth movement speaks to us about peace with a more contemporary perspective and an assumed sincerity, because there is still a long way to go to achieve this ideal desired by Beethoven and by each of us."

"We can't wait to see the response from the Montréal audience. We hope to expand in the coming years. We have virtuoso musicians: recently, 20 new young people filled vacant positions. It's also an orchestra with a lot of energy that has a lot to offer the region's audience." In fact, the orchestra has a big surprise in store, revisiting the great hits of the 1980s that saw its birth, from *Eye of the Tiger* to *On va s'aimer* and *Thriller*. This season of L'Orchestre philharmonique du Québec promises to be inspiring, rejuvenating and breathtaking! **LSM**

[www.philharmonique.quebec](http://www.philharmonique.quebec)

TRANSLATION: LILIAN I. LIGANOR



# THE LION HEART

## A NEW OPERA CREATED TO CONNECT

by HAL KOWALEWSKI

With Mightier Productions' upcoming *The Lion Heart*, composer and tenor Corey Arnold and librettist Kyle Derek McDonald hope to make a bid for a place within the operatic canon. Set to be performed with a 40-piece orchestra in Ottawa this November, *The Lion Heart* draws on the grand opera tradition, prioritizing accessibility for audiences who might be unfamiliar with the art form.

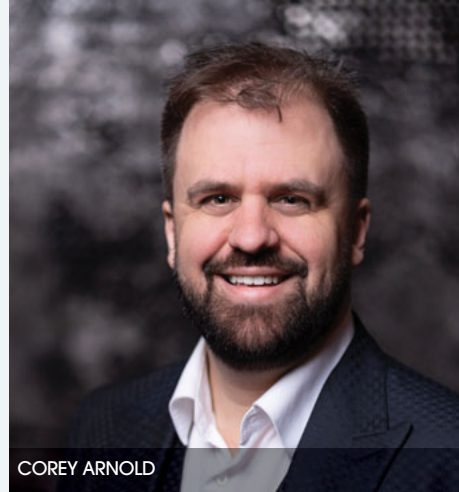
In a retelling of medieval legend, Richard the Lionheart, sung by bass Matthew Li, attempts to escape Castle Dürnstein by completing numerous feats of strength, including a battle with a lion that Arnold is particularly excited for audiences to see. This tale serves as the backdrop for a story about "hope, friendship, and triumph," says Arnold.

The theme arose, in part, from the composer's experience as a computer programmer. He had noticed how the pressures of rapid digitalization were causing many people to feel discouraged, and wanted to tell a story that left audiences feeling hopeful and con-

nected. When director and librettist McDonald brought the concept of *The Lion Heart* to Arnold, he knew that his experience composing for jazz ensembles and musicals as a student at Oberlin Conservatory would serve him well to create an epic, uplifting opera.

Arnold argues that strong composition and lyricism alone are not enough to create a lasting emotional impact. While composing *The Lion Heart*, he and McDonald focused on what Arnold refers to as the "audability" of the piece—its ability to communicate its message and emotion clearly to every audience member. "Sometimes [audiences] like the splendour, sometimes they like the visual spectacle. Sometimes they don't really notice some of the nuances and voices, but they really love the sounds of the orchestra, the immensity, the physical vibration of the orchestra. There's just so much variation in an audience..." To capture the hearts of every audience member, Arnold and McDonald used every tool in their repertoire to communicate the theme of the story.

Early presentations of the show with Ottawa's Parkdale Orchestra, as well as numerous work-



COREY ARNOLD

shop productions and a 2021 studio recording, hint at the success of this approach. Arnold spoke proudly of how people have connected to his work thus far, whether they be members of the orchestra humming the music to themselves after a performance, or an enthusiastic audience member telling him how she caught a double meaning buried in the lyrics on her first listen.

Arnold aims to dispel the notion that "a new opera is only valuable as a world premiere," instead highlighting the ways in which opera can be a source of community and connection, to create a story that will stand the test of time. **LSM**

Mightier Productions' *The Lion Heart* will be presented on Nov. 15 & 16 at St. John's Church, Ottawa  
[www.mightierproductions.com/lion-heart](http://www.mightierproductions.com/lion-heart)



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# WORD SEARCH

## THEME: PIANISTS

by LORILI

### HOW TO PLAY

Circle the letters of each of the words in the list and cross out the words as you find them. Words can be found horizontally, vertically, diagonally and backward. Letters can be used more than once. Once completed, write down the uncircled letters, and arrange them to spell out the solution (**HINT**: 10 letters) that is related to the theme.

**SOLUTION:** [www.myscena.org](http://www.myscena.org) or see next issue.

H	B	A	R	E	N	B	O	I	M	H	G	U	O	H
C	E	D	L	U	O	G	I	N	I	L	L	O	P	O
I	E	S	N	U	U	C	H	I	D	A	I	I	R	F
V	T	X	S	P	E	R	A	H	I	A	R	M	O	M
O	H	A	U	S	B	R	E	N	D	E	L	A	K	A
K	O	L	A	F	S	S	O	N	S	T	N	S	O	N
A	V	S	L	E	L	I	G	B	U	R	I	H	F	N
T	E	N	N	B	O	L	E	T	A	A	P	K	I	N
S	N	O	I	S	T	T	A	W	R	Z	O	E	E	A
O	J	H	T	Z	T	I	W	O	R	O	H	N	V	N
H	L	A	N	G	L	A	N	G	A	M	C	A	A	D
S	R	M	T	Z	S	I	L	W	A	N	G	Z	D	S
R	A	C	H	M	A	N	I	N	O	F	F	Y	N	N
I	E	M	R	E	T	H	C	I	R	E	G	R	A	E
P	E	T	E	R	S	O	N	N	A	M	U	H	C	S

ANDA	LIM
ANDSNES	LISZT
ARGERICH	LUPU
ARRAU	MCMAHON
ASHKENAZY	MOZART
AX	OLAFSSON
BARENBOIM	PERAHIA
BEETHOVEN	PETERSON
BOLET	PIRES
BRENDEL	POLLINI
CHOPIN	PROKOFIEV
GILELS	RACHMANINOFF
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# LA SCENA A TAVOLA

## PENNE ROSA ALLA GINO QUILICO

by ADRIAN RODRIGUEZ

Welcome to *La Scena a tavola*, our new column where artists open their kitchens. Here, recipes are served up with stories—and every dish offers a glimpse into life on and off the stage. We begin with a man who knows how to make an entrance and a great pasta: Gino Quilico. One of Canada's most celebrated baritones, he is also a generous culinary storyteller.

The dish? Penne rosa alla Gino Quilico, a comforting pasta dish made with rosé sauce, spicy Italian sausage, fennel, and mascarpone cheese. It can be made with penne or spaghetti, depending on your mood.

"A soprano cooked this for me at her home in Monte Carlo," Quilico recalls. "I made my own version. That's what cooking is all about! In fact, my whole family makes this recipe now, each in their own way."

The soprano? None other than Nuccia Focile. The two shared the stage in *L'Elisir d'amore* at Opéra de Monte-Carlo in 2006. She was Adina, Quilico was Belcore, and Massimo Giordano sang Nemorino. A night of bel canto and a recipe that endured. **LSM**

### Gino Quilico's Upcoming Concerts:

Sept. 12, 2025 | 8 p.m.

Théâtre Le Patriote | Sainte-Agathe-des-Monts

Sept. 28 | 3 p.m.

Théâtre des Deux Rives | Saint-Jean-sur-Richelieu

Oct. 11 | 8 p.m.

Salle Albert-Dumouchel | Salaberry-de-Valleyfield

Oct. 19 | 3 p.m.

Carré 150 | Victoriaville

Oct. 23 | 2 p.m. & 7:30 p.m.

Cabaret du Casino | Montreal



### INGREDIENTS:

- 1 pint cherry tomatoes (halved)
- 1 can (540 ml) peeled Italian tomatoes
- 1 whole fennel bulb (chopped, white part only)
- 3-4 spicy Italian sausages (approx. 340 g), no casing and shaped into small balls
- 1 whole onion, sliced
- 80 ml olive oil
- 250 g mascarpone cheese
- 500 g penne
- Salt & freshly ground pepper, to taste
- Grated parmesan, for serving
- Sliced tomatoes, for serving



GINO QUILICO

### METHOD:

In a wide rimmed pan, heat olive oil over medium-low. Sauté onion for 5 minutes, then add fennel, sausage balls, salt and pepper. Cook for 10 minutes. In a large pot of salted water, boil the pasta following the package's cook time. Add cherry tomatoes and canned tomatoes to the sauce mixture, simmer for another 10 minutes. Add drained pasta to the pan, stir gently to coat. Continue cooking until fennel softens (takes at least 30 minutes). Stir in mascarpone at the end to create the rosé sauce. Garnish with more tomatoes and parmesan.

**Suggested wine pairing:** Fabio Oberto Barolo 2020, from the Quilico family's native region of Piemonte

**Buon Appetito!**

For information about Gino Quilico's teaching, visit [www.voixdemontreal.com](http://www.voixdemontreal.com)

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# CANADA'S NEWEST COMPANY DIRECTORS

## CHALLENGES, THE FUTURE AND SIGNIFICANT CHANGES

by GIANMARCO SEGATO



MICHAEL BLAIS  
PHOTO: R. TINKER



MÉLANIE LA COUTURE



JEAN-PIERRE PRIMIANI  
PHOTO: TAM LAN TRUONG PHOTOGRAPHY

Following the post-pandemic trend, the renewal of leadership at Canada's cultural institutions continues apace. Here, we meet the newest of these leaders to get their take on the current state of the classical-music industry.

**Michael Blais** became Manitoba Opera's new executive director on Aug. 1. He was most recently the company's director of Operations and has been part of its administrative team since 2010. He succeeds Larry Desrochers, who has been the Winnipeg company's general director and CEO since 2000. Prior to his role as director of Operations, Blais was box office co-ordinator. Before transitioning into arts management, Blais worked as a professional contemporary dancer. "It feels like a lifetime ago, but that work remains close to my heart," he says.

**Mélanie La Couture** was named Orchestre symphonique de Montréal's new chief executive officer in May 2024. She succeeded Madeleine Careau, who had led the orchestra's administration for almost 25 years. Previously with the OSM, La Couture was chief operating officer (2007-13), deputy general manager (2004-07) and director of the OSM Foundation (2002-04). She was CEO of the Montreal Heart Institute (2017-24) and executive director of the MHI Foundation (2013-17).

**Jean-Pierre Primiani** will become Opéra de Montréal's new general director as of Nov. 1 following the retirement of current General Director Patrick Corrigan. Previously, he was the assistant to OdeM's then general manager, Pierre Dufour (2011-14). From 2014 to 2017,

Primiani was head of Philanthropic Development at Orchestre symphonique de Montréal and then returned to OdeM in 2017 as director of Development, and subsequently as chief philanthropy officer.

### THE LSM QUESTIONNAIRE

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

**MB:** Even during my time as a dancer, I knew I would eventually find my way into administration. I was fascinated by the complexity and co-ordination required to manage an arts organization. Once I began working in administration, I discovered how rewarding it is to support artists from behind the scenes. Each season brings new challenges, and I thrive on the variety of roles and responsibilities I have within the company.

**MLC:** I really discovered the OSM while I was doing my MBA. I had the opportunity to collaborate with the OSM at that time, and it was love at first sight. I didn't grow up in an environment where classical music played a special role, but when I discovered the orchestra through my studies, I was hooked on this stimulating and vibrant world.

**JPP:** I am a trained opera singer, and music has always played a very significant role in my life, even if I pursued other interests. At the same time, I was drawn to leadership and management roles from a young age and had a natural predisposition for bringing people together and putting on shows (as a stage di-

rector and producer). I knew that arts management would be the happy intersection of these two passions.

**LSM: Do you play an instrument, or have an artistic interest of your own?**

**MB:** I studied piano and voice as a child and young adult, and I returned to piano in my 30s. It's been an on-and-off relationship over the years, but when I retired from dancing I made a conscious decision to draw a fairly hard line under my artistic practice. Arts management has proven to be creatively fulfilling enough for me.

**MLC:** Due to my role, I have a sensitivity for the arts and a keen interest in music, but I am not a specialist or a musician myself.

**JPP:** I don't sing anymore, but I do sit down at the piano every so often and enjoy accompanying my three young cellist boys for their recitals. Occasionally, I will take out my accordion to liven up a party. My colleagues will also tell you that I am constantly whistling or humming in the office.

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

**MB:** Right now, post-pandemic recovery remains a central focus, with rebuilding and expanding our audience base as a top priority. Adding to the complexity is a funding environment that continues to place pressure on the sector. Public support has remained relatively



stable but hasn't kept pace with inflation or the growing needs of arts organizations. Attracting and retaining skilled administrative staff is becoming increasingly difficult.

**MLC:** I know the OSM very well, so the adjustment period did not present any particular challenges. That said, like many cultural institutions, attracting audiences to the concert hall and maintaining a balanced budget comes with its own set of challenges.

**JPP:** We face the same issues as our industry peers—especially on the cost side—but Opéra de Montréal is in an enviable position with strong revenue streams, both earned and contributed. Managing sustained growth and broadening the impact of our work come top of mind.

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

**MB:** I would say our strongest asset is our relationships with our artists, our patrons and donors, and with all our peer and partner organizations. Another asset is the organization's commitment to excellence. It runs through every level of the organization, and despite the challenges we face, I think we regularly exceed expectations.

**MLC:** The OSM is recognized as one of the world's leading orchestras. Another of the OSM's strengths is its involvement in the community, whether through school concerts that reach more than 20,000 young people each year, the La musique aux enfants initiative in Montréal-Nord, or its collaboration with the Conservatoire network.

**JPP:** Our organization's greatest strengths are rooted in artistic excellence, creative innovation, and a strong commitment to community. We champion bold operatic storytelling and support artists in creating work that challenges, inspires, and connects. By fostering collaboration and inclusion, we help build a resilient and vibrant operatic ecosystem.

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

**MB:** The most significant change ahead was initiated by the organization. With Larry Desrochers, our longtime general director and CEO stepping down in May 2026, the company has made the decision to move to a dual leadership model, separating the artistic director and executive director roles into two positions. I believe the coming years will bring more opportunities for the creation of new work and more community-focused programming.

**MLC:** The first impact I wanted to have was on accessibility. For me, the OSM should be open to all audiences and, to achieve this, I overhauled the pricing structure. Also, it was important for me to promote a more horizontal and open working environment. It was, therefore, essential for me to facilitate collaboration between teams and encourage everyone to con-

tribute to the overall success of the orchestra. In my view, the OSM's success depends on an innovative and ambitious approach to philanthropy, which is why I created several positions within our philanthropy team.

**JPP:** Over the past few years, one of the most significant changes we have made is reimagining how we reach and retain new audiences by breaking down preconceptions about opera. This includes transforming the way we design our campaigns and advertisements—embracing bolder, more playful visuals and messaging that speak directly to today's diverse audiences. We have also begun presenting contemporary works alongside classics while ensuring our longtime audience still feels seen and valued.

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

**MB:** I'd love to see more investment in new work and in telling stories that really reflect the diversity of our community. On the administrative side of things, I hope that we can fully capitalize our endowment fund—we're just under \$5 million right now, and the goal of a \$10-million endowment will provide the organization with a revenue stream to address the structural deficit that exists in too many arts organizations.

**MLC:** In five years, my goal would be for every person graduating from high school, CEGEP or university in the Greater Montreal area to have had contact with the OSM. I want the OSM to play a role in the development of every professional (orchestral) musician in Quebec. I want to connect with Quebecers, whether in concert halls, parks, or simply through the pride we inspire, just as Quebecers are proud of other great institutions, such as the Montreal Canadiens or Cirque du Soleil.

**JPP:** Over the next five years, we hope to firmly position opera as a leading, relevant art form for people of all ages—bold, inclusive, and deeply connected to contemporary life. We aspire to be a driving force in Montreal's cultural sector, leading with creativity, innovative thinking and artistic excellence.

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

**MB:** Audience demographics are shifting, and consumer behaviours are changing. While challenging, they also bring new opportunities. Our Opera Access program provides complimentary tickets to a variety of social-service agencies, reducing socio-economic barriers to attendance. The goal isn't to convert recipients into buyers; it's about broadening our reach and deepening public value.

**MLC:** The current economic situation is not straightforward. We are all in the same boat in that regard. My philosophy is to make the OSM more accessible in terms of flexible concert schedules and concert ticket prices.

**JPP:** We believe that audience growth is not about chasing trends but about building long-term trust. Audiences will continue to evolve, and our philosophy is to meet that evolution with productions that are consistently of the highest artistic quality—engaging, thought-provoking and entertaining.

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

**MB:** Our season-opening production of *Tosca*. It was the first opera that really resonated with me, and I still love it to this day. It also happens to be the first fully-staged production I worked on when I joined the company in 2010.

**MLC:** I can't wait to see what the orchestra, chorus and Rafael [Payare] have in store for us with *La damnation de Faust* to open the 2025-26 season. We have focused heavily on offering a diverse program with our Apéro and Éclatés concerts, which were a great success last year.

**JPP:** This season, we are most excited to present a program that strikes the perfect balance between beloved operatic classics and bold contemporary works. We are also expanding our community events.

*Responses have been edited and condensed for clarity and conciseness.*

LSM

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A portrait of Michael McMahon, a middle-aged man with grey hair and a beard, smiling. He is wearing a dark blue suit jacket over a light blue button-down shirt. A small white flower pin is on his lapel. The background is dark.

# Michael McMAHON

## The Singer's Pianist

by EMMA YEE; INTERVIEW BY WAH KEUNG CHAN

PHOTO: TAM PHOTOGRAPHY





Not many pianists, no matter how accomplished, can say they learned *lieder* from Elly Ameling and Dietrich Fischer-Dieskau; taught alongside famed language and diction pedagogue Nico Castel; and accompanied Maureen Forrester, Gerald Finley, Richard Margison, and Catherine Robbin. Or have been passed the torch by the founders of McGill University's famous opera and song interpretation programs. But as Michael McMahon says, he's "worked really hard, not because [I have] to, but because [I love] it so much." The pianist and professor who, on April 17, 2025, was awarded the Order of Canada.

McMahon grew up in Montreal, in a musical family. "Everyone played piano except for one brother," he says. "Six of us played piano. My mother loved music and my father loved poetry. So I ended up doing what I do because it's a nice blend of poetry and music. How about that?"

At the age of 10, after being taught by nuns, McMahon started studying piano with Olga Lukashevitch, a violinist who sparked his collaborative spirit. "On Sunday afternoons, [she] would take out her violin and make me sight-read through some very, very difficult music," McMahon explained. Lukashevitch would also get McMahon to play for his singer friends at end-of-year studio concerts. In fact, McMahon's early adeptness in collaboration led him to study with veteran Hungarian-Canadian pianist and educator Charles Reiner, at McGill.

After two years of an ill-fitting commerce program at Sir George Williams University (now Concordia), McMahon spent six years at McGill. He accompanied, played for choirs, and took the song interpretation class at McGill, which he now helms in its 50th year. He remembers being busy, and reminisces about his mentor Reiner. "Charles asked me: 'Do you want to learn to play the piano

or do you want a degree?' And I said: 'Well, I want to play the piano.'"

From there, his studies brought him to Austria. In 1978, McMahon attended the first Franz-Schubert-Institut, which he describes as a sort of "*lieder* Disneyland." Participants work on *lieder*—



WITH BASS-BARITONE GORDON BINTNER

mainly works of Schubert, Brahms, Liszt, Wolf, and Mendelssohn—with days consisting of one hour of poetry, five hours of master class, and three hours of coaching. They also immersed themselves in their Austrian milieu, walking in

"the same woods near Baden that Beethoven and Mozart walked in. And the houses where [we taught] are directly across the street from the church for which Mozart wrote the *Ave verum corpus*. Beethoven finished the Ninth Symphony in that town," says McMahon. They took cruises down the Danube. When McMahon was a student, teachers included Dietrich Fischer-Dieskau, Hans Rothe, Hans Hotter, and Kim Borg. Now, teachers include today's *lieder* greats like Robert Holl, Roger Vignoles, Julius Drake, and Helmut Deutsch.

The institute's mainstay, who has taught there since 1978, is soprano Elly Ameling, who has long been a champion of McMahon. While in Canada in 1981, she told a master-class audience: "I don't know if you know how lucky you are to have Michael here in Montreal." For the last 15 years, McMahon has returned every summer as the institute's main piano teacher.

McMahon then studied with Erik Werba for two years at the Hochschule für Musik und Darstellende Kunst in Vienna, while also improving his German. "There's no way I would have done what I've done without having that time in Europe." He recommends that artists go to Europe, saying: "Everything that we do is generally European culture. And you need to go to the museums. You need to go to the opera houses. You need to go to the symphony. We do have very fine teaching in Canada, but we don't have the same cultural activity that they have in Europe." He also currently works to try to give young artists the same opportunities with his work as a board member at Debut Atlantic and the Art Song Foundation of Canada.

He did, however, want to return to Canada. "I just thought: 'I want to share what I've learned,'" McMahon remembers, also mentioning that he missed family and friends in Montreal and the



PHOTO: TAM PHOTOGRAPHY

Bintner, Philippe Sly, Rihab Chaieb, and Jacqueline Woodley.”

Although McMahon is mostly known for teaching pianists and singers working in major opera houses internationally, he is also an active, accomplished performer in concert and on recording. Recitals with Catherine Robbin, Joseph Kaiser, and Karina Gauvin were career highlights. He recalls playing for legendary Canadian contralto Maureen Forrester and says: “It was such a complete connection.” His 2004 album of Brahms *lieder* with contralto Marie-Nicole Lemieux was listed on *Gramophone*’s “50 best Johannes Brahms albums”.

For his work in radio, McMahon credits the late CBC producer Frances Wainwright, who in 1981 asked him: “What can I do for you? Who would you like to work with?” He notes: “I found out, on the day after Frances died, that I received the Order of Canada. And it was very sad. The first person I thought of was my mother. But the next person was Frances Wainwright.”

To young pianists who want to work with singers, McMahon says “they need to learn to sing,” and “be open and flexible to different interpretations.” He compares working with different singers to paintings of the same subject,

new—whether it be an articulation or a chord or harmony or understanding a little better about how the music fits the words or why the composer wrote that time signature.”

When asked about his favourite composers, McMahon cites Schubert, Brahms, and Wolf for their songs, but also includes Mozart, Puccini, and Verdi. His top pieces to listen to are Mahler’s Symphony No. 2, Schubert’s *Winterreise*, Brahms’s Requiem, Bach’s B minor Mass, and Puccini’s *La bohème*. *Winterreise* shows up again under McMahon’s favourite pieces to play, alongside Ravel’s *La valse* for two pianos, Bach’s C minor partita, Mahler’s *Ich bin der Welt abhanden gekommen*, and Schubert’s *Erlkönig*. While his favourite pianists are Martha Argerich, Murray Perahia, and Glenn Gould, McMahon is hesitant to name his top three favourite singers, “Oh no, I can’t do that one,” he says. “I know my rights. I want to live.”

McMahon has seen his legacy play out through his students and his many honours, but he remains incredibly humble about his success. “I’ve been so very lucky to be doing this career for this long,” he says. “Having the opportunity to make music for your career is incredible. It’s a real blessing to be able to do that. I never thought at 16

rest of Canada. Before he left Vienna, however, the next chapter of his career began.

“I was walking down the street in Vienna with my friend, Lois, who was going to sing [for] my final exam,” says McMahon. “She was a graduate of McGill. We were walking down the street [coming] out of the McDonald’s, [and] right [there] in Vienna, just on the Ringstrasse, come Edith and Luciano della Pergola, who started the McGill Opera, of course. And my friend knew them well. And she invited them to my final exam at the university, at the Hochschule. And they came and they said: ‘Come to our hotel tomorrow and have tea with us.’ And they had already phoned McGill and asked if they could hire me. And so I got hired the day after I graduated. That’s how I started at McGill in 1980.”

After his time in Austria, McMahon filled a niche coaching German repertoire in Montreal where the piano expertise up until that time had been more focused on French repertoire. McMahon has now been a mainstay at McGill for more than 40 years. He is currently co-head of voice and runs the McGill-Université de Montréal Piano-Vocal Arts Residency, in which six pianists are brought to Montreal for nine months to develop as collaborative pianists, répétiteurs, and vocal coaches, working with singers from McGill, Université de Montréal, and Opéra de Montréal’s Atelier lyrique. This past year, the residency featured guest artists such as La Scala’s head vocal coach James Vaughan, German pianist Hartmut Höll, English pianist Julius Drake, tenor Ian Bostridge, and French baritone François Le Roux.

McMahon has also been teaching the song interpretation class for more than 40 years. He describes the 40th anniversary concert of the class as a career highlight: “I brought in four former students who had been in song interpretation class, who are now teachers. So I brought Dominique Labelle, Donna Brown, Anna Maria Popescu, and Benjamin Butterfield. And then I brought four younger ones, who were early in their careers 10 years ago. And it was Gordon



WITH SOPRANO DOMINIQUE LABELLE

saying, “to me, the singer is the one who provides the lighting for the subject that is already written there by the composer.” He tells pianists to be flexible, taking into account the size of the voice, the acoustics of the hall, the piano, and to be able to make those decisions on the spot.

To singers, McMahon stresses the importance of learning language. He recalls watching an actress recite and fully understand a poem, saying, “you knew how just incredibly honest it was. You have to find not just what you think, but what you feel about the pieces, and really connect it to your own emotions.” McMahon emphasizes that he is a lifelong learner. For example, although he has played Schumann’s *Frauenliebe und Leben* since 1978, every time he looks at it, he sees “something

years old—it never occurred to me that I could be a professor. It never occurred to me that I could have a life as a professional musician. So to get this Order of Canada, you have no idea how much it means to me.”

LSM

This spring, McMahon will give a recital with soprano Aline Kutan and clarinetist André Moisan at Bourgie Hall, presenting Schubert *lieder*, including his Shepherd on the Rock (Feb. 22).

[www.residence-pav.com](http://www.residence-pav.com)  
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# HONENS 2025

## JON KIMURA PARKER AT THE HELM

by **BILL RANKIN**

**E**sther Honens, after whom the triennial Calgary international piano competition is named, wanted to leave a legacy that reflected her civic pride and her love of piano. In the fall of 1992, thanks to her \$5 million endowment, the inaugural Honens International

calls “a complete artist” and, to do so, the contestants must show a variety of abilities that Parker says reveal a range of talents beyond mere piano playing. He wants to see “whether you can get a sense that the artist has a vision.”

The successful pianists will be comfortable performing solo recitals, but collaboration is essential for a successful career, and that means being adept at playing with an orchestra as well as supporting other musicians in smaller formats. This year, cellist Rachel Mercer will be one of the chamber-music collaborators. The pianists will play a cello sonata with Mercer and accompany her in a five-minute salon piece. The three finalists will also play a piano quintet with the most

to win competitions these days? At the beginning of Parker’s career, winning a big competition almost guaranteed a career. But conditions have changed.

“You can’t really say that anymore,” he said. “There are a lot of competitions, so that’s diluted the meaning of winning, to a certain extent.” Winning, though, may be even more important for a pianist than it is for other instrumentalists.

“Piano is different. A violinist who does rise to the very top competitively still has a chance to land a good job with a very good orchestra. There isn’t that kind of option for pianists,” Parker said.

At age 21, Ukrainian pianist Illia Ovcharenko was the youngest winner ever in 2022. In a telephone interview from Zurich, he said winning Honens catapulted him into the professional ranks. He entered several competitions before Honens, but doesn’t compete anymore because he’s too busy with actual engagements.

“Winning Honens has totally changed my life as a musician—as an artist,” he said, adding that



2018 HONENS PRIZE LAUREATE NICOLAS NAMORADZE  
PHOTO: MONIQUE DE ST. CROIX

Piano Competition was held at Calgary’s Jack Singer Concert Hall, where the competition’s ailing benefactor sat in a specially-built private booth to see her vision fulfilled. Honens died five days after the first Honens finale, at age 89.

Her legacy continues this October when 10 young pianists compete in the 11th Honens for substantial cash prizes and a three-year career development package. The winner’s take is \$100,000.

The Honens’ first two administrators, Andrew Raeburn and Stephen McHolm, grew the competition into a world-class event, but neither came from the world of elite classical pianists. In 2018, renowned Canadian pianist Jon Kimura Parker became artistic director. Parker wasn’t new to Honens. At age 32, he was part of the competition’s first jury in 1992. He returned as a special guest for the gala opening in 1996 and was a juror once again in 2012. One year, one of his students competed, so he was there in spirit.

“I felt my connection to Honens was really organic,” he said.

Parker believes Honens was looking for someone who had walked in the shoes of the young competitors he would now help test and nurture.

“What I think Honens wanted was a Canadian concert pianist who could truly speak to the experience of competing,” Parker said in an interview from Orca Island, Wash. He famously won the Leeds International Piano Competition in 1984.

Roughly 150 pianists apply to the Honens, from whom 50 are selected to play for a preliminary jury. That jury selects 10 players to go on to the semifinals in Calgary. The 10 semifinalists are required to demonstrate their prowess at the keyboard, of course, but Honens aims to find what it



2022 HONENS PRIZE LAUREATE ILLIA OVCHARENKO WITH JON KIMURA PARKER  
PHOTO: MONIQUE DE ST. CROIX

recent winner of the Banff International String Quartet Competition, the Isidore Quartet. They’ll also perform a concerto of their choosing with the Calgary Philharmonic Orchestra. Each collaborator will share with the jury their views on the pianists’ capacity to work with others.

Some of the other hurdles include a half-hour interview, to which the seven jurors—a mix of high-profile pianists and impresarios—will be privy. As well, the finalists will choose a short encore, announced from the stage. “To see how they speak,” said Parker.

In 2022, (COVID pushed the contest forward a year from 2021), Parker began commissioning a new Canadian work all the players must play. Stewart Goodyear wrote this imposed piece in 2022, and Iranian-Canadian composer and pianist Iman Habibi has written one for 2025.

So how important is it for a talented musician

the pressure-cooker atmosphere he experienced at other competitions wasn’t really there during Honens. Because competitors have plenty of chances in Calgary to show the jury where their strengths lie, the feeling he had was more congenial than it can sometimes be.

“It allows you to feel at home on the stage because you know, ‘I made it here. I made a little money. I didn’t waste any money.’” The seven players who don’t make the final all receive \$2,500 each.

Honens runs from Oct. 15 to 24, including: performances by the two most recent winners, Ovcharenko and Georgian pianist Nicolas Namoradze; a recital by this year’s mentor-in-residence Stephen Hough; and several master classes.

**LSM**

[www.honens.com](http://www.honens.com)

# LEIF OVE ANDSNES

## THE VIEW FROM ABOVE

by JUSTIN BERNARD

PHOTO: HELGE HANSEN



PHOTO: GREGOR HOHENBERG

Leif Ove Andsnes rarely takes time off from music. Winter, summer, spring, autumn—it fills his days and, sometimes, his nights. At 9:30 p.m. on the evening of our Zoom meeting, the Norwegian pianist was getting ready to sit down at the keyboard for another rehearsal session. His concerts at the Rosendal Chamber Music Festival on the west coast of Norway and then at the Chamber Music Festival in the capital, Oslo, had barely ended when the artist was already looking ahead to the new season that awaits him. And what a season it will be! In the space of just a month and a half, Andsnes will tour Europe with violinist Christian Tetzlaff, followed by a tour of South America and another in Japan as a recitalist. Between trips from one continent to another, he will stop off in Montreal for Bourgie Hall's season-opening concert on Oct. 2.

### MONTREAL STOPOVER

The pianist's previous appearances in the city date back several years, even decades. He performed twice with the Orchestre

symphonique de Montréal under guest conductors Stanisław Skrowaczewski in the late 1990s and Roger Norrington in 2011. Thus, his Bourgie Hall concert marks only his third Montreal appearance in a career spanning more than 35 years, and his first local recital. The program features works by Edvard Grieg — Norway's national treasure, Robert Schumann, and Frédéric Chopin.

### CONTRASTS AND SIMILARITIES

As Andsnes tells us, these three composers have had a significant influence on his career. "I've had periods in my life where I've been obsessed about Schumann," he says. "Everything is out in the open with him. I love his strengths and weaknesses. I have so much sympathy for his personality. Besides, his music is absolutely glowing with imagination. *Carnaval*, Op. 9, is one of his really successful early piano pieces. There was nothing like that before: a new sort of program music, which is partly based on his imaginary world, his [fictional] *Davidsbündler* [companions of David] society, partly based on real persons like Chopin, Clara Schumann, or Paganini."

In many ways, Andsnes considers Chopin to be the exact opposite of Schumann. This is one of the reasons why he chose to conclude his recital with the 24 Preludes. "Whereas Schumann wants to describe characters and situations, Chopin represents absolute music. Although his music can sound very descriptive, he doesn't give us any clues and always hides behind abstract titles—*ballads*, *impromptus*—and in this case, *preludes*. These are two completely different attitudes toward composing. The fascinating thing with Cho-

pin is his incredible diversity—from pieces of the greatest beauty and longing, to others that are abstract miniatures, sounding almost like modern music, or else dramatic pieces, sometimes just for entertainment. In this kind of manic way of composing miniatures, he reminds us of Schumann—but, surely, in a different language. Their works contrast each other and have similarities."

As an introduction to these two musical personalities, Andsnes will play his compatriot Grieg's Piano Sonata in E minor, Op. 7. "He wrote this piece when he was 21 years old, having just finished his studies in Leipzig. One of his earlier experiences, at the age of 17 or so, was when he attended a concert of Clara Schumann playing her husband's Piano Concerto. This, of course, influenced his own concerto later on. He adored Schumann, and the sonata I'll be playing also contains a lot of Schumannesque figures. It sometimes reminds me of the Second Piano Sonata."

### EMBEDDED IN THE MUSIC

For Andsnes, playing music inevitably involves a degree of research and analysis. "I think it's necessary to know the starting context and background of the pieces, but it's more in marginal cases that I might read about it. The research resides mainly in the score. [The goal is] to be a detective—to actually find the truth of the music and go to the core of it."

It's all about balance. After three decades on stage and some 40 recordings to his credit across various labels, the Norwegian pianist now aspires to a broader vision of interpretation, while retaining the same attention to detail he had at age 20. At that time, he was particularly concerned with



the sound of the instrument, but he lacked that extra degree of appreciation. “With the years of experience, you have a little bit more the bird’s perspective,” he says, “seeing things from above, the whole architecture, the longer breaths in the piece. To get that bigger scope while having the same attention to detail is my goal.”

Conducting the Norske Kammerorkester and Mahler Chamber Orchestra from his keyboard—a form of *tête-à-tête* that was very common in the days of Haydn, Mozart and Beethoven—has certainly given Andsnes a fresh perspective on music. At the same time, this experience has allowed him to satisfy another need as an artist. “I like the feeling of telling, sharing a story when I’m playing. Of course, there’s not always a certain narrative set into music. It can just be sounds and contrasts. What I found to be very positive in those projects where I’ve been leading chamber orchestras myself is that I’m in the narrative of the music all the time. When you’re a soloist, you’re a little bit on and off, you wait for your entrance, and [then] you leave it to the conductor. It has been very liberating for me to be part of the orchestra, being able to give energy to others. The entries of solo parts might happen more organically because of my constant contribution in the shaping of the sound. This feels very natural in music [of the Classical era], for sure. However, when you get to the later years of the

power of the human brain and the memory of the body. “Human beings who specialize in certain things have a great capacity for memory,” says Andsnes. “For me, it’s unbelievable that somebody can memorize an epic text for a big role during two to three hours on stage, whether it’s by Shakespeare or Ibsen. I’m very bad at it but of course with music—through my fingertips, through my heart, I don’t know exactly what triggers the memory, what makes it work—I can memorize whole concertos or programs. It feels like bread and butter for me. I’ve done it since I was little.”

### SOMETHING SPECIAL

Starting to play the piano at the age of five is nothing unusual. However, performing in recitals at 14, making your debut at 18 and going on tour with an orchestra at 20 is something only a handful of artists achieve. Talking about his first recital, he says: “I was still in normal school, just practising in the afternoons and evenings. Looking back at the program I performed that time, I’m actually very surprised at how big it was. I did Chopin’s second piano sonata, studies by Liszt, Norwegian contemporary music, Mozart, and Handel. ... I do remember it was an amazing feeling to be able to do this. There was an audience in the local community where I was



PHOTO: HELGE HANSEN



PHOTO: HELGE HANSEN

19th century, the music has fluctuation, *rubati* and so on. It’s more difficult to lead. I wouldn’t go further than Beethoven in that configuration [being among the orchestra], most of the time. When I’m playing Schumann or Brahms, I really need a conductor.”

Over time, Andsnes has expanded his repertoire to include a wide variety of styles and periods, including 20th-century and contemporary Norwegian composers whom he dreams of bringing to wider attention. The consequence of such a vast repertoire is that 20 years may sometimes pass before the performer returns to the same work. Each time, he rediscovers with fascination

from [the island of Karmøy], and even a critic who nicely boosted my confidence. I told myself: ‘People really want to listen to me. I must have something to offer.’ It gave me self-confidence and the feeling of how wonderful it was to do such a thing—that it was a language in which I could communicate.”

Andsnes also recalls his first steps in the professional world, sharing some of the keys to his success along the way. “It started in Norway,” he says. “I made my debut in certain recitals, I was slowly invited to play with professional orchestras. I won second prize at the Eurovision competition [young musicians category] that

was broadcast on TV channels through Europe and quite important when I was 18. Performing at the Concertgebouw in Amsterdam, in this context, opened up some doors for me, especially with the Oslo Philharmonic and Mariss Jansons. They took me on tour a year later. Suddenly, I found myself being 20 and having a record contract. I was lucky to start my career in a time where there was a CD boom. A young company, Virgin Classics, wanted to sign me and it was all very exciting. I started with them, then transferred to EMI Classics,” notes Andsnes, now with Sony Classical. In November, he will release a new recording of Schubert’s four-hand pieces with Bertrand Chamayou, on the Warner label, alongside a tour of France.

Andsnes has not forgotten his first teacher, Jiri Hlinka. This Norwegian of Czech origin took him under his wing, first in private lessons when the young prodigy was 15, and then at the Bergen Conservatory of Music for several years. He introduced him to the music of Janáček, which became a true favourite that has accompanied the pianist throughout his career. In January, as part of an American tour, Andsnes will perform Janáček’s little-known cycle of 15 piano pieces, *On an Overgrown Path*, alongside works by Kurtág and Schumann, another of the composers who always seem to follow him.

LSM

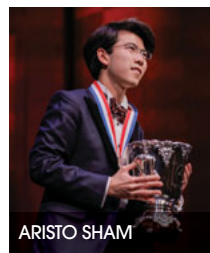
Leif Ove Andsnes will perform at Bourgie Hall on Oct. 2 as part of the Exceptional Pianists series. For more details on his concert schedule and new releases, visit his website, [www.leifoveandsnes.com](http://www.leifoveandsnes.com) [www.sallebourgje.ca](http://www.sallebourgje.ca)

TRANSLATION: GIANMARCO SEGATO

# THE MAGNIFICENT CRAFT OF ARISTO SHAM

## WINNER OF THE 17TH CLIBURN PIANO COMPETITION

by VIKTOR LAZAROV



ARISTO SHAM

A short man with colourful socks, immaculately tailored suits, charcoal-black hair, and a gracious stage manner, Aristo Sham lifted the winner's trophy at the 17th Van Cliburn International Piano Competition this past June in Fort Worth, Texas. Amidst hordes of talent from 16 countries, Sham distinguished himself with style and unwavering confidence, demonstrating impeccable pianistic craft and a reliable performance standard across six gruelling competition rounds.

Born in Hong Kong in 1996, Sham's early life seems to have followed a flawlessly successful narrative: a slew of competition wins, performances for royalty and presidents, media attention, and an appearance in a documentary about music prodigies. A prizewinner at more than a dozen competitions, Sham has been performing with orchestra since he was 12. That his curriculum vitae is sparked with degrees from Harvard University, the New England Conservatory, and the Juilliard School comes as no surprise.

Yet, what appears like a storybook path, culminating in the victory at one of the world's most prestigious music competitions, may be a quietly deceiving illusion. "Growing up as a child prodigy in Hong Kong, I've been through so many doubts. I have a degree in economics, among other weird stuff—it's been a very meandering path. To go back and affirm myself as a serious artist is a special opportunity for me," said Sham following his triumph on June 7.

Speaking with a maturity and calm confidence earned with experience, Sham reveals his thoughtful approach to performance. "The magic of live performance lies in a synergy between the artist, the space, and the audience, among other variables," he says. "Each moment created on stage is unique and can only exist with that particular audience. A huge part of our essence and our identity as artists lies in stage performance. During COVID, when I didn't perform for a long time, I couldn't remember what it was like being myself."

Except for Gabriella Montero's *Rachtime* and a Mozart concerto, two required works, Sham's

repertoire included Bach, Beethoven, Mendelssohn, Brahms, Rachmaninoff, Scriabin, and Ravel. "The overlap between these pieces is their meticulous construction and thoughtful placement of every note," he explained. "I considered how the entire program would present a complete picture of my artistry, including the three solo and three concerto rounds. After each stage, I wanted to entice the jury to be curious about [what comes] next. Every round unveiled a new side of my artistic personality, culminating in the Brahms concerto," he added.

"I've said to my friends, there's life before and after June 7, 2025. The Cliburn is an endgame competition: everything that we've experienced and learned coalesces to this moment. Now, it's life after, and I don't know what's going to happen next," Sham adds, ready for the challenge.

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# CD REVIEWS

by JUSTIN BERNARD, KAITLYN CHAN, MEG FREER & JOHN GILKS

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## OPERA



### Purcell: *Dido and Aeneas*

Joyce DiDonato (Dido), Michael Spyres (Aeneas), Fatma Said (Belinda), Beth Taylor (Sorceress), Laurence Kilsby (First Sailor); Il Pomo d'Oro, Maxim Emelyanychev,

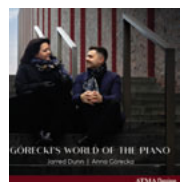
conductor

Erato, 2025

★★★★★

"Then there's DiDonato. Her Dido is passionate and strong. She sings beautifully (and touchingly) when appropriate—as in, for example, "Ah! Belinda I am pressed with torment" and, of course, the famous Lament. But it's her passion, especially in the confrontation scene with Aeneas, that comes over most strongly, making this one of the most dramatic Didos I have heard." **JG**

## INSTRUMENTAL



### Górecki's *World of the Piano*

Jarred Dunn, Anna Górecka, piano  
ATMA Classique, 2025

★★★★★

"Listeners more familiar with Górecki's Symphony No. 3 (*Symphony of Sorrowful Songs*) will discover a more dissonant and austere soundscape. A variety pack of works composed from 1955 through 2008, the album features sets of miniatures and pieces written for specific people or occasions."

**MF**



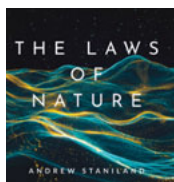
### *The Art of Prelude and Fugue*

Lura Johnson, piano

Azica Records

★★★★★

"First of all, the American pianist does not hesitate to separate the preludes and the fugues. She uses this to advantage by placing side by side Bach's timeless work and the 24 *Preludes and Fugues* by Shostakovich, thereby showing their common origins. Johnson is not only offering us her interpretation, but also the fruit of her analysis. With the booklet, the experienced listener has access to a detailed listening guide and is immersed in the parallel universes that no one before her seems to have cohabited." **JB**



### *The Laws of Nature*

Andrew Staniland, composer and performer

Leaf Music, 2025

★★★★☆

"Each portrait has its own sonic world. There are thuddy and brighter percussive sounds, as well as sounds reminiscent of bells, hooters and drones. There are passages that sound almost like wordless chants with wind noise added and much more. It does feel, though, like music that would be more fun to experience as part of a dance performance than just listening." **JG**



### *Mozart String Duos*

Catherine Cosbey, violin; Dorian Komanoff Bandy, violin and viola

Leaf Music, 2025

★★★★☆

"The arrangements that complete these Mozart duos also mirror a common practice in the 18th and 19th centuries: extracts from large-scale works such as the opera *La clemenza di Tito*, played in a chamber-music context. Cosbey and Bandy capture the vocal quality intrinsic to these works." **JB**



### *My Voice: Harp Concerti*

Teresa Suen-Campbell, harp; Sinfonia Toronto; Nurhan Arman, conductor

Navona Records, 2025

★★★★★

"The Chinese-born Canadian starts off with Handel's Concerto in B-flat major. She brings out the acoustic qualities of the harp with a fluidity that matches the pastoral feel of the work. The watery effect owes much to the quality of the recording. Particularly evident is the sound expansion of strings and harp, creating an enveloping sense of space." **JB**



### *Desert Pass*

Zephyros Winds: Fatma Daglar, oboe and English horn; Jennifer Grim, flute and piccolo; Marianne Gythfeldt, clarinet and bass clarinet; Saxton Rose, bassoon; Zohar Schondorf, horn

UNCSA Media, 2025

★★★★☆

"The first piece, Esmail's *The Light is the*

*Same*, leads the listener from one section to the next with satisfying and pretty-sounding tones. This composition is an appropriate opener as I found it to be the album's most accessible piece for audiences new to wood-wind music." **KC**

## VIDEO



### *Thirty Two Short Films About Glenn Gould*

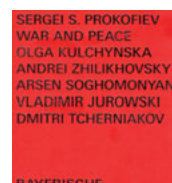
Colm Feore (Glenn Gould); François Girard (director and screenplay); Niv Fichman (producer); Don McKellar (screenplay)

The Criterion Collection, New 4K

digital restoration, 2025

★★★★★

"It's a very beautiful and clever film with a brilliant screenplay by Girard and Don McKellar. It is, indeed, in 32 short segments of various genres. Some scenes are reconstructions of episodes in Gould's life using diaries, letters, and so on for text. In these, Colm Feore does a superb job of playing Gould." **JG**



### *Prokofiev: War and Peace*

Olga Kulchynska (Natasha), Andrei Zhilikhovsky (Andrei), Arsen Soghomonyan (Pierre), Violeta Urmana (Marya Dmitriyevna Akhrosimova), Dmitry Ulyonov (Kutuzov); Bayerische Staatsoper Orchestra and Chorus; Vladimir Jurowski, conductor; Dmitry Tcherniakov, stage director

Bayerische Staatsoper Recordings, 2025

★★★★★

"To summarize briefly, *War and Peace* is not a historically accurate piece. Neither is Tolstoy's novel and the libretto (by Mira Mendelson-Prokofieva) is even less so. To quote Jurowski, it's Prokofiev's 'fake news' layered over Tolstoy's 'fairytale for adults.' It has 'absolutely nothing to do with reality.' The production isn't 'about' 1812 or 1941 or 2022." **JG**



# CHORAL CALENDAR

by MARIE-CLAIRE FAFARD-BLAIS

## MONTREAL

### LE LYS ET LE LION

Sept. 14 at 2:30, 3:30, 5:45, and 6:45 p.m.  
in the Latin Quarter

The Rugissants, directed by Xavier Brossard-Ménard, present this walking concert in Montreal's Latin Quarter. The departure point varies according to showtime. The choir will interpret the biggest classics of the French songbook: from Vigneault to Poulenc, passing by the Soucy family, Serge Gainsbourg, Hubert Lenoir, and many more!

[www.rugissants.com](http://www.rugissants.com)

### LA DAMNATION DE FAUST

Sept. 17 & 18, at 7:30 p.m., at Maison symphonique de Montréal

Rafael Payare directs the Orchestre symphonique de Montréal (OSM) in this concert showcasing Berlioz's masterpiece inspired by the work of German poet Goethe. The concert follows the tragic destiny of Faust. The orchestra will welcome mezzo-soprano Karen Cargill (Marguerite), tenor Andrew Staples (Faust), baritone Sir Willard White (Méphistophélès), as well as baritone/bass Ashley Riches (Brander) for the occasion. The OSM choir and the Petits Chanteurs de Laval will join the orchestra. [www.osm.ca](http://www.osm.ca)

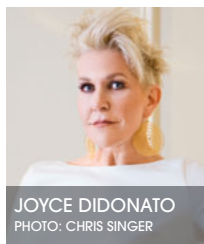
SIR WILLARD WHITE

### MAHLER, JOYCE AND YANNICK

Sept. 23, at 7:30 p.m., at Maison symphonique de Montréal

Orchestre Métropolitain (OM) opens its 2025-26 season with Mahler's Symphony No. 3, a masterwork for orchestra, mezzo-soprano, and choir. The great dame of American opera, Joyce DiDonato, will join the orchestra, the choir, and the Petits chanteurs du Mont-Royal. The concert will begin with Eukaryotica, a work the OM commissioned from First Nations composer Sonny-Ray Day Rider.

[www.orchestremetropolitain.com](http://www.orchestremetropolitain.com)



JOYCE DIDONATO  
PHOTO: CHRIS SINGER

### LA ROSE ET LA PLUME

Oct. 21, at 7:30 p.m., at Bourgie Hall

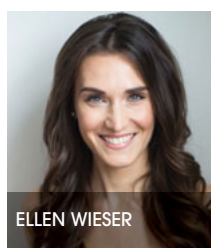
Studio de musique ancienne de Montréal, under the baton of Andrew McAnerney, presents *La rose et la plume*, a concert with a 12-voice choir interpreting a cappella pieces of the Eton Choirbook, a collection of 15th-century sacred English songs. The illuminations adorning the collection will be projected to immerse the audience in the atmosphere of the cathedrals and chapels for which the songs were intended. [www.smamontreal.ca](http://www.smamontreal.ca)

## OTTAWA-GATINEAU

### HANDEL: ODE FOR ST. CECILIA'S DAY

Nov. 22, at 7:30 p.m., at the Ottawa St. Francis of Assisi Church

The Ottawa Bach Choir kicks off its 24th season festively with Handel's Ode for St. Cecilia's Day in honour



ELLEN WIESER

of the patron saint of music. Accompanied by Ensemble Caprice and soloists Ellen Wieser (soprano) and Owen McCausland (tenor), the choir will also present Welcome to all the Pleasures by

Purcell and Missa Cellensis by Haydn, under the baton of Lisette Canton.

[www.ottawabachchoir.ca](http://www.ottawabachchoir.ca)

### GLORIA

Nov. 29, at 7:30 p.m., and Nov. 30, at 3:30 p.m., at the Gatineau St. Francis de Sales Church

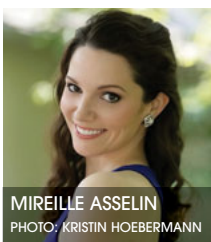
Chœur classique de l'Outaouais, with conductor Tiphaine Legrand, present two major works from the choral repertoire: the Glorias by Vivaldi and Poulenc. Both works will be interpreted in arrangements for two pianos. Pianists Anthony Lampron and Frédéric Lacroix and soprano Marie-Claire Fafard-Blais will join the choir for the occasion.

[www.choeurclassiqueoutaouais.ca](http://www.choeurclassiqueoutaouais.ca)

### LUMIÈRE DE DÉCEMBRE : SOUFFLE UN MONDE NOUVEAU

Dec. 6, at 7:30 p.m., at Salle Odyssée

Orchestre symphonique de Gatineau with conductor Yves Léveillé will present a luminous and hopeful program, between the inner world and exaltation. The OSG choir, led by Antonio Llaca, will be spotlighted in Rutter's majestic Magnificat. Soprano Mireille Asselin will join the choir in this work by the famous English choral composer. The



MIREILLE ASSELIN  
PHOTO: KRISTIN HOEBERMANN

concert will also feature Dvořák's "New World" Symphony No. 9 in E minor, a work famously inspired by Indigenous and Afro-American cultures. [www.osgatineau.ca](http://www.osgatineau.ca)

## QUÉBEC CITY

### ÊTRE HUMAIN

Nov. 8, at 8 p.m., and Nov. 9, at 2 p.m., at Salle Raoul-Jobin, Palais Montcalm

Chœur En Supplément'air will present the human life cycle in *Être Humain*, without sadness or judgment. Directed by Carole Bellavance, 20 French songs by Mario Pelchat, Martin Léon, Luc de la Rochelière, Diane Dufresne, and Maurice Ravel, among others, will be interpreted.

[www.choeurensupplementair.com](http://www.choeurensupplementair.com)

### NOËL À OXFORD – THE ART OF WILLIAM BYRD

Dec. 13, at 7:30 p.m., at Palais Montcalm

The Rhapsodes and David Rompré invite you on a journey through time in the heart of the English Renaissance. They will interpret the Mass for Four Voices by William Byrd as well as Christmas carols from the Oxford collection, including *Coventry Carol*, *I Saw Three Ships*, *The First Nowell*, and *What Child is This?* [www.lesrhapsodes.org](http://www.lesrhapsodes.org)

## TORONTO

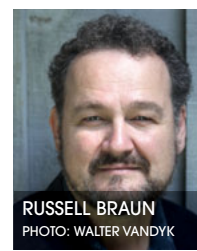
### BRAHMS: A GERMAN REQUIEM

Nov. 5, at 7:30 p.m., at the George Weston Recital Hall, Meridian Art Centre

Nov. 7, at 7:30 p.m., at Koerner Hall, TELUS Centre for Performance and Learning

Conducted by Jean-Sébastien Vallée, the Toronto Mendelssohn Choir will present *A German Requiem* by Brahms. The choir will welcome soloists Russel Braun (baritone) and

Charlotte Siegel (soprano) as well as the Kitchener Symphony Orchestra. The concert also features the world premiere of *ECHO* by Stephanie Martin. [www.tmchoir.org](http://www.tmchoir.org)



RUSSELL BRAUN  
PHOTO: WALTER VANDYK

### VERTIGO: A CHORAL TANGO

Nov. 1, at 7:30 p.m., at the Playground

The Amadeus Choir, with artistic and musical direction by Kathleen Allan, offers a concert that dives into the sensuality of tango. The evening begins with a dance lesson followed by performances by accordionist Michael Bridge, the choir, and aerial tango dancer Elisabeth Snell. It will be an evening to awaken all the senses! [www.amadeuschoir.com](http://www.amadeuschoir.com)

TRANSLATION: ISABEL GARRIGA



# STUDIO DE MUSIQUE ANCIENNE DE MONTRÉAL

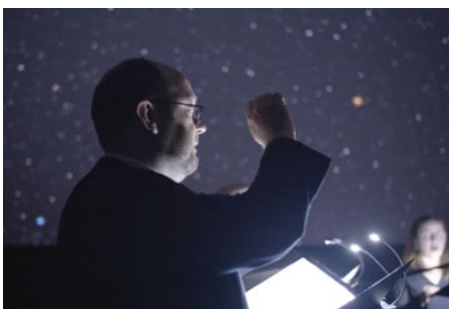
## SUSTAINABLE DEVELOPMENT IN EARLY MUSIC

by HEATHER WEINREB

**S**tudio de musique ancienne de Montréal's (SMAM) commitment to music-making is matched by a similar care for the environment. This is manifested in their attention to all the little actions—from encouraging its audience to take public transportation to serving vegetarian and locally sourced meals to its staff—that allow it to reduce its ecological footprint.

"We are now looking at our environmental impact," explains Artistic Director Andrew McAnerney, "whether it's the food we're serving to our subscribers at receptions, the amount of paper and resources we are consuming, bringing people by train rather than airplane, and using local talent whenever possible. These are the practical ways in which we are minimizing our environmental impact through our music-making."

Our environment consists of more than just the resources we consume. For SMAM, sustainable development means they are attuned to the needs of the community and are constantly seeking creative ways to unify music with their environmental concerns. In their Policy on Sustainable Development, developed in 2022, the organization states its goal is to "integrate environmental challenges into artistic programming and offer the public an experience focused on contemplation and reflection."



SMAM's first concert series inspired by their increased attention to sustainable development was 2023's *Des astres et des cieux*, a program of Renaissance vocal music performed under spatial projections at Montreal's Rio Tinto Alcan Planetarium. "This was about creating a dialogue between art and nature, and about transporting music out of its conventional framework by reminding us all of the fundamental link we have with the universe," says General Director Jonathan Nemtanu.

In 2024, SMAM celebrated *Earth Day with Ode à la Terre (Ode to the Earth)*, a concert consisting of both Renaissance and contemporary vocal works whose lyrics consisted of nature-oriented poetry. More recently, SMAM has collaborated with CARI St-Laurent, a Montreal-based community organization that provides services to



immigrants, as well as MIFI (Quebec's Ministry of Immigration, Francization and Integration) to invite newly arrived immigrants to their concerts.

Nemtanu is touched by the opportunity to allow people in complex situations to experience the poetry and wonder of a SMAM concert. "It means a lot to us to offer tickets to these people who have a particular need for it—to give them the luxury of getting their minds off their situations for a short time," he says. **LSM**

SMAM is scheduled to present *Héritages polyphoniques (Polyphonic Legacies)* at Bourgie Hall on Nov. 17 and *Signé Josquin (By Josquin)* at Chapelle Notre-Dame-de-Bon-Secours on Jan. 22. Full details at [www.smamontreal.ca](http://www.smamontreal.ca)

# OPÉRA BOUFFE DU QUÉBEC

## JULIEN PATENAUDE UNVEILS A NEW ERA

by MARIE-CLAIRE FAFARD-BLAIS

**O**péra bouffe du Québec (OBQ) kicks off its season with a new artistic and musical director, Julien Patenaude, who succeeds Simon Fournier. Known for his sense of humour and comedy, Patenaude is a great fan of operetta and, in fact, has previously sung three roles with the company.

One of the first things he had to do after taking the helm last December was to choose the main work of the 2025-26 season. His decision quickly fell on Franz Lehár's popular operetta *The Merry Widow*.

"I hope the selected works will be useful," says Patenaude. "*The Merry Widow* is staged frequently, which allows the artists to learn roles they will be able to revive in the future, as opposed to more obscure works." He acknowledges that OBQ is often a springboard for young opera singers. Patenaude is very aware of this reality

and, thanks to his own experience as a professional singer, he will be able to guide these young artists well. This is why he planned a cast where less-experienced artists work alongside established artists like Pierre Rancourt, Dominic Lorange and Richard Fréchette.

The Laval native is happy to be surrounded by a seasoned, well-knit team and immediately felt at ease. Alain Zouvi has returned as stage director, an obvious selection. "Alain already knows the chorus, and its abilities, well. It's always pleasant to have a director who understands opera singers. With pianist Giancarlo Scalia, who has accompanied OBQ for many years, we make a great team where I feel well supported," says Patenaude. He also highlights the dedicated work of the well-established Board of Directors that manages the company.



JULIEN PATENAUDE  
PHOTO: ANTOINE DUGUAY

Patenaude is also aware that a company like OBQ relies heavily on its resident amateur choir. "My goal is for work to be enjoyable," he says, "and the chorus well represented. Of course I want to put on the best possible performance, but always with enjoyment and laughter. When we have fun, our cohesion is better, and so is the performance." **LSM**

*The Merry Widow* will be presented from Oct. 25 to Nov. 2 at Théâtre des Muses de la Maison des arts de Laval. [www.operabouffe.org](http://www.operabouffe.org)

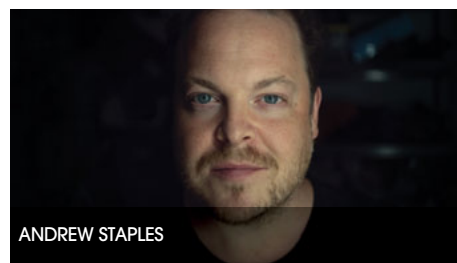
TRANSLATION: ISABEL GARRIGA

# 2025-26 ORCHESTRA ROUNDUP

by JUSTIN BERNARD

## MONTREAL

**Orchestre symphonique de Montréal** kicks off its season on Sept. 17 and 18 with Berlioz's *La Damnation de Faust* conducted by Music Director Rafael Payare. The masterful work, inspired by Goethe's myth, features soloists mezzo-soprano Karen Cargill (Marguerite), tenor Andrew Staples (Faust), and British bass-baritone Sir Willard White (Méphistophélès) and baritone Ashley Riches (Brander). Maestro Payare thus reunites with the French composer following the success of *Symphonie fantastique* during the OSM's most recent European tour.



ANDREW STAPLES

In October, the Venezuelan conductor returns to the podium to conduct music by another of his favorite composers, Mahler, to whom he has dedicated a series of concerts with his Montreal forces. This time, it will be Mahler's Symphony No. 9, the last one completed by the composer (Oct. 15 & 16). The OSM will continue in the same post-Romantic vein with a concert featuring Richard Strauss's *Also sprach Zarathustra* and Ernest Bloch's *Schelomo* (Oct. 22 & 25). International guests include soprano Véronique Gens in recital with a program of French *mélodies* (Nov. 12 & 13)



VÉRONIQUE GENS

and cellist Nicolas Altstaedt in Elgar's famous Concerto (Nov. 26 & 27). In early 2026, OSM audiences will see the return of Emanuel Ax in Beethoven's Piano Concerto No. 3 (Jan. 15-17) and the "flamboyant" Barbara Hannigan. This time, the Canadian conductor and soprano has put together two original programs which centre on dance, featuring works by Offenbach, Kurt Weill and Glenn Miller (Feb. 4 & 5). [www.osm.ca](http://www.osm.ca)

For its 2025-26 season, **Orchestre Métropolitain** invites us to experience an eclectic musical universe. "A new universe opens up to us. Grandiose. Unique. Sublime. With his third symphony, Mahler paints the creation of



JOYCE DIDONATO  
PHOTO: SIMON PAULY PHOTOGRAPHY

the world in a thousand colours," reads the description of the opening concert on Sept. 23. To perform this masterpiece of the Romantic repertoire, under the baton of Yannick Nézet-Séguin, the musicians will be joined by a distinguished guest, mezzo-soprano Joyce DiDonato, as well as the Chœur Métropolitain and the Petits Chanteurs du Mont-Royal. The concert also includes a work by composer Sonny-Ray Day Rider, further demonstrating its commitment to Indigenous music.

In October, OM's series dedicated to Sibelius will come to a grand finale with performances of the Finnish composer's sixth and seventh symphonies (his last). Sibelius's Violin Concerto will round out this rich program. Maestro Nézet-Séguin will be reunited for the occasion with violinist Lisa Batiashvili, with whom he has shared the stage on several occasions.

A later season highlight is a concert conducted by Kensho Watanabe, combining Tchaikovsky's Symphony No. 5 with Airat Ichmouratov's Bassoon Concerto, a world premiere and commission by the orchestra performed by Michel Bettez (Feb. 26).

[www.orchestremetropolitain.com](http://www.orchestremetropolitain.com)

**I Musici de Montréal's** 42nd season will be unlike any other: a new collective artistic direction, a new conductorless concert experience, new general management, and a new

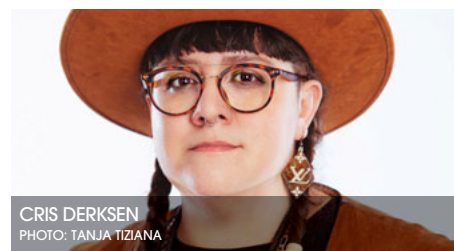


YEGOR DYACHKOV  
PHOTO: ELIZABETH DELAGE

venue. Concerts will now take place at Espace JAX, near Concordia University. To kick

things off on Oct. 9, the musicians are offering a return to their roots. They will highlight the cello, the instrument of choice of I Musici founder, Yuli Turovsky. Soloist Yegor Dyachkov will perform Tchaikovsky's *Variations on a Rococo Theme* as the centrepiece of this concert, which also includes a contemporary work for strings by Quebec composer Denis Gougeon. [www.imusici.com](http://www.imusici.com)

**Orchestre classique de Montréal** has announced not only its 86th season, but also the arrival of its new music director, Andrei Feher. The opening concert at Maison symphonique features three Indigenous soloists: Innu soprano Elisabeth St-Gelais, Mohawk violinist Tara-Louise Montour, and Cree cellist Cris Derksen. The program will include the Quebec premiere of Derksen's *Spider Being*, and songs by Tomson Highway (Oct. 5). After four



CRIS DERKSEN  
PHOTO: TANJA TIZIANA

concerts at Salle Pierre-Mercure, and the traditional Handel's *Messiah* at Saint Joseph's Oratory, OCM will end its season on a high note, also at the Maison symphonique, by celebrating the 70th anniversary of the Petits Chanteurs du Mont-Royal (May 30). Vivaldi's *Four Seasons* and *Gloria*, RV 589, will feature violinist Marc Djokic as soloist.

[www.orchestre.ca](http://www.orchestre.ca)

## QUEBEC CITY

**Orchestre symphonique de Québec** opens 2025-26 with a program inspired by several great operas from the repertoire: Wagner's *Tannhäuser*, Bizet's *Carmen*, and R. Strauss's *Der Rosenkavalier*. Music Director Clemens Schuldt will be joined by violinist Kerson Leong for Ernest Chausson's *Poème pour violon et orchestra* (Sept. 18). A few days later, he will welcome internationally renowned pianist Alexandre Tharaud for a romantic program including Beethoven's Piano Concerto No. 2 and Mahler's Symphony No. 5 (Sept. 24 & 25). French pianist Lise de la Salle will join the OSQ for Rachmaninoff's Piano Concerto No. 2 (Nov. 26 & 27). At the beginning of 2026, audiences will see the return of countertenor Nils Wanderer, who made his



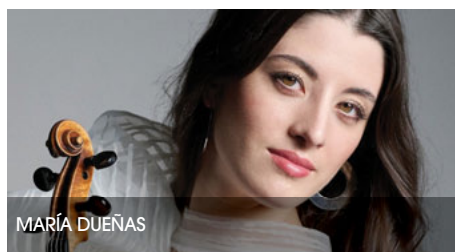


mark at the 2022 edition of the Montreal International Music Competition (Jan. 28 & 29). [www.osq.org](http://www.osq.org)

## TORONTO

**Toronto Symphony Orchestra** opens 2025-26 with a grand musical celebration featuring Carl Orff's *Carmina Burana* and Wynton Marsalis's Concerto for Orchestra, a jazz-infused TSO commission. The Toronto Mendelssohn Choir and soloists Julie Roset, Andrew Haji, and Sean Michael Plumb will join Music Director Gustavo Gimeno (Sept. 18, 20 & 21). The celebration will continue with a special appearance by pianist Lang Lang, who will perform Beethoven's Concerto No. 5, "Emperor" (Sept. 24). Several composers will be featured in name-titled concerts: Mozart and R. Strauss (Oct. 16-18), Debussy and Sibelius (Oct. 30, Nov. 1 & 2), and Bruch and Beethoven (March 26, 28 & 29).

Later in the season, the orchestra performs Mahler's final Symphony No. 9 (Feb. 19-22), as well as Dvořák's Symphony No. 7 and Cello Concerto (Mar. 7-14). Tchaikovsky and Beethoven will also be well-represented among the season's concerts, with the German composer's Ninth Symphony rounding off the



year (June 11-14). When it comes to guest artists, the TSO is making a big splash by opening the doors of Roy Thomson Hall to TwoSet Violin—two content creators with nearly 4.5 million subscribers on YouTube—for a unique evening on Nov. 5. We will also see the return of Joshua Bell in the Canadian premiere of Thomas de Hartmann's Violin Concerto (Nov. 13 & 15), Bruce Liu in Rachmaninoff's Piano Concerto No. 2 (Jan. 22 & 23) and María Dueñas in Korngold's Violin Concerto (Jun. 4-7). [www.tso.ca](http://www.tso.ca)

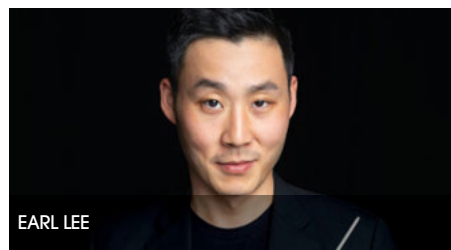
**Tafelmusik** opens with two symphonies by Mozart and Schubert, conducted by violinist

and principal guest conductor Rachel Podger (Sept. 26-28). Spanish violinist Lina Tur Bonet will then conduct a concert which pairs music by Vivaldi with works by his contemporaries from Italy and Austria (Oct. 23-26). Ivars Taurins will take the podium to lead two settings of the same liturgical text, the *Dixit Dominus* by Lotti and Handel, with the Tafelmusik Chamber Choir (Nov. 28-30). Podger will return to conduct an ambitious program consisting of Bach's first four Brandenburg concertos and the Prelude and Fugue in E-flat major, BWV 552, transposed for orchestra (Jan. 29-Feb. 1). The final concert of the season will feature Joseph Bologne's Violin Concerto, Op. 3, No. 2 performed by Shunske Sato



of the renowned Bach Society of the Netherlands. Sato will also conduct Beethoven's Symphony No. 3 (May 29-31). [www.tafelmusik.org](http://www.tafelmusik.org)

The **Royal Conservatory of Music** offers a busy new season, including some exciting orchestral concerts with the Glenn Gould School's Royal Conservatory Orchestra. Conductor JoAnn Falletta leads them in John Adams's *Short Ride in a Fast Machine*, Beethoven's Piano Concerto No. 3 with soloist Jonathan Alter, and Rimsky-Korsakov's *Scheherazade* (Oct. 10). Taiwanese-American conductor Mei-Ann Chen will take the podium for a program of varied works, including the world premiere of Stewart Goodyear's *Seasons* and Stravinsky's *The Rite of Spring*. Added to this is Ginastera's Harp Concerto, which draws inspiration from guitar gestures, and will be performed by Zane Mallett (Nov. 21). In early 2026, Maestro Peter Oundjian will

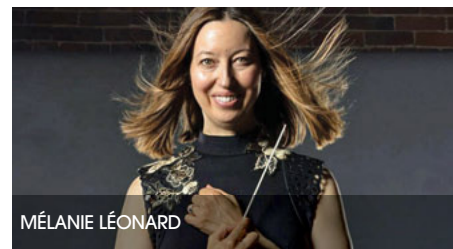


take us on a romantic journey with Chopin's Piano Concerto No. 2, performed by Eric Guo, and Tchaikovsky's Symphony No. 6 "Pathétique" (Feb. 6). Finally, Korean-born Canadian conductor Earl Lee will lead the orchestra in a program inspired by the romanticism of

Gustav Mahler's "Titan" Symphony No. 1, as well as the modernity of Samy Moussa's *Elysium* and Ernest Bloch's *Hebrew Rhapsody*, featuring cellist Sabina Sandvoss (May 1). [www.rcmusic.ca](http://www.rcmusic.ca)

## OTTAWA

The **Ottawa Symphony Orchestra** will present four concerts next season, including two large-scale productions, beginning with an eclectic program conducted by Mélanie



Léonard combining Rossini's *William Tell* Overture, *Machines*, *Mannequins*, and *Monsters* by Kelly Marie Murphy, and Shostakovich's Symphony No. 15 (Oct. 5). At the end of the season, the OSO presents two performances of Haydn's *Creation* in collaboration with the Ottawa Choral Society, which is celebrating its 85th anniversary this year (May 2 & 3). [www.ottawasymphony.com](http://www.ottawasymphony.com)

**National Arts Centre Orchestra** opens its season with a concert version of Puccini's opera *Tosca*, featuring soprano Joyce El-Khoury in the title role and tenor Matthew Cairns as Mario Cavaradossi (Sept. 10-12). Also under the baton of Alexander Shelley,



NACO will welcome Canadian violinist Blake Pouliot who will play Shostakovich's Violin Concerto No. 1 in a program that also includes Sibelius' Symphony No. 2 in D Major (Sept. 17 & 18). The orchestra's concertmaster, Yōsuke Kawasaki, will be featured in Brahms's Concerto in D major, on a program which includes Dvořák's *New World Symphony* and Kodály's *Dances of Galánta* (Oct. 15 & 16). Maestro Shelley has chosen to cap the season off with Mahler's Symphony No. 2, in collaboration with the Toronto Mendelssohn Choir (June 24 & 25). [www.nac-cna.ca](http://www.nac-cna.ca) **LSM**

TRANSLATION: EVA STONE-BARNEY

# CHAMBER MUSIC & SOLO PERFORMANCES 2025-26

## CANADIAN AND INTERNATIONAL STARS

by EMMA YEE

### MONTRÉAL

#### BOURGIE HALL

Bourgie Hall's 2025–26 season offers concerts across various musical genres. The second year of their complete Franz Schubert *lieder* series includes concerts by mezzo-soprano Anne Sofie von Otter and fortepianist Kristian Bezuidenhout (Oct. 16); baritone Wolfgang Holzmair and Bourgie Hall's co-artistic director, pianist Olivier Godin (Oct. 30); soprano Aline Kutan, clarinetist André Moisan, and pianist Michael McMahon (March 15); and baritone Olivier Bergeron, pianist Chloé Dumoulin, and dancers Diana León and Paco Ziel (March 28 & 29). Musicians of the OSM will also feature Schubert's string music (Oct. 24). Piano will be central this season, with headliners Leif Ove Andsnes (Oct. 2) and Víkingur Ólafsson (Jan. 30), artist-in-residence Kristian Bezuidenhout (Oct. 15, 16, 19), and Bourgie Hall's first-ever piano week, featuring Beatrice Rana (Nov. 4), David Jalbert performing Prokofiev's complete piano sonatas (Nov. 5), Florent Boffard (Nov. 6), Robert D. Levin with Les Violons du Roy (Nov. 7), and the Geister Duo (Nov. 9). The season also features chamber concerts by Esmé Quartet (Nov. 2) and Roomful of Teeth (Dec. 2), as well as piano recitals by Janina Fialkowska (Feb. 27) and Charles Richard-Hamelin and Marc-André Hamelin (April 1 & 2), and a saxophone recital by Steven Banks (Feb. 13). [www.mbam.qc.ca/en/bourgie-hall](http://www.mbam.qc.ca/en/bourgie-hall)

#### CHAPELLE HISTORIQUE DU BON PASTEUR

Although the chapel itself is temporarily closed, the Chapelle at the Canadian Centre for Architecture will offer a dynamic series of free chamber concerts this season. Early music will be featured with ensembles such as Les Barocudas (Sept. 28) and Ensemble Mirabilia (Nov. 30). Highlights also include the Quasar saxophone quartet (Oct. 29), pianist Olga Kudriakova (Nov. 5), soprano Myriam Leblanc with pianist Jean Marchand (Oct. 8), and pianists Ruxandra Oancea and Ilya Polataev (Dec. 3). [www.montreal.ca/lieux/chapelle-musicale-du-bon-pasteur](http://www.montreal.ca/lieux/chapelle-musicale-du-bon-pasteur)

### QUEBEC CITY

#### CLUB MUSICAL DE QUÉBEC

The Club musical's season kicks off with a Schubert program presented by baritone Matthias Goerne and pianist Daniil Trifonov (Oct. 13). Recitals also include solo accordionist Ksenija Sidорова (Nov. 3) and violist Tabea Zimmermann with pianist Javier Perianes (March 17). Les Arts Florissants will celebrate the 300th anniversary of Vivaldi's *Four Seasons* with violinist Théotime Langlois de Swarte (Nov. 26), while Mozart, Chopin, Chamade, Medtner, and Grainger will be

featured on a program with pianists Marc-André Hamelin and Charles Richard-Hamelin (March 31). The season will culminate with countertenor Philippe Jaroussky's *Gelosia* program with Ensemble Artaserse (May 4).

[www.clubmusicaldequebec.com/cmqr/](http://www.clubmusicaldequebec.com/cmqr/)

#### CHAPELLE DU SEMINAIRE, MUSÉE DE LA CIVILISATION

The Chapelle du Séminaire will host five chamber concerts that highlight its historic Quebec setting. Sound Rebellion Collective will use the Chapelle's two historic organs, as well as an electronic LIMINARE organ (Sept. 20), while Quebec composers will be on display in a concert by mezzo-soprano Marie-Andrée Mathieu, clarinetist Stéphane Fontaine, pianist Nathalie Tremblay, and violoncellist Anne-Sophie Laliberté (Feb. 1). Pianist Emmanuel Roberts Dugal and guitarist Le Tuong Nguyen will offer fantasies of Bach, Chopin, and Schumann (March 22). In collaboration with the museum's exhibition *Titanic: Ré-cits et destin*, the Chapelle will offer two Titanic-inspired concerts (Oct. 5, Nov. 23).

[www.mcq.org/decouvrir/chapelle-du-seminaire/](http://www.mcq.org/decouvrir/chapelle-du-seminaire/)

### TORONTO

#### KOERNER HALL

In addition to literature talks, chamber opera, conservatory showcases, and a special evening with Renée Fleming (Nov. 1), Koerner Hall offers a variety of world-class concerts in 2025–26. Highlights include recitals by pianists Sofiane Pamart (Sept. 13), Sir András Schiff (Nov. 2), Seong-Jin Cho (Nov. 29), and Víkingur Ólafsson (Feb. 1). Also on the program are: mandolinist Chris Thile (Oct. 15); trumpeter Jens Lindemann (Jan. 24); violinist Nicola Benedetti (Feb. 4); violinist Hilary Hahn with pianist Tom Poster (May 21); baritone Matthias Goerne with pianist Daniil Trifonov (Oct. 16); soprano Isabel Bayrakdarian with pianist Kevork Mourad (Nov. 22); soprano Jane Archibald with the COC's Liz Upchurch (May 6); the Danish String Quartet (Feb. 28); and the Conservatory's own ARC Ensemble (Oct. 29, April 12).

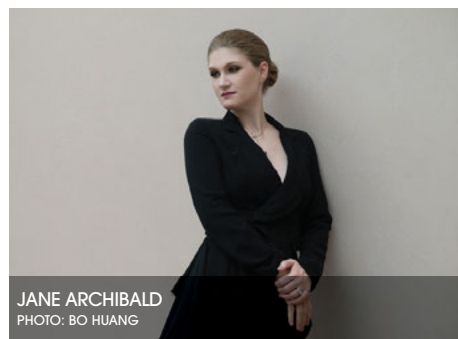
[www.rcmusic.com](http://www.rcmusic.com)

#### WOMEN'S MUSICAL CLUB OF TORONTO

The Women's Musical Club of Toronto (WMCT) presents a season that celebrates musical heritage. Soprano Karoline Podolak, with pianist Rachael Kerr, will give a recital which celebrates Podolak's Slavic heritage through Chopin, Rachmaninoff, and Nowowiejski (Oct. 9). Later, the kilted Maxwell Quartet will offer arrangements of Scottish traditional folk music (Nov. 13). In the spring, the VC2 Cello Duo, with violinist Amy Hillis, will showcase Canadian composers Andrew Staniland,



LES BAROCUDAS

JANE ARCHIBALD  
PHOTO: BO HUANGPHILIPPE JAROUSKY  
PHOTO: SIMON FOWLER

Fjola Evans, and Dinuk Wijeratne (March 5). The trio of cellist Stéphane Tétreault, bandoneon player Denis Plante, and pianist Chloé Dumoulin appear on April 2, and the season culminates with Fierbois: oboists Caitlin Broms-Jacobs and pianist Madeline Hildebrand, featuring Oscar Peterson's *Canadiana Suite* and a new work by WMCT commissioned composer David Braid (May 7). [wmct.on.ca](http://wmct.on.ca)

### OTTAWA

#### OTTAWA CHAMBERFEST - OTTAWA CHAMBER MUSIC SOCIETY

Although known for its summer festival, Ottawa Chamberfest offers a condensed program of chamber concerts throughout the year. The season will open with CelloFellos Bryan Cheng and Leonard Disselhorst, followed by a Gala Noël Holiday Kickoff (Nov. 22). The Los Angeles Guitar Quartet and the Canadian Guitar Quartet will present the *Four Seasons*, South American folk music, and Patrick Roux's *La valse des temps nouveaux* (Feb. 14). Ottawa's own Angela Hewitt will continue her *Mozart Odyssey* project with his Piano Concerto No. 18 (March 6), and the season concludes with piano duo Marc-André Hamelin and Charles Richard-Hamelin (March 25).

[www.chamberfest.com](http://www.chamberfest.com)

LSM



# BAROQUE

## THE NEW SEASON IN MONTREAL AND TORONTO

by PHILIPPE GERVAIS

### MONTREAL

#### SALLE BOURGIE

Salle Bourgie seems to have reduced its early-music programming compared to recent years, but there are still excellent concerts presented by the Arion Baroque Orchestra and Les Idées Heureuses. It should be noted that most of these concerts are special events and are not listed in the hall's annual season brochure.

On Nov. 15 and 16, Arion features Armenian violinist Chouchane Siranossian in her Montreal debut. The program will include an early symphony by Mozart, Haydn's famous Farewell symphony, and a tantalizing rarity, Andreas Romberg's Violin Concerto No. 7 in E minor. Siranossian will be the best guide here, having already introduced three other unpublished concertos by Romberg on the Alpha label. [www.arionbaroque.com](http://www.arionbaroque.com)

#### LES IDÉES HEUREUSES

Les Idées heureuses is delighted to welcome back the tireless Hervé Niquet for a *carte blanche* event (Nov. 25). His considerable work as a conductor has not prevented him from developing his acting talents: during the concert, he will play the composer Michel Richard de Lalande, busy at home fine-tuning music for King Louis XIV's public dinners. For this theatrical performance, featuring excerpts from correspondence and drinking songs, Les Idées Heureuses will present a large ensemble: 17 French and Quebec musicians. [www.ideesheureuses.com](http://www.ideesheureuses.com)

#### HARPSICHORD: THE RETURN OF THE WINNERS

At the 10th Jurow International Harpsichord Competition held in Montreal in July 2024, the jury exceptionally awarded two first prizes, rewarding two young musicians with almost opposite temperaments. Under the auspices of Clavecin en concert, they have each been invited to give a recital at Saint-Viateur Church in Outremont: on Sept. 21, we will see the theatrical and imaginative Olga Davnis from Russia, and on Oct. 12 it will be German harpsichordist Joel Keller's turn. [www.clavecinconcert.com](http://www.clavecinconcert.com)

#### BACH FESTIVAL

As is the case every year, the keyboard takes centre stage at the Bach Festival. Two organ recitals will be presented at Saint Joseph's Oratory, at a modest cost and on a large screen: American Joseph Ripka, winner of several competitions, offers a highly virtuosic Italian-style Bach (Nov. 16), while Parisian organist Didier Matry explores another side of the German baroque master more marked by the French spirit (Nov. 23). To illustrate the diversity of Bach's sources of inspiration,



CHOUCHANE SIRANOSSIAN



THÉOTIME LANGLOIS DE SWARTE

Luc Beauséjour has brought together five harpsichords by builder Yves Beaupré, each with a very different sound, at the Notre-Dame-de-Bon-Secours Chapel for a recital devoted entirely to German music (Dec. 3).

The highlight of the festival will undoubtedly be the celebration of the 300th anniversary of Vivaldi's *Four Seasons*, published in 1725. Returning to Montreal for the second time, the young French violinist Théotime Langlois de Swarte will be soloist in the famous concerto which he recently recorded. He will be accompanied by Les Arts Florissants with 14 musicians for the occasion (Nov. 25). Although *The Four Seasons* is often performed by a chamber ensemble, Langlois de Swarte prefers a larger ensemble in order to bring out the fortissimos and pianissimos that contribute so much to the theatricality of the work. [www.festivalbachmontreal.com](http://www.festivalbachmontreal.com)

#### CHAMBER MUSIC

On a more intimate note, don't miss the recital by the fabulous lutenist Thomas Dunford, who will present repertoire ranging from the Renaissance to the modern era (Bach Festival, Nov. 23). Geneviève Soly is embarking on a



VINCENT LAUZER  
PHOTO: BEATRICE CADRIN



TAFELMUSIK  
PHOTO: DAHLIA KATZ

complete performance of Bach's music for harpsichord and various instruments in three concerts at Bourgie Hall (first concert on Nov. 21), while flutist Vincent Lauzer and harpsichordist Dorothea Ventura have undertaken to further expand this repertoire by arranging several of Bach's works for their instruments, a common practice in the baroque era (Conservatoire de musique, Oct. 1). Also worth noting is the presence in Montreal of a young ensemble, the Consort Laurentien, now in its second season. The Consort occupies a unique place by devoting itself to the baroque repertoire for strings, brass and continuo. Starting on Sept. 13, their first concert in the beautiful Saint-Stanislas-de-Kostka Church will bring together three trombones, cornet, violin and harpsichord for music of the Nordic school. From Hamburg to Gdańsk, the journey promises to be unusual! [www.consortlaurentien.com](http://www.consortlaurentien.com)

### TORONTO

#### TAFELMUSIK

Tafelmusik's new season once again holds great promise. Two stars of early music will headline: violinist Rachel Podger conducts one of Mozart's last symphonies, No. 40, followed by Schubert's Symphony No. 5 (Sept. 26-28). The following month, violinist Lina Tur Bonet, whose energy won over audiences last year, returns for a rich program featuring, among other works, Vivaldi's concerto nicknamed "Grosso Mogul," renowned for its long cadenzas and spectacular high notes; Geminiani's Follia and Zelenka's great *Simphonie à 8 concertanti* (Oct. 23-26). The Tafelmusik choir and orchestra will join forces in November to present two settings of the *Dixit Dominus*: one by Handel, well-known for its stunning choral virtuosity, and the other by Antonio Lotti, which was probably the source of inspiration for Handel (Nov. 28-30). [www.tafelmusik.org](http://www.tafelmusik.org) **LSM**

TRANSLATION: LILIAN I. LIGANOR

# OPERA ACROSS CANADA

## A MOSTLY SAFE 2025-26

by GIANMARCO SEGATO

As opera companies continue to navigate the challenges of skyrocketing costs and audience retention, most Canadian organizations are opting to program well-known titles in 2025-26. Here's a season rundown from west to east.

### PACIFIC OPERA VICTORIA

Artistic Director Brenna Corner presents a season in keeping with POV's always-careful mix of repertoire stalwarts and less-usual fare. October brings a new production of Britten's *The Turn of the Screw* staged by Canadian theatre director Michael Shamata, with a stellar Canadian cast including Kirsten MacKinnon, Isaiah Bell,



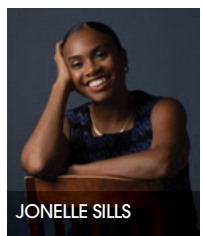
MEGHAN LINDSAY

Jonelle Sills and Catherine Daniel. In February, Corner herself stages Puccini's *Tosca* with a role-debuting Meghan Lindsay and baritone Brett Polegato's first Canadian Scarpia. April ushers in an intriguing *Orpheus and Eurydice* by

Gluck with a strong team of Canadian women at the helm: Conductor Nicole Paiement, Director Amanda Testini and singers Andriana Chuchman and Suzanne Rigden. [www.pacificopera.ca](http://www.pacificopera.ca)

### VANCOUVER OPERA

The company's October season-opener is Verdi's *Rigoletto* in the Glynis Leyshon staging that premiered last season in Victoria. American baritone Michael Chioldi sings the title role with Canadian



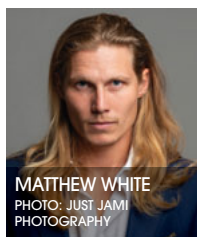
JONELLE SILLS

soprano Sarah Dufresne as Gilda and Chinese tenor Yongzhao Yu as the Duke. February brings Mozart's *Così fan tutte* directed by Rob Herriot featuring an all-Canadian cast including Tracy Dahl, Daniel Okulitch, Jamie Groote and Owen McCausland.

The season closes in April with Puccini's *La bohème* with sopranos Jonelle Sills and Lucia Cesaroni alternating as Mimì, Italian tenor Ivan Magri as Rodolfo, Lara Ciekiewicz as Musetta and Gregory Dahl as Marcello. [www.vancouveropera.ca](http://www.vancouveropera.ca)

### CALGARY OPERA

Calgary Opera offers a season of repertoire staples, starting with Puccini's *Madama Butterfly* in November. The international cast includes Japanese soprano Yasko Sato in the title role, American tenor Matthew White as Pinkerton, American mezzo Nina Yoshida Nelsen as Suzuki and Canadian baritone Phillip Addis as Sharpless. The Old Trout Puppet Workshop and Director



MATTHEW WHITE  
PHOTO: JUST JAMI PHOTOGRAPHY

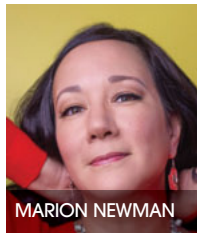
Brenna Corner bring their 2016 Vancouver Opera production of Humperdinck's *Hansel and Gretel* to Calgary in January. Canadians Carolyn Sproule and Simone Osborne sing the title roles. Rossini's *The*

*Barber of Seville* closes the season in April with Armenian baritone Grisha Martirosyan in the title role, South African mezzo-soprano Siphokazi Molteno as Rosina, and Canadian tenor John Tessier as Almaviva.

[www.calgaryopera.com](http://www.calgaryopera.com)

### EDMONTON OPERA

The company is an outlier in a national context with its embrace of a non-traditional season. Things open in October with *Bravi!*, a gala concert at the acoustically-superb Winspear Centre,



MARION NEWMAN

featuring Zachary Rioux, Miriam Khalil and Tessa Fackelmann. February brings the first full production of Ian Cusson and Royce Vavrek's *Indians on Vacation* starring a host of Indigenous talent including Marion Newman, Grant Youngblood, Julie

Lumsden and Evan Korbut. The company's presentation of Wagner's *Ring Cycle* continues in June with *Siegfried* in Jonathan Dove's reduced score. Samuel Levine sings the title role with John Tessier as Mime, Neil Craighead as the Wanderer, Dion Mazerolle as Alberich and Jaclyn Grossman as Brünnhilde. [www.edmontonopera.com](http://www.edmontonopera.com)

### MANITOBA OPERA

The company's November season-opener is Puccini's *Tosca*. American soprano Marina Costa-



CAITLIN WOOD

Jackson takes on the title role with veteran Canadians tenor David Pomeroy and baritone Gregory Dahl as Cavaradossi and Scarpia. April ushers in Mozart's *The Marriage of Figaro* with a Canadian-forward cast including Jamie Groote's Countess,

Phillip Addis's Count, Caitlin Wood's Susanna and American baritone Robert Mellon as Figaro. [www.mbopera.ca](http://www.mbopera.ca)

### CANADIAN OPERA COMPANY

As Canada's largest opera company continues its search for a new general director, 2025-26 is a careful mix of in-house revivals, and the some-

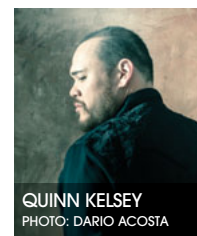
what surprising offering of new productions of two French operas long absent from its repertoire.



IESTYN DAVIES

Gounod's *Roméo et Juliette* opens the season in September in a new staging by Amy Lane, who directed last season's *Faust*. American tenor Stephen Costello and Russian soprano Kseniia Proshina sing the title roles. The Gounod runs in repertoire with a revival of Robert Carsen's production of Gluck's *Orfeo ed Euridice* with British countertenor Iestyn Davies and Canadian soprano Anna-Sophie Neher in the title roles.

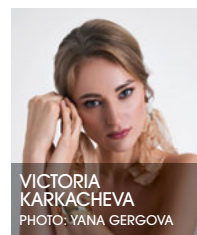
The company's third showing of Christopher Alden's Victorian men's-club setting of Verdi's



QUINN KELSEY  
PHOTO: DARIO ACOSTA

*Rigoletto* opens in January with three American stars: Quinn Kelsey as Rigoletto, Andrea Carroll as Gilda, and Ben Bliss as the Duke. It runs in repertoire with another revival, Rossini's *The Barber of Seville* which returns in Spanish theatre troupe Els Comediantes' *commedia* setting. American baritone Luke Sutliff is the Barber, with debuting Canadian mezzo Deepa Johnny as Rosina and Italian tenor Dave Monaco as Almaviva.

Robert Lepage's iconic production of Bartók's *Bluebeard's Castle* and Schoenberg's *Erwartung* returns in April with Christian Van Horn and



VICTORIA KARKACHEVA  
PHOTO: YANA GERGOVA

Karen Cargill as Bluebeard and Judith, and Anna Gabler as the Woman. May brings Massenet's *Werther* for the first time in 30 years, in a new co-production with Opéra de Montréal and Vancouver Opera. Alain Gauthier directs an international cast including American tenor Russell Thomas as Werther, Russian mezzo Victoria Karkacheva as Charlotte and Canadians soprano Simone Osborne and bass-baritone Gordon Binter as Sophie and Albert. [www.coc.ca](http://www.coc.ca)

### VOICEBOX: OPERA IN CONCERT

Following its first successful season in its new venue, the group returns to the acoustically-superb Jeanne Lamont Hall at Trinity-St. Paul's Centre with another trio of less-than-usually-performed operas. The season opens on Nov. 16 with *Richard Cœur-de-lion* by André Grétry, an *opéra*

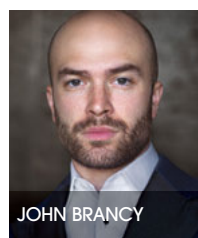




COLIN AINSWORTH  
PHOTO: BO HUANG

comique that dramatizes the legendary rescue of King Richard the Lionheart by his loyal squire and troubadour, Blondel de Nesle. Tenor Colin Ainsworth stars in the title role (Nov. 15). Bellini's lyric masterpiece *La sonnambula* charts the borderline tragic tale of Amina, a young woman prone to sleepwalking, that nevertheless ends happily (Feb. 14). The season closes on March 21 with Kurt Weill's *Lost in the Stars*. Adapted from Alan Paton's novel *Cry, the Beloved Country*, it explores the impact of racial injustice and personal tragedy in South Africa during apartheid. [www.operainconcert.com](http://www.operainconcert.com)

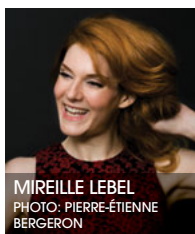
## OPÉRA DE MONTRÉAL



JOHN BRANCY

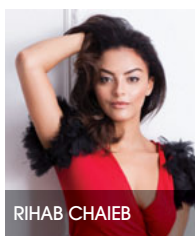
Opéra de Montréal launches its season with Mozart's *Don Giovanni* staged by veteran British director Stephen Lawless and a cast highlighting former Atelier Lyrique artists Kirsten LeBlanc, Andrea Núñez, Sophie Naubert

and Matthew Li. American baritone John Brancy sings the title role.



MIREILLE LEBEL  
PHOTO: PIERRE-ÉTIENNE BERGERON

Laca and Canadian tenor Isaiah Bell as Števa. January marks the world premiere of Ana Sokolović's *Clown(s)*, a work inspired by the worlds of Sand, Fellini, Chaplin, and Keaton. The all-Canadian cast features Aline Kutan, Mireille Lebel, Andrew Haji and Bruno Roy.



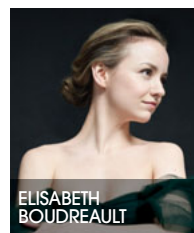
RIHAB CHAIEB

The season closes in May with Bizet's *Carmen* in a production from Edmonton Opera directed by Anna Theodorakis. Rihab Chaieb sings Carmen, with Arturo Chacón-Cruz as Don José, Magali Simard-Galdès as Mi-

caëla, and Ethan Vincent as Escamillo. [www.operademontreal.com](http://www.operademontreal.com)

## OPÉRA DE QUÉBEC

After the sudden departure of General and Artistic Director Jean-François Lapointe in January, the company presents what is presumably still his program, as it temporarily operates under its former head, Grégoire Le-



ELISABETH BOUDREAUULT

gendre. October sees Rossini's *La Cenerentola* for the first time in almost 30 years with American mezzo Camille Sherman in the title role and Anglo-Irish tenor Joseph Doody as Prince Ramiro. Director

Véronika Makdissi-Warren promises a fashionista take. May marks the return of Puccini's *La bohème*, with Clemens Schuldt leading his own Orchestre symphonique de Québec in the pit. French singers Julien Dran and Alexandra Marcellier sing Rodolfo and Mimì with Canadians Elisabeth Boudreault and Hugo Laporte as Musetta and Marcello. [www.operadequebec.com](http://www.operadequebec.com)

LSM

La Résidence UdeM-McGill en piano-art vocal présente  
The McGill-UdeM Piano-Vocal Arts Residency Presents

**Ryan McKinny**  
baryton-basse  
bass-baritone

**Kathleen Kelly**  
piano



## Concert

**Le dimanche 16 novembre,**  
19 h 30

**Sunday, November 16,**  
7:30 p.m.

Salle Claude-Champagne Hall,  
Université de Montréal

*Entrée libre | Free admission*

## Oeuvres de | Works by:

Claude Debussy, Jake Heggie,  
Mathilde von Kralik, Gustav Mahler,  
Missy Mazzoli, Poldowski, Florence Price,  
Clara Schumann, Robert Schumann,  
Kurt Weill

III McGill-UdeM  
Piano-Vocal Arts  
Residency

III Résidence en  
piano-art vocal  
UdeM-McGill

# NEW AND CONTEMPORARY MUSIC

## AN INVIGORATING SEASON BEGINS

by **BENJAMIN GORON**

**T**he autumn of 2025 promises to be a rich one for new and contemporary music throughout Quebec. The season is shaping up to offer a diverse landscape where established institutions, innovative collectives and specialized festivals intersect.

### LE VIVIER: AN AUTUMN SYNONYMOUS WITH DENSITY AND INTENSITY

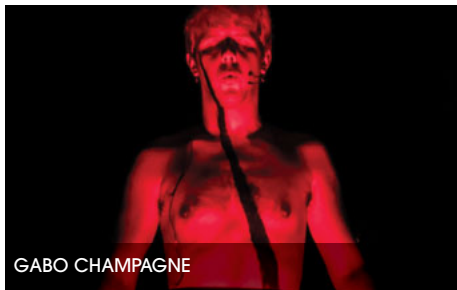
True to its mission of bringing together the driving forces of musical creation, Le Vivier opens the season with a series of daring concerts that, over the course of a month, offer a veritable compendium of contemporary experimentation. On Sept. 16, Paramirabo ensemble kicks things off with *Bad Trip*, an electroacoustic concert focusing on the work



ENSEMBLE PARAMIRABO  
PHOTO: BRENDEN FRIESEN

of Fausto Romitelli. Two days later, the saxophones of Quasar join forces with the Zukan Trio for a *Chambre d'écoute* (Listening Room) where members of the audience are invited to immerse themselves in sound as if it were a moving substance, with works by Miguel Matamor and Émilie Girard-Charest, among others.

October begins with a generous collective breath. Gabo Champagne presents *Yvern*, with the Treffpunkt Saxophone Quartet. This



GABO CHAMPAGNE

unexpected encounter between voice and brass is a reflection on how winter has shaped Quebec's identity. The following day, composer Raven Chacon, the Bozzini Quartet, the E27 ensemble and the Oktoecho collective will come together for an evening at the crossroads of esthetics and tradition, featuring compositions by Chacon, Tanya Tagaq and Katia Makdissi-Warren. The abundance continues

with the arrival of legendary drummer Andrew Cyrille, joining forces with the 5ilience project, which will remind us how improvisation and rhythm are fundamental to avant-garde music.

Other explorations will follow: Audrey Lauro, Tour de Bras and SuperMusique combine breath, strings and improvised movements to blur the boundaries between the written and the spontaneous. British pianist Joseph Houston then presents his project *Quietly Rising*, an introspective journey highlighting a new generation of performers attuned to the poetry of sound. Then, on Oct. 15, composer Roozbeh Tabandeh collaborates with Chants libres and Paramirabo to explore the relationship between voice and electronics in a dialogue between tradition and modernity. Finally, Quartet Bozzini celebrates its 25th anniversary on Oct. 18, followed by *Composer's Kitchen* the next day, where audiences can take a look behind the scenes of the creative process. This concentration of events perfectly illustrates the role of Le Vivier: to provide a space for visibility and encounter, where each concert opens a door to new imaginations. [www.levivier.ca](http://www.levivier.ca)

### BOURGIE HALL: REFINEMENT AND OPENNESS

At the Montreal Museum of Fine Arts, Bourgie Hall continues its commitment to contemporary music, in constant dialogue with history and the visual arts. On Sept. 24, their season of contemporary works opens with *Les veilleuses*, a creation by Simon Renaud and



KENT MONKMAN

Romain Camiolo that combines music and dance in an intimate atmosphere where choreography responds to the breath of the instruments. A few days later, on Sept. 30, artist Kent Monkman makes an appearance with excerpts from his new opera *The Miss Chief Cycle*. Known for his visual works questioning colonial history and Indigenous identity, Monkman transposes his concerns into the musical realm, offering a rare moment where visual art and opera meet, set to music by Dustin Peters.

Autumn continues in November with the OSM and *Ravel immortel*, presenting a rarely



ROOMFUL OF TEETH  
PHOTO: CECILIA POUPON

heard work, *Le tombeau de Ravel* by Rudolf Escher, as well as a new piece by Caroline Lizotte. On Dec. 2, Bourgie Hall welcomes the American vocal ensemble Roomful of Teeth. Blending traditional overtone singing techniques, experimental explorations and polyphonic rigour, the ensemble offers a rare experience that opens up new physical and sonic dimensions to the listener. Bourgie Hall thus confirms its vocation of forging links between tradition and modernity, between the visual arts and music, in an architectural setting that dialogues with history.

[www.mbam.qc.ca](http://www.mbam.qc.ca)

### AKOUSMA: THE IMMERSIVE ELECTROACOUSTIC EXPERIENCE

From Oct. 29-31, Akousma returns to Usine C for its 21st edition. Entirely devoted to electroacoustic, mixed and digital music, Akousma features an orchestra of loudspeakers that envelops the audience in a totally immersive experience. The program features composers from Canada and abroad, reaffirming Montreal's reputation as the world capital of electroacoustic creation. A unique opportunity to experience music as a true sensory and spatial experience. [www.akousma.ca](http://www.akousma.ca)

### CODES D'ACCÈS

Although Codes d'accès has not yet announced its program, the organisation remains a key player in contemporary music. Founded in 1985 by and for young composers, Codes d'accès has a clear vision: to create a space for creativity and empowerment for young artists.

[www.codesdaccess.org](http://www.codesdaccess.org)

### SMCQ

SMCQ will announce its 60th anniversary program in September. It's a safe bet that it will be rich and varied! [www.smcq.qc.ca](http://www.smcq.qc.ca)

This new season of contemporary and current music reflects a vitality, an effervescence and a shared desire to promote music as a living, multifaceted and essential art form. Montreal and Quebec are once again asserting themselves as places where contemporary music is constantly reinventing itself and being shared, offering the public an autumn and winter rich in discoveries, emotions and sonic adventures.

LSM

TRANSLATION: LILIAN I. LIGANOR



# JAZZ FALL 2025

## FOCUS ON RIMOUSKI AND GUELPH

by FÉLIX-ANTOINE HAMEL

Now that summer is almost over, the loud festival sets digested, the family vacation ended, some of us (maybe still smelling of campfires and bug spray) might want a change of pace—maybe some thought-provoking music instead of the danceable kind found in big, crowded events. From Rimouski, Que., and Guelph, Ont., come some exciting events in the next few months.

### FRESH SOUNDS FROM BAS-DU-FLEUVE

For two decades now, Rimouski has fostered a remarkable assemblage of forward-looking musicians, revolving around bass player/singer-songwriter/organizer Éric Normand. Not only have Normand and his associates developed a whole school of improvisers (most of them are found within the Grand Groupe Régional d'Improvisation Libérée, or GGRIL), but they have also found ways to document their music (via the Tour de Bras label) and organize events locally, elsewhere in Quebec and abroad. Since the mid-2000s, the collective has rubbed shoulders with many first-class improvisers from around the world, including Evan Parker, John Butcher, Xavier Charles and Ingrid Laubrock, as well as releasing dozens of albums (I count more than 100 on [tourdebras.com](http://tourdebras.com)) by a plethora of creative musicians in various projects. While “music of the now” is, of course, the focus of Tour de Bras, they have also issued a small but



NUÉE DE RITOURNELLE  
(GGRIL, RIMOUSKI & C-IME, BELGIUM)  
PHOTO: LAURENT ORSEAU

precious number of archival releases.

Their fall program will be a busy one, starting with the launch of two new releases on Sept. 25: a new GGRIL album featuring Axel Dörner, Jacques Demierre and Jonas Kocher, and a duo tape by label boss Éric Normand and sound artist anne-f jacques. The launch



WILLIAM PARKER AND PATRICIA NICHOLSON  
PHOTO: HARI ADIVAREKAR

will kick off the Rencontres de Musiques Spontanées 37 (Sept. 25-Oct. 4), featuring performances from Argentine saxophonist Camila Nebbia (in a trio), veteran turntablist Martin Tétrault and a collaboration between GGRIL members and Belgian musicians from the collective C-IME. This last project, christened Nuée de Ritournelle, will also feature performances in Montreal and Quebec City (Oct. 5 & Oct. 6). Also in the works from Tour de Bras: an album of duets between cellist Rémy Bélanger de Beauport and bass legend Joëlle Léandre, and a series of concerts pairing Normand with French saxophonist Michel Doneda in November (also in Quebec City and Montreal).

Grand groupe régional d'improvisation libérée  
[www.ggril.wordpress.com](http://www.ggril.wordpress.com)

### THREE DAYS IN GUELPH

Perhaps an inevitable countereffect of the surreal tariff wars with our American neighbour, this year's Guelph Jazz Festival's lineup (Sept. 12-14) feels very Canadian. Not that it's a bad thing: for one, veteran improvisers Lori Freedman and Marilyn Lerner will reunite as the duo Queen Mab to celebrate 40 years of their first collaboration. Freedman will also sit in with Nova Scotia-based saxophonist Nicola Miller's Living Things quintet, while Miller will meet with Guelph guitarist Dan Loughrin and Montreal-based composer Liberté-Anne and tubist Julie Richard for a rare quartet set. Also from Montreal, the quartet Bellbird (reedists Claire Devlin and Allison Burik, bassist Eli Davidovici, drummer Mili Hong) will make its Guelph debut. From Toronto, vocalist Alex Samaras will explore the repertoire of Judy Garland in a trio with pianist Steven Noronha and saxophonist Allison Au. Montreal-born, Toronto-based violinist Aline Homzy was recently cited in the *Downbeat* critics' poll; she will appear at Guelph with her project “Aline's étoile magique,” as well as guesting with the Guelph Youth Jazz Ensemble. Toronto guitarist Patrick O'Reilly will also play a solo tribute concert to the music of Ken

Aldcroft (who died in 2016) as well as performing with the eclectic trio WAPAMA, with bass player/vocalist Waleed Abdulhamid and drummer Max Senitt.

Talking about eclecticism, the Guelph Jazz Festival has always been about more than jazz. For example, dancers Jessica Houghton and Nidhi Baadkar will collaborate with electronic musician Pursuit Grooves (Vanese Smith); dancer Infinite Lynn (Ivvy Johnson) will perform with Indian-born improviser Ravish Momin and Haitian turntablist Val Jeanty (aka Val-Inc). In a slightly different vein, New York dancer and founder of the Vision Festival, Patricia Nicholson, will collaborate with a trio featuring her partner (and free-jazz legend) William Parker, a group called “no beginning, no end” with Slovak-Canadian saxophonist Bea Labikova, and Chinese-Canadian percussionist Germaine Liu. Global music always plays a part in the GJF program and this year is no different, with a concert by the Eastern Fusion ensemble Massyr and Minangkabau composer, field recorder and vocalist Rani Jambak. Finally, and as Duke Ellington would say, “beyond category,” Montreal singer-songwriter Thanya Iyer will perform with fellow Montrealers Daniel Gélinas, Emilie Kahn and Pompey, as well as with a string trio.

In parallel, the University of Guelph will hold its annual colloquium hosted by the International Institute for Critical Studies in Improvisation (IICSI). Conferences, discussions and workshops with many of the festival's participants will take place on Sept. 11 and 12. Since 2011, IICSI and Musagetes have also invited an Improviser-in-Residence to develop a community project, and for 2025 they will host veteran pianist Marilyn Crispell from Sept. 13 to 18. Also keep an eye on their program for ImprovFest; the 2025 edition will be held Nov. 28 and 29 at ImprovLab. **LSM**

This year's edition of the Guelph Jazz Festival will be held Sept. 12-14. [www.guelphjazzfestival.com](http://www.guelphjazzfestival.com)

# YOUTH 2025-2026

## A SEASON OF PROGRAMS FOR THE YOUNGER SET

by HEATHER WEINREB



RYTHMO-RIGOLO



LA RAVIOLIMANIE, MARIA CANNELLONI



FANA SORO

PHOTO: MARIANNE DUVAL

### TORONTO

#### JEUNESSES MUSICALES

Jeunesses Musicales' 2025-26 season is full of original children's programming. *Opéra Bon-Bon*, an operatic retelling of the story of *Hansel and Gretel*, will be performed on Oct. 26. On Nov. 16, *Rythmo-Rigolo*, an interactive percussion concert, will get children drumming in a variety of ways. Penguin musicians set the stage for this year's Christmas concert, *Le grand bal de Noël*, on Dec. 7. On Feb. 8, *La forêt des mélomanes* takes children on a musical walk through an enchanted forest. On March 22, three musicians and their puppets help children navigate the complex world of friendships—and the conflicts they may bring—in *Et l'amitié, mes amours?* The season caps off on May 10 with *Koperkus par Duo Airs*, a dreamlike concert for children ages 1 to 4 based on the music of French-Canadian composer **Claude Vivier**. [www.jmcanada.ca](http://www.jmcanada.ca)

#### TIGOULI

Tigouli, the brainchild of cellist Emmanuelle Li-zère, is a company specializing in musical workshops and artistic performances for very young children. *Le chemin aux mille pousses* is a contemporary dance and music performance portraying a fantastical walk through nature. It receives several performances in various Maisons de la culture throughout the city. *Babula Laina*, a show designed for babies (before walking age), will be performed as part of **La Semaine des tout-petits** on Nov. 20 at Chapelle Saint-Antoine in Longueuil. [www.tigouli.com](http://www.tigouli.com)

#### ORCHESTRE SYMPHONIQUE DE MONTRÉAL

The OSM's season includes four concerts geared toward youth. On Oct. 26, young audiences are invited to experience the macabre melodies of Saint-Saëns and Grieg in a Halloween-themed concert. On Jan. 25, *Olympic Symphony* introduces audiences to the relationship between music and sport. *Bal des Enfants* on Feb. 14 is a day-long program of orchestral immersion, while *OSM Carnival* on March 22 explores the fascina-

ting world of animals and insects through music. [www.osm.ca](http://www.osm.ca)

#### PLACE DES ARTS

Place des Arts's two children's series, **Sons et Brioches** (for ages 3 to 8) and **Place des Arts Junior** (for ages 5 to 12), combine theatre, circus, puppetry, music, and poetry. Aside from the already sold-out *La forêt des mélomanes* on Nov. 23, another musical show is *Babouche* on Feb. 1, which features four musical clowns, a cart full of instruments, and plenty of musical and verbal acrobatics. [www.placedesarts.com](http://www.placedesarts.com)

### QUEBEC CITY

#### GRAND THÉÂTRE DU QUÉBEC

Grand Théâtre du Québec has a vibrant selection of music, storytelling, dance, and theatre performances for youth this year. Musical offerings include: *BAM Percussion* on Oct. 19, which combines music and theatre to create a rhythmic new language; *Nicolas Noël*, a Christmas concert full of holiday songs, on Dec. 20 and 21; *Sherloconte* on Jan. 10, an interactive mystery tour in a 360-degree dome that guides children through visual, musical, and mathematical puzzles; and *La Raviolimanie* on Jan. 24, a musical in which Maria Cannelloni helps an injured restaurateur concoct the perfect sauce. [www.grandtheatre.qc.ca](http://www.grandtheatre.qc.ca)

### OTTAWA

#### NATIONAL ARTS CENTRE

The NAC offers a variety of classical and contemporary children's programming this year. On Oct. 5, children will be introduced to West African drumming by Fana Soro, a master of the craft. *Music Under a Midnight Moon*, on Feb. 15, is a theatrical concert artfully depicting a night in a junkyard, full of the catchiest orchestral hits. *Why Sci-Fi*, on May 3, features space-themed compositions performed by the NAC Orchestra, accompanied by galactic visual projections displayed on the NAC's immersive NACOTron screen. Also on

the program is the classic *Peter and the Wolf* on Nov. 16, as well as Jeunesses Musicales productions on Jan. 11 and June 14. [www.nac-cna.ca](http://www.nac-cna.ca)

### TORONTO

#### TORONTO SYMPHONY ORCHESTRA

The Toronto Symphony Orchestra has several concerts for children, each offering a "relaxed" version specifically tailored to neurodiverse audiences. On Oct. 26, the TSO's Halloween concert, *Tricks, Treats n' Tunes*, offers a selection of spooky music. *The Composer is Dead*, on Nov. 16, is a musical mystery tale based on the writing of Lemony Snicket and contemporary composer Nathaniel Stookey. On April 19, *She Holds Up the Stars* invites listeners to experience the coming-of-age journey of a young Indigenous girl. *Let's Dance*, on May 24, is an interactive performance inviting children to get up and move. For younger children, *Symphony Storytime* runs throughout the year and pairs TSO musicians with children's books at various libraries across the city. [www.tso.ca](http://www.tso.ca)

#### MUSIC AND TRUFFLES

Taking place at the University of Toronto's Walter Hall, **Music and Truffles** is the ideal concert series for introducing children (ages 6 to 11) to classical music. The shortened (one-hour) concerts feature accessible repertoire and highly sought-after performers. This year, star cellists Bryan Cheng and Leonard Disselhorst perform a selection of world music in *CelloFellos* on Sept. 27. On March 22, TSO clarinetist Eric Abramovitz joins his colleagues in a program for clarinet and string quartet. [www.mooredaleconcerts.com](http://www.mooredaleconcerts.com)

#### DAN THE MUSIC MAN

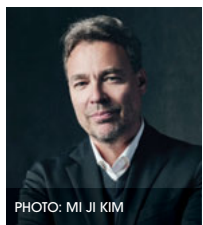
Dan the Music Man is a one-man musical band who sings about all kinds of child-friendly topics such as the alphabet, bubbles, and holes in the tub. This year, he will be performing at the Cabagetown Festival in Toronto on Sept. 6 and 7. [www.danthemusicman.com](http://www.danthemusicman.com)



# CANADIANS ABROAD:

## CANADIAN ARTISTS BUSY BEYOND OUR BORDERS IN 2025-26

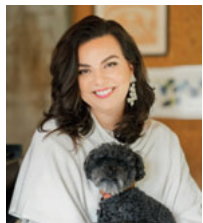
by GIANMARCO SEGATO



### YVES ABEL, CONDUCTOR

The Franco-Canadian, Toronto-born conductor has been principal conductor at San Diego Opera since 2020 where this season he will lead

Leoncavallo's *Pagliacci* (Oct. 31-Nov. 2) and Rossini's *Barber of Seville* (Feb. 13-15). From Feb. 21-March 3 he'll conduct *Carmen* at Vienna State Opera, while Berlioz's *La damnation de Faust* takes him to Opernhaus Zürich (May 10-17). He will be at London's Royal Ballet and Opera for Donizetti's *La fille du régiment* from July 7-24. [www.yvesabel.com](http://www.yvesabel.com)



### AMBUR BRAID, SOPRANO

The soprano's 2025-26 season begins in Italy on Sept. 5 for Canadian composer Samy Moussa's *Ahania's Lament* with Orchestra Sinfonico di Milano. Braid will sing

what is now becoming a signature role, Salome, at Staatsoper Hamburg on Oct. 5. She reprises her role in Tobias Kratzer's production of Rudi Stephan's *Der Ersten Menschen* at Oper Frankfurt (Nov. 16-Dec. 12). Next, she debuts the titular role in Shostakovich's *Lady Macbeth of Mtsensk* in a new Barrie Kosky production at Komische Oper Berlin (Jan. 31-March 14). Braid works with Kratzer again as Bianca in a new production of Zemlinsky's *A Florentine Tragedy* at Oper Hamburg (April 12-May 22).

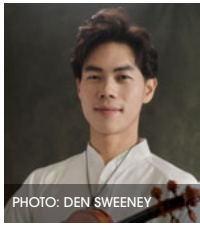
[www.amburbraid.com](http://www.amburbraid.com)



### ROBERT CARSEN, OPERA DIRECTOR

The internationally-renowned opera director's productions will be staged throughout Europe this season. A select list includes

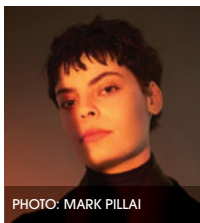
*Ariodante* at Opéra national de Paris (Sept. 16-Oct. 12), *Tosca* at Opernhaus Zürich with Sonya Yoncheva, Jonas Kaufmann and Bryn Terfel (Sept. 28-Oct. 19), *Così fan tutte* at Teatro alla Scala with fellow Canadian Gerald Finley as Don Alfonso (Nov. 5-26), *La traviata* at Teatro La Fenice (Feb. 8-17), *Dialogues des Carmélites* at Teatro Regio di Torino with Canadian baritone Jean-François Lapointe as the Marquis de la Force (March 31-April 12), *Arabella* at Opernhaus Zürich (April 14-28) and *Idomeneo* at Royal Danish Opera (May 9-June 6).



### TIMOTHY CHOOI, VIOLINIST

Victoria-born violinist Timothy Chooi now teaches at the University of Ottawa, but enjoys a busy international touring career. He'll be in

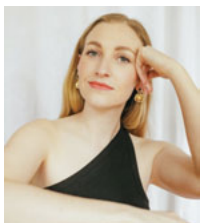
Veytaux, Switzerland, for a recital on Sept. 4, with further September recitals in Kobe, Yamagata and Tokyo, Japan. February finds Chooi on tour with the Prague Radio Symphony in Munich, Innsbruck, Linz, Paris, Prague, Antwerp and Eindhoven, Netherlands. In March, he tours Vivaldi's *Four Seasons* with Wiener Concert-Verein to Vienna, Grenoble and Aix-en-Provence. June takes Chooi to Magdeburg, Germany, to play Bruch's *Scottish Fantasy*. [www.timothychooi.com](http://www.timothychooi.com)



### EMILY D'ANGELO, MEZZO-SOPRANO

One of Canada's singers with the busiest international concert and opera schedule this season, the mezzo-soprano sings a recital in Riga,

Latvia, on Sept. 6, and then Mahler symphonies in two Spanish cities: the *Resurrection* in Seville (Sept. 11 & 12) and the *Symphony #3* in Granada (Oct. 17 & 18). A new production of Handel's *Ariodante* takes D'Angelo to the Royal Ballet and Opera from Dec. 9-21. Next, she's at the Vienna State Opera from March 9-27 for a new production of Mozart's *La clemenza di Tito*. She sings Elgar's *Dream of Gerontius* with the London Symphony Orchestra on April 19 and 21. D'Angelo goes to Baden-Baden for Octavian in *Der Rosenkavalier* on May 17. [www.emilydangelo.com](http://www.emilydangelo.com)



### SARAH DUFRESNE, SOPRANO

The young Canadian soprano had a busy late-summer season, including several overseas engagements. She was in Munich late July as Semele in Strauss's *Die*

*Liebe der Danae*. One of Dufresne's champions has been legendary conductor Sir Antonio Pappano under whose baton she sang in August at the BBC Proms in a concert of Puccini and Strauss, and as Suor Genovieffa in *Suor Angelica* at the Edinburgh Festival. December takes Dufresne to Tiroler Festspiele Erl in Austria as Lisa in *La sonnambula*. Later in the season, she sings the Woodbird in *Siegfried* at London's Royal Ballet

and Opera (March 17-April 6) and is Frasquita in *Carmen* at Milan's Teatro alla Scala (June 8-27). [www.sarahdufresne.com](http://www.sarahdufresne.com)



### BRUCE LIU, PIANIST

Pianist Bruce Liu's 2025-26 season takes him throughout Asia, Europe and the U.S. He'll play Mozart's Piano Concerto No. 23 with the Bayerisches

Staatsorchester under Vladimir Jurowski in Tokyo (Sept. 26) and Kawasaki, Japan (Sept. 27). Saint-Saëns's Piano Concerto No. 5 takes him to Texas with Fabio Luisi and the Dallas Symphony Orchestra (Oct. 9-12). The Mozart concerto returns, this time with Sächsische Staatskapelle Dresden under Daniele Gatti for concerts in China in Beijing (Nov. 2), Shanghai (Nov. 5) and Guangzhou (Nov. 9). November also finds Liu in Germany for recitals in Berlin (Nov. 24) and Krün (Nov. 27 & 29). In the new year, he gives a recital at the Teatro della Pergola in Florence, Italy on March 28. [www.bruce-liu.com](http://www.bruce-liu.com)



### LOUIS LORTIE, PIANIST

The Montreal-born pianist has a busy season ahead, beginning in Italy this fall. At the Livorno Music Festival and Music Academy he'll lead master classes

on Aug. 29 and Sept. 4 and then play Beethoven's Piano Concerto No. 3 with the Orchestra Conservatorio Mascagni (Sept. 6). On Sept. 7 he'll give a Chopin recital in Aosta and then give Beethoven master classes at the Kempff Academy in Positano (Sept. 8 & 15). Next come several French engagements with the Orchestre National de Bretagne under another Canadian, Nicolas Ellis, in Rennes (Sept. 18 & 19) and Flers (Sept. 20). Lortie plays with the Chamber Music Society of Fort Worth Ensemble on Nov. 8 and then gives a recital in Santa Barbara, Calif., on Nov. 11. He finishes the year with Mozart's Piano Concerto No. 23 with the Shanghai Symphony Orchestra in Shanghai (Dec. 21) and Guangzhou on Christmas Day. [www.louislortie.com](http://www.louislortie.com)

LSM

# FRANCOPHONE THEATRE

## THE FALL SEASON LAUNCH

by NATHALIE DE HAN

### MONTREAL

Lorraine Pintal directs Kim Thúy's first stage-script, *Âm*. This Vietnamese term evokes the harmony between the physical and the spiritual. TNM, Sept. 9-Oct. 4 [www.tnm.qc.ca](http://www.tnm.qc.ca)

Stéphanie Labbé sets her comedy about common cruelty, *La faune locale*, backstage at the theatre. Duceppe, Sept. 9-26 [www.duceppe.com](http://www.duceppe.com)

Playwright Lily Pinsonneault brings *Les vacances*, an incisive look at relationships that change over time. La Licorne, Sept. 15-Oct. 4 [www.theatrelalicorne.com](http://www.theatrelalicorne.com)

To commemorate the 25th year of its creation, Marie Brassard is restaging *Jimmy, créature de rêve*, a piece that blends theatre, technology, and butoh. Prospero, Sept. 16-27 [www.theatreprospero.com](http://www.theatreprospero.com)

The political and rap satire *Mommy, le retour* features a grandmother who haunts Quebec to seek revenge on the living and the decadence of modern society. CTDA, Sept. 23-Oct. 18 [www.theatredaujourd'hui.qc.ca](http://www.theatredaujourd'hui.qc.ca)

In *La vie est une fête !* Jean-Christophe Meurisse and Les Chiens de Navarre ask whether neurosis is indicative of the hysteria of today's world. Usine C, Sept. 18-20 [www.usine-c.com](http://www.usine-c.com) and on tour Sept. 25-27 [www.lediamant.ca](http://www.lediamant.ca) Oct. 2-4 [www.nac-cna.ca](http://www.nac-cna.ca)

Le Festival international de la littérature (FIL) presents staged readings and literary events: Xénia Gould collaborates with Angela Konrad on *Juste vide ton coeur*. Alice Ronfard directs *Les nouveaux anciens* by Kae Tempest, set to music by Julie McInnes. Brigitte Haentjens adapts *Une famille à Bruxelles* by Chantal Akerman, featuring music by Bernard Falaise. Please consult the lineup. Various locations, Sept. 24-Oct. 4 [www.festival-fil.qc.ca](http://www.festival-fil.qc.ca)

In his adaptation of Anne Carson's *Autobiography of Red*, Gabriel Charlebois Plante explores rebellious desire. Set to music by Navet Confit. Highly anticipated. Espace Go, Sept. 30-Oct. 19 [www.espacego.com](http://www.espacego.com)

Jean Marc Dalpé adapts William Shakespeare's tragedy *King Lear*, directed by Jon Lachlan Stewart. Denise-Pelletier, Sept. 30-Oct. 18 [www.denise-pelletier.qc.ca](http://www.denise-pelletier.qc.ca)

Catherine Vidal directs *Et si je ne suis pas sage?*, a tale about freedom and rebellion by Serbian writer Iva Brdar. 4'Sous, Oct. 1-25 [www.quatsous.com](http://www.quatsous.com)

Resolutely avant-garde, the Festival Phénoména provides a platform for performers who challenge their discipline. Discover the lineup. Various locations, Oct. 2-24 [www.electriques.ca](http://www.electriques.ca)

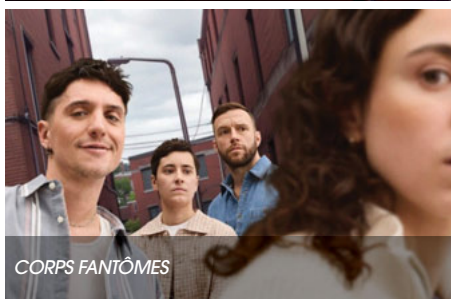
How many chances can one give to love? *L'usure de nos aurores*, the first play written and directed by Debbie Lynch-White, raises this very question. Licorne, Oct. 7-Nov. 15 [www.theatrelalicorne.com](http://www.theatrelalicorne.com)



ÂM, THÉÂTRE DU NOUVEAU MONDE  
PHOTO: JEAN-FRANÇOIS GRATON



LA VIE EST UNE FÊTE !  
PHOTO: PHILIPPE LEBRUMAN



CORPS FANTÔMES

Using the contemporary scientific context, the cast members of Les éternels pigistes quiver about their place in the universe with *Flambant nue*. Le Gesù, Oct. 21-25 [www.legesu.com](http://www.legesu.com)

Maxime Carbonneau directs 15 performers in *Corps fantômes*, a journey into the realities of the gay community in the 1990s. Duceppe, Oct. 22-Nov. 22 [www.duceppe.com](http://www.duceppe.com)

Alix Dufresne and Étienne Lepage revive *Malaise dans la civilisation*. The performance innocently ventures to the limits of moral values. Salle Fred-Barry, Oct. 28-Nov. 15 [www.denisepelletier.com](http://www.denisepelletier.com)

How to live with the legacy of violence? *How to save a dear friend: formules pour sortir-au-jour* by Mireille Selwanes Tawfik draws inspiration

from the myth of Isis and Osiris and revisits Mubarak's dictatorship. Espace Go, Oct. 30-Nov. 8 [www.espacego.com](http://www.espacego.com)

Between memory and creativity, the *Gauvreau 100 ans!* events bring the legendary playwright's legacy back to life. Le Gesù, Oct. 30-Nov. 4 Visit [www.legesu.com](http://www.legesu.com)

*La cathédrale engloutie* is about women who have learned that pent-up anger becomes more dangerous when it finally erupts. This is an opportunity to see the work of Rébecca Déraspe and Florent Siaud in an intimate setting. 4'Sous, Nov. 11-29 [www.quatsous.com](http://www.quatsous.com)

Denis Marleau adapts Olivier Kemeid's odyssey *Le vieux monde derrière nous* which alternates between memories, travels, and historical digressions. Promising. CTDA, Nov. 11-Dec. 6 [www.theatredaujourd'hui.qc.ca](http://www.theatredaujourd'hui.qc.ca)

Luc Provost, alias Mado Lamotte, stars as *Hosanna, ou la Shéhérazade des pauvres*. Maxime Robin stages Michel Tremblay's play. TNM, Nov. 11-Dec. 6 [www.tnm.qc.ca](http://www.tnm.qc.ca)

Woven from the perspective of the deceased, Akira Yoshimura's *La jeune fille suppliciée sur une étagère* links philosophical questions about human life to the concrete issues that shape it. Adapted by Evelyn de la Chenelière and directed by Cédric Delorme-Bouchard. Prospero, Nov. 18-Dec. 6 [www.theatreprospero.com](http://www.theatreprospero.com)

*Use et abuse* by Christian Lapointe and Alix Dufresne reveals why artists are better placed to dismantle the wheels of capitalism. La Chapelle, Dec. 1-6 [www.lachapelle.org](http://www.lachapelle.org)

*Dehors!* recounts three romantic breakups that a woman experienced during her life. Written, directed, and performed by Marilyn Perreault. Aux écuries, Dec. 2-6 [www.auxecuries.com](http://www.auxecuries.com)

### OTTAWA

*Nigamon/Tunai* by Émilie Monnet and Waira Nina addresses water pollution and the destruction of territories in the Colombian Amazon caused by Canadian copper mining companies. Babs Asper Theatre, Sept. 10-13 [www.nac-cna.ca](http://www.nac-cna.ca)

The cross-Canada adventure *Un pays écrit la nuit* gathers 12 theatre-makers. Azrieli Studio, Sept. 12 & 13. [www.nac-cna.ca](http://www.nac-cna.ca)

The political thriller *Tupqan | Nos territoires intérieurs* relates the identity quest of a young man searching for a stolen wampum. Azrieli Studio, Nov. 20-22 [www.nac-cna.ca](http://www.nac-cna.ca)

### TORONTO

Albert Camus's deeply disturbing play, *Le Malentendu*, fluctuates between absurdity and an unattainable quest for recognition. The Theatre Centre, Nov. 6-16 [www.theatrefrancais.com](http://www.theatrefrancais.com)

With *Les Zinspirés 13*, the creative competition for teenagers draws inspiration from the famous number. Berkeley Street Theatre, Nov. 27-Dec. 19 [www.theatrefrancais.com](http://www.theatrefrancais.com) **LSM**



# ANGLOPHONE THEATRE

## THE SEASON BEGINS

by NATHALIE DE HAN

### MONTREAL

The result of Centaur Theatre's first Indigenous artist residency, *Stone and Bone Spectacular* is written by Ange Loft. The play brings a profound yet entertaining perspective to the history of Tioh'tià:ke, also known as Montreal, featuring long-lost lovers and dancing beavers. Rooted in the long years of colonialism and the heritage of the Kanien'kehá:ka people—also known as the Mohawk—the show invites the audience to discover many aspects of Montreal's heritage. Centaur Theatre, Oct. 15-26 [www.centaurtheatre.com](http://www.centaurtheatre.com)



STONE & BONE SPECTACULAR, CENTAUR THEATRE

Four very different women meet in a department store. They begin to joke about their hot flashes, memory lapses, mood swings, wrinkles and sugar cravings. Sisterhood emerges among them as they realize that menopause is no longer taboo but a normal stage in every woman's life. *Menopause The Musical* has inspired women since March 2001 and includes 25 re-lyricized tunes from the 1960s and '70s. Centre Pierre-Péladeau, Nov. 7-15 [www.pierre-mercure.uqam.ca](http://www.pierre-mercure.uqam.ca)

Winner of the 2023 Tony Award for Best Musical, the comedy *Kimberly Akimbo* tells the outrageous story of a teenager suspected of crimes and battling a rare disease. Starring Louise Pitre, who earned acclaim for her leading roles in *Les Misérables* and *Mamma Mia!* Sylvan Adams Theatre, Nov. 23-Dec. 21 [www.segalcentre.org](http://www.segalcentre.org)

*Kisses Deep* is about Hugo, who lives and works with his mother Beatrice, owner of a fabric store. His world turns upside down when Beatrice is charged with assault. Passionate about fashion, he decides to outfit his mother

for her trial, but he develops a strange behaviour: he kisses people, and his kisses stir up ambiguous feelings. Centaur's Artistic Director Eda Holmes directs the eagerly-awaited English-language premiere of Michel Marc Bouchard's play. Centaur Theatre, Nov. 26-Dec. 14 [www.centaurtheatre.com](http://www.centaurtheatre.com)

### OTTAWA

Based on the book by Giller Prize-winner André Alexis, *Fifteen Dogs* imagines two Greek gods settling a bet by giving 15 dogs human consciousness. Ages 14+. Azrieli Studio, Sept. 17-27 [www.nac-cna.ca](http://www.nac-cna.ca)

In *The Turn of the Screw*, a young governess hired to care for two orphans in a country house begins to see frightening ghosts. She's determined to ensure the safety of her young charges, but the terrifying ghouls could return. Ottawa Little Theatre, Oct. 29-Nov. 15 [www.ottawalittletheatre.com](http://www.ottawalittletheatre.com)

Montreal's scratch DJ, graphic novelist and director Kid Koala has created *The Storyville Mosquito*, a theatrical cinema experience telling the story of a humble mosquito with dreams of superstardom. Ages 7+. Babs Asper Theatre, Dec. 3-13 [www.nac-cna.ca](http://www.nac-cna.ca)

After the death of Moriarty, Sherlock Holmes turns into a haunted man, until he is asked to investigate the peculiar death of Ebenezer Scrooge. *A Sherlock Carol* is a murder mystery that brings together Dickens and Conan Doyle. Ottawa Little Theatre, Dec. 3-20 [www.ottawalittletheatre.com](http://www.ottawalittletheatre.com)

### TORONTO

The Dora-winning production *King Gilgamesh (and the Man of the Wild)*, which combines a modern Toronto bromance with the world's oldest saga, is back. Created and performed by Ahmed Moneka and Jesse LaVercombe, alongside Ahmed's 2025-Juno-nominated Arabic jazz band. Michael Young Theatre, Sept. 13-Oct. 5 [www.soulpepper.ca](http://www.soulpepper.ca)

Two love stories intertwine beyond space and time in Beirut. *The Green Line*, a finalist for the 2024 Governor General's Literary Award, reveals queer history that has always existed, whether our ancestors wanted it to be inherited or erased. Buddies in Bad Times Theatre, Sept. 19-Oct. 4 [www.buddiesinbadtimes.com](http://www.buddiesinbadtimes.com)

*Slave Play* is a provocative satire by Jeremy O. Harris about race, sex, power relations, trauma, and interracial relationships. A Canadian premiere not to be missed. Berkeley Street Theatre, Sept. 28-Oct. 18 [www.canadianstage.com](http://www.canadianstage.com)

When a group of old classmates gather for their 20th high-school reunion, nostalgia quickly gives way to darker thoughts. *The Comeuppance* is a confrontation among millennials torn bet-



THE COMEUPPANCE, SOULPEPPER THEATRE  
PHOTO: DAHLIA KATZ

ween what they were, what they have become, and what they did not anticipate. Canadian premiere. Michael Young Theatre, Oct. 30-Nov. 23 [www.soulpepper.ca](http://www.soulpepper.ca)

Over the last 25 years, *The Far Side of the Moon* has been seen by hundreds of thousands of spectators in 28 countries. Adapted for cinema and television, the production is Robert Lepage's most moving work. When the intimate and the universal meet. To discover or rediscover. Bluma Appel Theatre, Nov. 1-16 [www.canadianstage.com](http://www.canadianstage.com)

Nominated for Oscars, Golden Globes, and Emmy Awards, Elizabeth McGovern stars as Ava Gardner in *Ava: The Secret Conversations*, which she wrote based on the diva's biography. Canadian premiere. CAA Theatre, Nov. 6-23 [www.mirvish.com](http://www.mirvish.com)

*Fulfillment Centre* is a powerful play that chronicles the story of four lonely individuals who come together in their search for happiness. Coal Mine Theatre, Nov. 16-Dec. 7 [www.coalminetheatre.com](http://www.coalminetheatre.com)

In *Moonlight Schooner*, Dora Award-winning playwright Kanika Ambrose recounts how colonial forces deliberately broke down Black men during the Windrush Generation, and the casualties left behind. Berkeley Street Theatre, Nov. 21-Dec. 14 [www.canadianstage.com](http://www.canadianstage.com)

Created by Lauren Gillis and Alaine Hutton, *Public Consumption* tells the story of a censored famous actor who is sentenced to reading thousands of pages of erotic fiction to train an AI to identify obscene content. Buddies in Bad Times Theatre, Nov. 27-Dec. 7 [www.factorytheatre.ca](http://www.factorytheatre.ca)

*Holiday! An Improvised Musical* is entirely made up on the spot, inspired by suggestions from the audience. Therefore, every night there is a new musical. In association with Bad Dog Theatre, Dec. 10-20 [www.factorytheatre.ca](http://www.factorytheatre.ca)

LSM

# DANCE

## A FALL SEASON PREVIEW

by NATHALIE DE HAN

### MONTREAL

Playing with male stereotypes, Frédéric Gravel revives the striking and very rock-inspired *Tout se pète la gueule, chérie*. Music by Stéfano Boucher. 4'Sous, Sept. 10-13 [www.quatsous.com](http://www.quatsous.com)

Combining rhythm and motion, with four performers and three percussionists, Sasha Kleinplatz presents *Making Time*, in which the body becomes a sounding board. La Chapelle, Sept. 10-13 [www.lachapelle.org](http://www.lachapelle.org)

Between a sacrificial rite and a pop-rock show, Catherine Gaudet presents *Ode*. This must-see show for 11 performers is inspired by heathen processions. Wilder Building, Sept. 24-26 [www.agoradance.com](http://www.agoradance.com)

Find yourself among dancers, on a stage. Experience virtual reality with the works of Margie Gillis, Hélène Blackburn, and Andrea Peña through *Koros*. The immersive 40-minute experience is also part of a major Quebec tour. Free. Wilder Building, Sept. 24-26. Information and reservations at [www.koros.ca](http://www.koros.ca)

For *Ihsane*, which means "kindness" and "benevolence" in Arabic, Sidi Larbi Cherkaoui has gathered a group of 25 performers, including two vocalists and four musicians, who will perform live music by Tunisian composer and violinist Jasser Haj Youssef. This Ballet du Grand Théâtre de Genève production appears at Théâtre Maisonneuve, Oct. 1-4 [www.dansedanse.ca](http://www.dansedanse.ca)

A double bill features the six performers of *Tête-à-Tête* (Jessica Joy Muszynski) venting their rage at the wrongs done to them and demanding justice. This is followed by Savage & Samuelle's *u go, i go*, a reflection on the balance between self and other. Refer to the full calendar. Wilder Building, Oct. 9-12 [www.tangentdance.ca](http://www.tangentdance.ca)

*Soulèvement*, by Danièle Desnoyers, delves into the connection between the bodies of eight women and a score by Richard Wagner, creating a dialogue between his work and Ben Shemie's electroacoustic soundscapes. Usine C, Oct. 16-18 [www.usine-c.com](http://www.usine-c.com)

Étienne Bécharde takes a fresh look at the Brothers Grimm with *Snow White & the Mirror*, a contemporary ballet built upon the themes of truth and illusion. The 43 musicians of the Orchestre des Grands Ballets will perform works by Bach, Saint-Saëns, and Dukas. Consult the full calendar. Salle Wilfrid-Pelletier, Oct. 22-25 [www.grandsballets.com](http://www.grandsballets.com)

Hofesh Shechter explores imagination and fantasy in *Theatre of Dreams*. Combining theatre and dance, 13 performers break loose to a percussive soundtrack composed by Shechter himself and performed by three live musicians. His only show in Canada. Théâtre Maisonneuve, Nov. 4-8 [www.dansedanse.ca](http://www.dansedanse.ca)

The great Louise Lecavalier invites audiences



IHSANE  
PHOTO: THOMAS AMOUREUX

to a playful and boundless celebration of motion in *Danses vagabondes*. Back after a sold-out run at the FTA. Usine C, Nov. 5-8 [www.usine-c.com](http://www.usine-c.com)

With seven performers, Sofia Nappi draws inspiration from Pinocchio for *Pupo* and explores the transition from childhood to adulthood. The soundtrack combines folk music and the works of Chopin. Cinquième Salle, Nov. 11-15 [www.dansedanse.ca](http://www.dansedanse.ca)

*Black Lights* is the manifesto-like, multi-award-winning show by Mathilde Monnier. With commitment, it draws on 10 texts written by women and recounts the violence they faced in their quest to finally overcome abuse. Wilder Building, Oct. 22-25 [www.agoradance.com](http://www.agoradance.com)

In *Burn Baby, Burn*, Guillaume Côté examines the issue of climate change and the urgent need to act for a sustainable future. Théâtre Maisonneuve, Nov. 25-29 [www.dansedanse.ca](http://www.dansedanse.ca)

Can art contribute to overcoming grief? This is the question asked by performer and choreographer Thea Patterson in *Un-nevering*, after the manslaughter of her partner. Not to be missed. Espace Libre, Nov. 27-Dec. 6 [www.espacelibre.qc.ca](http://www.espacelibre.qc.ca)

First solo work by Soraïda Caron, *Les Petits désordres* is punctuated by short monologues and evokes international adoption. Wilder Building, Dec. 3-5 [www.agoradance.com](http://www.agoradance.com)

### OTTAWA

Taking inspiration from the outdoor spaces, Danièle Desnoyers has designed *Les Scénographies-Paysages*. The historic Mackenzie King Estate in Gatineau is the starting point of this project. Mackenzie King Estate, Sept. 27-28 [www.nac-cna.ca](http://www.nac-cna.ca)

Loughlan Prior draws inspiration from the golden age of silent film to develop a childlike and surreal vision for *Hansel and Gretel*, a reinterpretation of the Brothers Grimm fairy tale. The National Arts Centre Orchestra performs music by New Zealand artist Claire Cowan. Southam Hall, Oct. 23-25 [www.nac-cna.ca](http://www.nac-cna.ca)

On a stage transformed into a *Skatepark*, Mette Ingvartsen revisits her Danish youth and the speed of the stylistic figures of skate counterculture. Babs Asper Theatre, Nov. 6-8 [www.nac-cna.ca](http://www.nac-cna.ca)

With sound by Mauricio Pauly, Justine A. Chambers explores black dandyism and sets the

structured improvisation *The Brutal Joy* in a space inspired by a jazz club. Arts Court Studio, Nov. 20-22 [www.nac-cna.ca](http://www.nac-cna.ca)

### TORONTO

Laurence Lemieux, artistic director of Compagnie de la Citadelle, introduces her new creation, which she also performs, set to music by Aidan McConnell. Ross Centre for Dance, Oct. 1-4 [www.citadelcie.com](http://www.citadelcie.com)

The international and inclusive program of the 11th Fall for Dance North (FFDN) international festival features more than 30 Canadian and international artists in eight distinct mixed programs. View the full program. Various venues, Oct. 15-26 [www.ffdnorth.com](http://www.ffdnorth.com)



COMPAGNIE DE LA CITADELLE  
PHOTO: KENDRA EPIK

The double bill *La Goddam Voie Lactée* and *Confession Publique* by Mayday and Mélanie Demers is a must-see (or rediscover). With original music by Frannie Holder. The Theatre Centre, Oct. 24 & 25 [www.danceworks.ca](http://www.danceworks.ca)

The National Ballet of Canada opens its season with *Procession*. Bobbi Jene Smith and Or Schraiber fuse contemporary movement with baroque-inspired scores. World premiere. Four Seasons Centre for the Performing Arts, Nov. 1-8 [www.national.ballet.ca](http://www.national.ballet.ca)

Eric Cheung's award-winning *Contra* addresses the universal urge to overachieve. Scotiabank Dance Centre, Nov. 28 & 29 [www.thedancecentre.ca](http://www.thedancecentre.ca)

Alyssa Martin presents *Sex Dalmatian's Hot Holiday Spectacular* with a stellar cast. Ada Slight Hall, Dec. 17-21 [www.citadelcie.com](http://www.citadelcie.com)



# VISUAL ARTS

by AN VEN



## ONTARIO (OTTAWA AND TORONTO)

### Art Gallery of Ontario – until Jan. 5, 2026

There are a number of exhibitions currently on display at the AGO, the most prominent of which is undoubtedly *Joyce Wieland: Heart On*. Active between the 1960s and 1980s, this Canadian artist was known for her humorous and incisive art, which contributed to the evolution of ideas about gender, nation, and ecology. Her rich and colourful body of work includes textiles, collages, prints, drawings, and video creations. [www.ago.ca](http://www.ago.ca)

### National Gallery of Canada – until Oct. 13, 2025

Erica Rutherford: *Her Lives, Her Works* offers a comprehensive overview (more than 100 works accompanied by documentary material) of the Prince Edward Island-based artist's career, whose colourful life and work revolved around the quest for identity and community. [www.gallery.ca](http://www.gallery.ca)

### Museum of Contemporary Art Toronto – Oct. 19 to March 22

Considered one of Canada's most influential living artists, best known for his large-format light boxes and innovative approach to photography, Jeff Wall will be the subject of MOCA's next exhibition. His photographs, taken between 1984 and 2023, will occupy all three floors of the museum. [www.moca.ca](http://www.moca.ca)

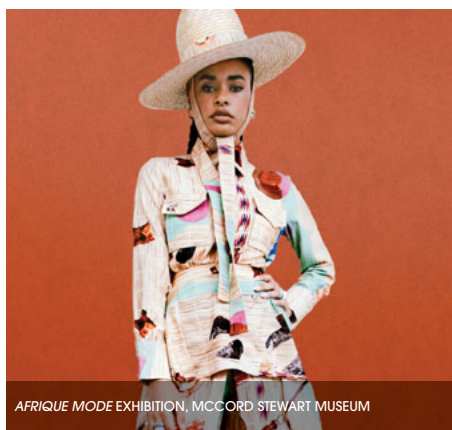
## QUEBEC (MONTREAL, QUEBEC, AND ELSEWHERE)

### Montreal Memory Centre – ongoing

MEM, located at the corner of Sainte-Catherine Street and Saint-Laurent Boulevard, offers immersive and surprising exploratory tours of the city. From October to December, you can see the video exhibition *Détours – Rencontres urbaines*, where Montreal residents share their unique worlds nestled in little-known places around the city. [www.memmtl.ca](http://www.memmtl.ca)

### Château Dufresne, Museum and Heritage Site – until Nov. 1

Some witnesses to this most glorious era in Montreal's history may remember that the Musée d'art contemporain de Montréal (MAC) was originally housed in a castle in Hochelaga-Maisonneuve. The exhibition *Sixty Years Ago, the MAC at*



*Château Dufresne* brings back memories of this significant period in Quebec's sociocultural and artistic history. [www.chateaudufresne.com](http://www.chateaudufresne.com)

### Fonderie Darling – Sept. 11 to Nov. 23

The Fonderie presents *Rosa Luxembourg: The Resistant Herbarium*, by artist Paula Valero Comín, who has been carrying out her project in various cities since 2020, drawing connections between local plants, chosen for their properties, and women committed to protecting life. [www.fonderiedarling.org](http://www.fonderiedarling.org)

### Art-Image Gallery and Espace Odysée (Gatineau Cultural Centre) – Nov. 6 to Dec. 21

*Intertwined Realities* brings together the work of Bozica Radjenovic and Gail Bourgeois, whose drawings, sculptures, photographs, and spatial installations invite reflection on the invisible networks that shape our lives. [www.maisondelaculture.ca/artimage](http://www.maisondelaculture.ca/artimage)

### University of Montreal Gallery – until Nov. 15

*Panic Room... Pièces de survie* articulates a reflection on eco-anxiety. Paintings, tapestries, embroideries, videos, drawings, and sculptures offer a moment of respite and a safe place to take stock of the times ahead. [www.galerie.umontreal.ca](http://www.galerie.umontreal.ca)

### Leonard and Bina Ellen Gallery, Concordia University – Sept. 3 to Nov. 1

*Where the Waters Meet* by noise music composer and multidisciplinary artist Raven Chacon, a member of the Navajo Nation, who combines sound and performance art to explore issues of inscription, transmission, and circulation of Indigenous narratives in the face of dominant power structures. [www.ellengallery.concordia.ca](http://www.ellengallery.concordia.ca)

### Montreal Museum of Contemporary Art – Sept. 11 to March 8

The group exhibition *Éloges de l'image manquante (In Praise of the Missing Image)* takes a look at "how the stories we are told are told, and by whom." Recent and new works by artists Iván Argote, Maureen Gruben, Lee Shulman and Omar Victor Diop (The Anonymous Project), Joyce Joumaa, Niap, and Sanaz Sohrabi. [www.mocm.org](http://www.mocm.org)

### Montreal Museum of Fine Arts – until Jan. 4

Visual artist Marie-Claire Blais unveils *Lumières déferlantes* at the MMFA, an exhibition specially designed for the museum's spaces. Drawing on her initial career in architecture, the exhibition consists of a "monumental" installation, paintings, and a sound work that presents atmospheres painted in shades of pink, blue, and orange evoking the rising and setting of the day. [www.mbam.qc.ca](http://www.mbam.qc.ca)

### Sherbrooke Museum of Fine Arts – Oct. 2 to Jan. 4

Two exhibitions focusing on the city of Sherbrooke will open simultaneously in October: *Gordon et Henri vont se balader en ville* by Tanya Morand, and *Ultra Nan: De qualité fantaisie*. The first features collages of illustrations and photographs that invite viewers to discover the city's cultural heritage through a process of cutting and reassembling. The second is dedicated to a character who appeared on the Sherbrooke scene more than 20 years ago: the alter ego of his creator, who has a secret identity. Through illustrations, Ultra Nan aims to make the experience of art and beauty accessible by expressing civic concerns. [www.mbas.qc.ca](http://www.mbas.qc.ca)

### McCord Stewart Museum – Sept. 25 to Feb. 1

Powered by Montreal Fashion Week, the Canadian premiere of the *Afrique Mode* exhibition brings to the McCord Museum the wearable art of visionary designers from across Africa: Naima Bennis, Shade Thomas-Fahm, Chris Seydou, Kofi Ansah, Alphadi, Imane Ayissi, IAMISIGO, Moshions, Thebe Magugu, and Sindiso Khumalo. [www.musee-mccord-stewart.ca](http://www.musee-mccord-stewart.ca)

### Musée national des beaux-arts du Québec – until Jan. 4

The retrospective *Niki de Saint Phalle – The 1980s and 1990s: Art in Freedom* aims to showcase the later works of this leading artist of the New Realism movement, who captured the imagination in the 1960s and 1970s with her rifle paintings and famous *Nanas*. [www.mnbaq.org](http://www.mnbaq.org)

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TRANSLATION: EVA STONE-BARNEY

# WISDOM MEETS CURIOSITY

## ARTS LEARNING OPPORTUNITIES FOR OLDER ADULTS

by KAITLYN CHAN

After young adulthood, structured forms of education might no longer be a regular part of your routine. But there are many benefits to lifelong learning, including improved cognitive health, increased personal fulfillment, and a sense of community and connection with others. For those seeking learning opportunities in music and the arts as older adults, here are some options to consider.

### UNIVERSITY COURSES

If you have an interest in academic study, many Canadian universities offer courses for those continuing their education. Often, these programs will have smaller class sizes, which



THE CUMMINGS CENTRE'S GROUP UKULELE CLASS  
PHOTO: COURTESY OF THE CUMMINGS CENTRE

allow students to form deeper connections with their peers and professors and encourage active participation and discussion.

For example, the McGill School of Continuing Studies has the McGill Community for Lifelong Learning. In this program, seniors participate in informal study groups and lectures. There are no exams, grades or prerequisites, so participants can fully embrace the joy of learning without the stress of memorizing information or meeting onerous requirements. The program offers courses on a variety of topics including music, visual arts, creative writing, literature, theatre, and many more.

Similarly, the University of Toronto has a 65+ program where students who are 65 or older can take undergraduate degree-level courses in the Faculty of Arts & Science, even if they would not otherwise meet the prerequisite requirements. After completing four credits, they are then eligible to apply for admission as degree students.

### COMMUNITY CENTRES

While post-secondary institutions may be the first place you think to look for classes, they are not the only option. There are plenty of local community centres with educational programs intended for older adults.

The Cummings Centre in Montreal, for instance, provides participants with engaging programs, services and volunteer opportunities. They offer classes and lectures on a variety of topics, including performing arts and music appreciation.

Program Manager Victoria McNeill said: "We try to take the judgment out of the space ... and stray away from the potentially damaging structures of a more traditional classical Western learning environment." Instead, the community

centre seeks to encourage curiosity, allowing older adults to pursue the arts in ways that might have been discouraged in their younger years.

The Cummings Centre partners with many local artists and organizations to bring their programs to life, connecting seniors not only to each other but to the Greater Montreal arts community.

When asked about the benefits of continued learning, McNeill explained that music-making, in particular, enhances our cognitive health and spatial awareness. "It's good for our brains in that regard. [Then there's also] the community and social connections that come from group music experiences, concerts, lessons and lectures."

Community-centre programs are a great choice if you want flexibility in the learning environment, teaching methods and topics. McNeill shared that members will occasionally change what they study each semester—for example, switching from classes in tap dance to choir if it interests them.

### COMMUNITY-LED GROUPS

Community-led clubs are another option for continued learning. These groups can be more difficult to find because they can be quite small and don't always appear at the top of online search results.

The Impromptu Lecture Club (ILC) in Toronto, for example, relies on word of mouth to recruit



CUMMINGS WORLD CHOIR  
PHOTO: COURTESY OF THE CUMMINGS CENTRE

new members. Even so, their membership has increased from 70 people to just under 400 in the past eight years. Run on a volunteer basis by Shirley Rochman and Margaret MacDonald Jones, the popularity of this club showcases the demand for educational programs in later life.

This fall, the ILC will have several lecture series covering creativity and aging, realism and women's lives in Jane Austen's novels, as well as the kitchen-sink dramas of the 1950s and '60s. Participants are taught at a high academic level, led by university professors and classical-music scholars who have spent years studying their subjects.

Clubs such as the ILC are a valuable part of the community. They are passion projects for the organizers and lecturers. Rochman said the ILC has helped provide a space for some professors to teach courses that they couldn't at a traditional university due to barriers such as lack of interest or funding.

MacDonald Jones said the club's advantages are "the quality of the lectures, the convenience, the topics—certainly there's relevance and resonance to our current times—and then ... there's the community aspect that you don't necessarily get attending a [large lecture series]."

### NARROWING DOWN THE OPTIONS

Whether it be university courses, community-centre classes, or volunteer-run clubs, there are many educational programs for older adults. Pinning down which one to attend might come down to location, affordability or timing.

Following the trends of the day, many organizations offer an online option (e.g. Zoom calls or recordings). In addition, most programs mentioned here take seniors' financial limitations into account and try to keep rates as affordable as possible. These efforts make their programs accessible to a larger audience.

With online options and reasonable fees, choosing between these programs can be as simple as identifying what suits your learning style and interests. So research, be curious, and enjoy lifelong learning!

LSM

[www.mcgill.ca](http://www.mcgill.ca)  
[www.utoronto.ca](http://www.utoronto.ca)  
[www.cummingscentre.org](http://www.cummingscentre.org)  
[impromptule@gmail.com](mailto:impromptule@gmail.com)



# MUSIC THERAPY

## HELPING OLDER ADULTS WITH LIFE TRANSITIONS

by HAL KOWALEWSKI

**W**hether everyone can benefit from therapy, whether it be music therapy or verbal-based techniques,” says Kiki Chang, an instructor of music therapy at Capilano University in North Vancouver and the former president of the Canadian Association of Music Therapists. “You do not need musical talent or to have previous experience with music in order to benefit from music therapy.”

Chang says the aims of music therapy can vary, but common goals for older adults include expressing emotions, processing grief, reducing anxiety, and maintaining motor skills. Music therapists like Chang help participants to achieve their goals through a wide variety of methods. Those wanting to reduce their anxiety may listen to the music therapist—often a trained musician—play a familiar song. Alternatively, those aiming to maintain their motor skills may opt to play an instrument or tap their fingers along to the beat.

Chang shared the story of one particular client who stands out in her memory, a retiree seeking

particular, experience many major life transitions as they navigate retirement, bereavement, and relocation. These events can increase a person’s risk factors for developing mental-health concerns, such as depression and anxiety.

Social isolation and the resulting loneliness are two of the most prominent risk factors among older adults. As individuals transition out of the workforce, they can lose access to the social roles with which they identified themselves for most of their lives. In Western societies where a person’s chosen field and career often defines who they are, retirement can lead to the loss of a sense of self. Without discovering new social roles, it is easy for older adults to feel adrift and distant from meaningful social connection.

Group and community-based interventions hold promise for mitigating these types of struggles. In order to address them, practitioners work on building up patients’ protective factors: the lifestyle traits which help address risk factors which increase the likelihood of developing major mental-health concerns. Music is one effective method of achieving this.

music therapy from other music-based activities. Music therapists and participants are able to build a one-on-one rapport through music and through other activities, like psychotherapy, also known as talk therapy.

She acknowledged, however, that such re-



KIKI CHANG



PHOTO: TULANE PUBLIC RELATIONS

lationships do not always come instantly. In her work with the retiree, she said it took a few weeks to develop a therapeutic relationship, and for her to learn just how important music was to him. Slowly, she began to notice a pattern. “He could easily recall the song that was playing on the radio the first time he met his wife,” she said, “and his son’s favourite song when he graduated from high school.” She proposed that the two of them work collaboratively to create a musical autobiography consisting of recordings of songs he associated with various periods of his life.

This is only one of the many forms that music therapy can take. Musical improvisation—using voice, instruments, and even non-traditional music-makers like household objects—is an increasingly popular technique among music therapists. Some music-therapy participants express themselves through a familiar instrument when words feel insufficient, while others learn an instrument for the first time as a practice in maintaining fine-motor skills. Some simply sit and listen to music therapists play familiar songs, a practice that can be helpful for maintaining memory and cognitive function.

Chang said the experience of working with the retiree was very impactful for her, as she hopes it was for him. “The last song of his musical autobiography was his wedding song and he expressed interest in singing the song himself while I accompanied him on the piano. We recorded the song together and he dedicated the autobiography to his wife, thanking her [for] standing by him.”

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Canadian Association of Music Therapists  
[www.musictherapy.ca](http://www.musictherapy.ca)



PHOTO: MUSHFIQ ALI KHAN

support for severe depression. “After retiring from work,” Chang explained, “he felt that his life lacked purpose and meaning.” Finding it difficult to speak about this experience, his clinical team referred him to Chang in the hopes that music therapy would help him with self-expression.

His experience is not uncommon among people undergoing what social scientists call a “major life transition”—i.e. a significant change in circumstance which alters the fundamental structure of a person’s day-to-day life. Older adults, in

In her work with the retiree, Chang took this protective-factor approach and focused on helping him strengthen his social connections, both with her and with the important people in his life. Like in social settings, the music used in therapeutic settings can evoke emotion and build a closeness between people as they discuss a shared interest and passion for an art form. Chang believes that the therapeutic relationship between the music therapist and the participant is what distinguishes



BLAKE POULIOT



ALEXANDER SHELLEY



STEPHEN COSTELLO

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

## QUEBEC CITY

**AgoraPort** Agora du port de Québec, 20 Rue Dalhousie, Québec, QC, Québec.

**Chap.Sémi.Musée** Chapelle du Séminaire, Musée de la civilisation, 2, Côte de la Fabrique, Québec.

**Foyer L-Frêchette** Foyer de la salle Louis-Frêchette, 269 Bd René-Lévesque E, Québec.

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

**Grand Théâtre Qc** Salle Louis-Frêchette, 269 Boulevard René-Lévesque E, Québec.

**OctaveCrémazie** Salle Octave-Crémazie, 269 Bd René-Lévesque E, Québec.

**P. Montcalm-Jobin** Salle Raoul-Jobin, 995 place D'Youville, Québec.

**P. Montcalm-Jobin** Salle D'Youville, 995 Place D'Youville, Québec.

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

**Studiotelus** Studiotelus, 269 Bd René-Lévesque E, Québec.

## SEPTEMBER

03 20h. **OctaveCrémazie**. \$42-49. **Grand Théâtre de Québec presents: Émile Proulx-Cloutier**. 418-643-8131

04 20h. **OctaveCrémazie**. \$42-49. **Grand Théâtre de Québec presents: Émile Proulx-Cloutier**. 418-643-8131

05 19h30. **Grand Théâtre Qc**. \$100-150. **FILMharmonic Orchestra: The Lord of the Rings-The Two Towers in Concert**.

06 13h. **Grand Théâtre Qc**. \$100-150. **FILMharmonic Orchestra: The Lord of the Rings-The Two Towers in Concert**. 418-643-8131

06 19h30. **Grand Théâtre Qc**. \$100-150. **FILMharmonic Orchestra: The Lord of the Rings-The Two Towers in Concert**. 418-643-8131

11 17h. **AgoraPort**. \$55-100. **Envol et Macadam, Quebec's first alternative music festival, 28th edition**. 418-522-1611

11 20h. **Studiotelus**. \$24. **Grand Théâtre de Québec: Dan Moisan - Toujours aux postes**. 1-877-643-8131

12 17h. **AgoraPort**. \$55-100. **Envol et Macadam, Quebec's first alternative music festival, 28th edition**. 418-522-1611

13 17h. **AgoraPort**. \$55-100. **Envol et Macadam, Quebec's first alternative music festival, 28th edition**. 418-522-1611

13 19h30. **Palais Montcalm**. \$43-189. **Dragon Tour. Guitare percussive**. 1-877-641-6040

14 14h. **Grand Théâtre Qc**. \$80-115. **FILMharmonic Orchestra: Music at the Movies-A Tribute to John Williams**.

14 19h. **Grand Théâtre Qc**. \$80-115. **FILMharmonic Orchestra: Music at the Movies-A Tribute to John Williams**.

15 19h. **Foyer L-Frêchette**. \$0 (réservation). **Grand Théâtre de Québec: Mélodies catalanes, Rose Lebeau Sabourin, sop.; Chloé Dumoulin, piano**. 1-877-643-8131

16 19h30. **Palais Montcalm**. \$43-67. **Palais Montcalm: SYML - Nobody Lives Here Tour (folk)**. 1-877-641-6040

18 19h30. **Grand Théâtre Qc**. \$18-98. **Orchestre symphonique de Québec: Kerson Leong, Carmen et le Chevalier**. 877-643-8131

18 20h. **P. Montcalm-Jobin**. \$83. **DDA Prod: Voyage Intérieur Experimental avec Bernard Werber. Vanessa Francoeur, harp**. 1-877-641-6040

20 19h30. **Chap.Sémi.Musée**. \$15-25. **Grand Organ Festival: improvisations: Sound Rebellion Collective**. 514-510-5678

24 20h. **Grand Théâtre Qc**. \$18-102. **Orchestre symphonique de Québec: La Monumentale 5e de Mahler**. 877-643-8131

25 10h30. **Grand Théâtre Qc**. \$18-63. **Orchestre symphonique de Québec: La Monumentale 5e de Mahler**. 877-643-8131

25 14h. **P. Montcalm-Jobin**. \$17-80. **Violons du Roy: Ombre et lumière, du cinéma à écouter. Thomas Le Duc-Moreau, cond.** 1-877-641-6040

25 19h30. **P. Montcalm-Jobin**. \$17-95. **Violons du Roy: Ombre et lumière, du cinéma à écouter. Thomas Le Duc-Moreau, cond.** 1-877-641-6040

27 20h. **P. Montcalm-Jobin**. \$34. **Palais Montcalm: Old Flames Die Hard - Rock des années 60, 70 et 80**. 1-877-641-6040

28 11h. **Foyer L-Frêchette**. \$0. **Grand Théâtre de Québec: Jérôme Charlebois et Annie Roy (chanson pour les 4 à 12 ans)**. 1-877-643-8131

28 19h30. **Grand Théâtre Qc**. \$39-52. **Grand Théâtre de Québec: La Belle au bois dormant (Ballet Jørgen)**. 1-877-643-8131

## OCTOBER

01 17h30. **P. Montcalm-Jobin**. \$17-58. **Violons du Roy: Les Goûts réunis, French & Italian baroque. Noëlla Bouchard, violin**. 1-877-641-6040

02 17h30. **P. Montcalm-Jobin**. \$17-58. **Violons du Roy: Les Goûts réunis, French & Italian baroque. Noëlla Bouchard, violin**. 1-877-641-6040

02 19h. **Grand Théâtre Qc**. \$78-140. **Orchestre symphonique de Québec: Harry Potter and the Chamber of Secrets en concert**. 877-643-8131

03 19h. **Grand Théâtre Qc**. \$78-140. **Orchestre symphonique de Québec: Harry Potter and the Chamber of Secrets en concert**. 877-643-8131

03 19h30. **Palais Montcalm**. \$53-100. **Palais Montcalm: Daniel Lanois**. 1-877-641-6040

04 14h30. **Grand Théâtre Qc**. \$78-140. **Orchestre symphonique de Québec: Harry Potter and the Chamber of Secrets en concert**. 877-643-8131

04 19h30. **P. Montcalm-Jobin**. \$37-54. **Palais Montcalm: Boss Battle - Orchestre de Jeux Vidéo**. 1-877-641-6040

05 14h30. **Chap.Sémi.Musée**. \$0-30. **Les Concerts Couperin: The waves of time / To accompany the Titanic exhibition at the Museum of Civilization**. 418-643-2158

05 16h. **Grand Théâtre Qc**. \$53-63. **Grand Théâtre de Québec: Claude Dubois - Dubois solide en liberté**. 1-877-643-8131

## MONTREAL

**5e Salle** Cinquième Salle, 175, rue Sainte-Catherine O, Montréal.

**9e Grande** Le 9e Grande Salle - Centre Eaton, 1500 Blvd Robert-Bourassa, Montréal.

**Amph. F-Lindsay** Amphithéâtre Fernand-Lindsay, 1655 Boulevard Base-de-Roc, Joliette.

**Bon-Secours** Chapelle notre-dame-de-bonsecours, Montréal, 400 rue st paul est, Montréal.

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

**Centre D-Dufresne** Centre d'art Diane-Dufresne, 11, Allée de la Création, Repentigny.

**Chap.Prt.St-sulp** La chapelle des Prêtres de Saint-Sulpice, 2065 Rue Sherbrooke O, Montréal.

**Cinémathèque** Cinéma québécoise, 335 Boulevard de Maisonneuve East, Montréal.

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## Grand Concert

### ORCHESTRE MÉTROPOLITAIN

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Naomie Woo, cheffe / conductor; Maximilian Hornung, violoncelle / cello  
Église Saint-Joachim, 2 av. Sainte-Anne, Pointe-Claire

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**CentreCultStewart** Centre culturel Stewart Hall, 176 Chemin du Bord-du-Lac-Lakeshore, Pointe-Claire.

**Conservatoire** Salle de concert, Conservatoire de musique de Montréal, 4750, rue Henri-Julien, Montréal.

**É. Unie St-James** Église unie Saint-James, 463 Saint-Catherine St W, Montréal.

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

**Esp Kendergi** Espace Kendergi, Centre de musique canadienne au Québec, 2142 rue Crescent, Montréal.

**Hilda** Sainte-Hilda, 6341 Av De Lorimier, Montréal.

**Hosp.Chap** CITÉ-DES-HOSPITALIÈRES / LA CHAPELLE, 251 Av. des Pins, Montréal.

**LaurierO** Laurier Ouest, 1145 Av. Laurier Ouest, Montréal.

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

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

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

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

**Maurice.Duvernay** Église St-Maurice-de-Duvernay, 1961 Rue d'Ivy, Laval.

**O. Peterson Hall** Salle Oscar Peterson, 7141, rue Sherbrooke Ouest, Montréal.

**Pierre-Mercure** Salle Pierre-Mercure, Centre Pierre-Péladeau, 300, boulevard de Maison-neuve Est, Montréal.

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

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

**SacCoeur** église du Sacré-Cœur-de-Jésus, 1471, rue Ontario Est, Montréal.

**Scènes contemp.** La Chapelle Scènes Contemporaines, 3700 Rue Saint-Dominique, Montréal.

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

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

**St.Viateur d'Outremt** Église St-Viateur d'Outremont, 1175 Av. Laurier O, Outremont.

**Stanislaskostka** Église Saint-Stanislas-des-kostka, 1350 boul. Saint-Joseph Est, Montréal.

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

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

**Très-St-Nom-de-Jésus** Église du Très-Saint-Nom-de-Jésus, 4215 Adam, Montréal.

**WilderOrange** Espace orange | Édifice Wilder, 6341 Av. De Lorimier, Montréal.

## SEPTEMBER

### 02 Tuesday

- 17h. 9e Grande. \$30-59. **HausMusique: Cabaret. Kristin Hoff, singer.** 514-317-9809

### 03 Wednesday

- 19h30. **SacCoeur.** \$0-25. **Les Vespérales: Liminal States. Adrian Foster-Joel Peters, organ and electronics; A. Piazza, projections.**

### 04 Thursday

- 12h. **Centre D-Dufresne.** Free/Gratuit. **La Route des concerts presents: Célébration-Un voyage pianistique à quatre mains.**

### 05 Friday

- 19h30. **Amph. F-Lindsay.** \$77-104. **Festival International de Jazz de Montréal présente: Pink Martini.** 514-842-2112

### 06 Saturday

- 20h30. **Le Balcon.** \$60-180. **Le Balcon presents: The Greatest Soul Motown Disco Dance Hits.** 514-528-9766

### 07 Sunday

- 14h. **Esp Kendergi.** \$23-41. **CMCQ: Quatuor Mémoire. Serge Garant, Jean Coulthard, John Weinzwieg, comp.** 514-866-3477

- 15h30. **O. Peterson Hall.** \$25-60. **Ladies' Morning Musical Club presents: Alban Gerhardt, cello and Steven Osborne, piano.** 514-932-6796
- 19h30. **St.Viateur d'Outremt.** \$0. **Clavecin en Concert: LES GOÛTS RÉUNIS; Bach, Haendel, Corelli et Couperin.**

### 11 Thursday

- 12h. **Centre D-Dufresne.** Free/Gratuit. **La Route des concerts presents: Vents et cordes, un dialogue musical.**
- 19h30. **MS.** \$90-175. **Music at the Movies: A Tribute to John Williams.** 514-842-2112

### 12 Friday

- 17h. **LaurierO.** \$0. **Grandes Oreilles: 9th edition. Fanny Bloom, Tupi Collective & more.**
- 18h. **5e Salle.** \$43. **Mexican Serenade.** 514-842-2112
- 19h30. **MS.** \$90-175. **Music at the Movies: A Tribute to John Williams.** 514-842-2112
- 21h. **5e Salle.** \$43. **Mexican Serenade.** 514-842-2112

### 13 Saturday

- 12h. **LaurierO.** \$0. **Grandes Oreilles: 9th edition. Fanny Bloom, Tupi Collective & more.**
- 14h. **MS.** \$90-175. **Music at the Movies: A Tribute to John Williams.** 514-842-2112
- 19h30. **Stanislaskostka.** \$10-35. **Consort laurentien: Musiques hanséatiques.** 514-686-7360
- 19h30. **MS.** \$90-175. **Music at the Movies: A Tribute to John Williams.** 514-842-2112

### 14 Sunday

- 12h. **LaurierO.** \$0. **Grandes Oreilles: 9th edition. Fanny Bloom, Tupi Collective & more.**
- 15h. **CentreCultStewart.** \$. **Ville de Pointe-Claire: Enfants du monde. Daniel Prénoveau, artist.**

### 16 Tuesday

- 17h. 9e. \$30-59. **Ensemble Caprice: Amour. Musique baroque et la musique persane.** 514-523-3611
- 20h. **S. W.-Pelletier.** \$110-221. **Esteroire Brothers: Tutta la Vita Tour.** 514-842-2112
- 20h. **WilderOrange.** \$20-40. **Le Vivier: Paramirabo; Romitelli, James O'Callaghan; Guillaume Buorgogne, chef.** 514-903-7794

### 17 Wednesday

- 19h30. **MS.** \$34-173. **Orchestre symphonique de Montréal: The Damnation of Faust-A Quest for Eternal Youth.** 514-842-2112

### 18 Thursday

- 19h. **Hilda.** \$25-35. **VOXPOPULI - Bach et le Quatuor Voxpopuli. Concert apportez votre vin.** 418-524-8264
- 19h30. **WilderOrange.** \$20-40. **Le Vivier: Quasar & Trio Zukan; quatuor saxophones, artistes variés.** 514-903-7794
- 19h30. **MS.** \$34-173. **Orchestre symphonique de Montréal: The Damnation of Faust-A Quest for Eternal Youth.** 514-842-2112
- 20h. **5e Salle.** \$60. **Orchestre national de jazz: Musique de Hermeto Pascoal.** 514-842-2112

### 19 Friday

- 20h. **Le Gesù.** \$41. **Le Gesù: Viviane Audet, piano.** 514-861-4036

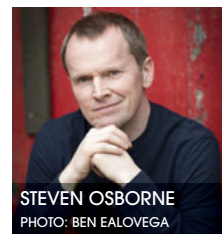
# Upcoming CONCERTS

by WAH KEUNG CHAN & GIANMARCO SEGATO

## MONTREAL

### LADIES MORNING MUSICAL CLUB (LMMC)

The Montreal music season begins with two recitals from LMMC Concerts' Sunday series in their second season at Oscar Peterson Hall, their venue while McGill's Pollack Hall is still under renovations. A Sept. 7 concert features cellist Alban Gerhardt with pianist Steven Osborne; the latter will return again with a solo recital on March 1, 2026. The Isidore String Quartet, winner of the 2022 Banff International String Quartet Competition, will perform on Sept. 28. [www.lmmc.ca](http://www.lmmc.ca)



STEVEN OSBORNE  
PHOTO: BEN EALOVEGA

### MUSICA CAMERATA MONTRÉAL

One of Canada's premier chamber-music ensembles, Musica Camerata Montréal, comprised of Marc Djokic and Luis Grinhauz, violins; Elvira Misbakhova, viola; Eric Friesen, cello; and Berta Rosenohl, piano, begin their 56th season on Sept. 20 with Erno von Dohnanyi's Piano Quintet, Op. 26, Benjamin Godard's Trois pièces Op. 18, and Schumann's Piano Quintet, Op. 44. [www.cameratamontreal.com](http://www.cameratamontreal.com)

### CIOC: GRAND ORGAN FESTIVAL

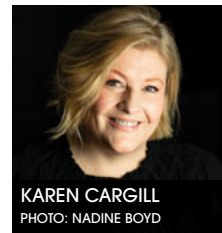
The Canadian International Organ Competition Grand Organ Festival presents 15 events in Montreal and across Quebec from Sept. 6 to Oct. 26 with performances from Rashaan Allwood, Sound Rebellion, Inspiration Ensemble, Maria Gajraj, Henry Webb, Elisabeth Hubmann, Quentin Guérillot, Shen Yuan, Yves-G. Préfontaine, and a special screening of the documentary film *Pipe Dreams*. The headline concert on Oct. 4 features Peter Richard Conte. [www.ciocm.org](http://www.ciocm.org)



PETER RICHARD CONTE

### ORCHESTRE SYMPHONIQUE DE MONTRÉAL

After last year's stirring *Symphonie fantastique*, Maestro Rafael Payare opens the Montreal Symphony season (Sept. 17 & 18) with Berlioz's *La damnation de Faust* with Karen Cargill, mezzo-soprano (Marguerite), Andrew Staples, tenor (Faust) and Sir Willard White, baritone (Méphistophélès). Canadian violinist James Ehnes plays the Brahms Violin Concerto while Payare leads the orchestra in Dvorák's Symphony No. 6 (Sept. 25 & 27). [www.osm.ca](http://www.osm.ca)



KAREN CARGILL  
PHOTO: NADINE BOYD

### ORCHESTRE MÉTROPOLITAIN

Yannick Nézet-Séguin celebrates the upcoming Mahler anniversary with a performance of Mahler's Third Symphony with mezzo Joyce DiDonato as soloist on Sept. 23. [www.orchestremetropolitain.com](http://www.orchestremetropolitain.com)

### OPÉRA DE MONTRÉAL: DON GIOVANNI

Opéra de Montréal opens its season with Mozart's *Don Giovanni*, featuring American baritone John Brancy in the title role. Watch for Canadian sopranos Kristene LeBlanc as Donna Anna and Andrea Núñez

OPÉRA  
DE MONTRÉAL

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Orchestre Métropolitain, Sortilèges Symphoniques, Thursday, Oct. 30, in Pointe-Claire at église Saint-Joachim

## 20 Saturday

- 15h. *Hilda*. \$25-35. **VOXPOPULI**: Bach et le Quatuor Voxpopuli. Concert apportez votre vin. 418-524-8264
- 18h. *SJRouveau*. \$45. 5694 Chemin Merrimac, Côte Saint-Luc, QC H4W 1S6. **Musica Camerata**: Dohnanyi, Godard, Taneyev. 514-489-8713
- 20h. *Th. G-Vigneault*. \$115-165. **FILMharmonic Orchestra**: Music at the Movies-A Tribute to John Williams.

## 21 Sunday

- 15h. *St.Viateur d'Outrmt.* \$20-35. **Clavecin en Concert**: Récital d'Olga Davnis; François Couperin, Jacques Duphy, Bach.
- 15h. *CntreCultStewart*. \$1. **Ville de Pointe-Claire**: Gairloch : La musique écossaise au Québec.

## 23 Tuesday

- 19h30. *MS*. \$36-158. **Orchestre métropolitain**: Mahler, Joyce and Yannick. 514-842-2112
- 20h. *Th. Alph. Desj.* \$35. **Aramusique**: Beethoven en trois temps. Jean-Michel Dubé, piano. 450-589-9198

## 24 Wednesday

- 19h30. *Bourgie*. \$20-40. **Bourgie/Chants Libres**: Les veilles (corps et voix). Simon Renaud et Romain Camiolo. 514 285-2000, option 1

## 25 Thursday

- 18h. *Bourgie*. \$20-40. **Bourgie**: Danser avec le feu 5 à 7 Jazz. Trio Ariane Racicot. 514 285-2000, option 1
- 19h30. *MS*. \$34-173. **Orchestre symphonique de Montréal**: Brahms & Dvorak-The Splendour of Romanticism. 514-842-2112
- 20h. *Le Gesù*. \$38. **Le Gesù**: Émile Bilodeau, auteur-compositeur-interprète. 514-861-4036

## 26 Friday

- 17h30. *Hilda*. \$0. **Le Vivier**: Gabo Champagne-Yvern; musique, théâtre expérimental et mouvement. 514-903-7794

## 27 Saturday

- 14h. *Maurice Duvernay*. \$28. **OSL**: Musique de film; Johanne Morin, violon. 450-978-3666
- 14h30. *MS*. \$34-173. **Orchestre symphonique de Montréal**: Brahms & Dvorak-The Splendour of Romanticism. 514-842-2112
- 19h30. *SacCoeur*. \$0-45. **Grand Organ Festival**: improvisations: Sound Rebellion Collective. 514-510-5678
- 19h30. *St-François-Xa*. \$29-36. **JMC**: Cartes postales: D'Isaac Albeniz à John Williams. Duo Aster.
- 19h30. *S. W.-Pelletier*. \$40-224. **Opéra de Montréal**: Mozart: Don Giovanni. 514-842-2112
- 20h. *Bon-Secours*. \$25-35. **Ensemble Scholastica**: Ballades d'Italie au Levant. 514-894-2764

## 28 Sunday

- 15h. *CntreCultStewart*. \$1. **Ville de Pointe-Claire**: Duo Aster: Cartes Postales.
- 15h30. *O. Peterson Hall*. \$25-60. **Ladies' Morning Musical Club** presents: Isidore String Quartet. 514-932-6796

## 30 Tuesday

- 19h. *Hilda*. \$25-35. **VOXPOPULI**: Les Triptyques. 418-524-8264
- 19h30. *S. W.-Pelletier*. \$40-224. **Opéra de Montréal**: Mozart: Don Giovanni. 514-842-2112

## OCTOBER

### 02 Thursday

- 19h30. *Bourgie*. \$47-94. **Bourgie**: Grieg, Schumann, Chopin. Leif Ove Andnes, piano. 514 285-2000, option 1
- 19h30. *Très-St-Nom-de-Jésus*. \$0. **Grand Organ Festival**: Elisabeth Hubmann, organ. 514-510-5678
- 19h30. *Scènes contemp.* \$15-35. **Le Vivier**: Gabo Champagne — Yvern / Treffpunkt Quartet. 514-903-7794
- 19h30. *S. W.-Pelletier*. \$40-224. **Opéra de Montréal**: Mozart: Don Giovanni. 514-842-2112
- 20h. *Pierre-Mercure*. \$67-127. **Salle Pierre-Mercure**: Michel Fadel; Hommage Légendes. 514-987-6919

### 03 Friday

- 19h. *Hosp.Chap.* \$15-35. **Le Vivier**: Raven Chacon, Quatuor Bozzini, E27 Musiques nouvelles, Oktoecho. 514-903-7794
- 19h30. *Bourgie*. \$15-29. **Bourgie**: Lapeluda - Entre cielo y tierra - Musiques d'ici et d'ailleurs. 514 285-2000, option 1
- 19h30. *É. Unie St-James*. \$15-25. **Grand Organ Festival**: Inspirationz Ensemble. 514-510-5678

### 04 Saturday

- 13h30. *Cinémathèque*. \$6-8. **Grand Organ Festival**: Tenenbaum: Film screening. 514-510-5678
- 19h30. *Bourgie*. \$10-69. **Arion**: Le Concert de la Reine. Emma Fekete, sop. Mathieu Lussier, dir.
- 19h30. *St.Andrew+St.Paul*. \$15-75. **Grand Organ Festival**: Sullivan, Guilman, Strauss, Kreisler, Bizet, Karg-Elert, Elmore, Sowerby, Buxtehude: Peter Richard Conte, organ. 514-510-5678
- 19h30. *Scènes contemp.* \$15-35. **Le Vivier**: Andrew Cyrille. 514-903-7794

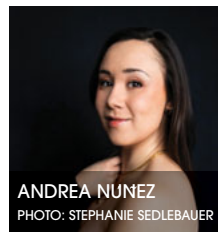
### 05 Sunday

- 14h. *S. W.-Pelletier*. \$40-224. **Opéra de Montréal**: Mozart: Don Giovanni. 514-842-2112
- 14h30. *Bourgie*. \$10-69. **Arion**: Le Concert de la Reine. Emma Fekete, sop. Mathieu Lussier, dir.
- 15h. *Chap.Prt-St-Sulp.* \$0. **Grand Organ Festival**: Mendelssohn, Hambraeus, Bach: Elisabeth Hubmann, organ. 514-510-5678
- 15h. *MS*. \$30-80. **OCM**: Mozart, Derksen, Highway, Forsyth: Tara-Louise Montour, Cris Derksen, Elisabeth St-Gelais, Andrei Feher. 514-842-2112
- 15h. *CntreCultStewart*. \$1. **Ville de Pointe-Claire**: Michael Bruzese Quartet : Even When I'm Dreaming.
- 16h. *Stanislaskostka*. \$20. **Del Cinque Baroque sonatas for 3 cellos & lute** Georgiev Korotkin Gallagher. 514-524 2090
- 20h. *Maisonneuve*. \$58-70. **Festival international de jazz de Montréal**: Daniel Lanois. 514-842-2112

as Donna Elvira. Stephen Lawless directs. Japanese-American conductor Kenson Watanabe leads Orchestre Métropolitain. Sept. 27 & 30, Oct. 2 & 5m. [www.operademontreal.com](http://www.operademontreal.com)

## ORCHESTRE CLASSIQUE DE MONTRÉAL

OCM's new Music Director Andrei Feher leads the orchestra's 86th season with a tribute to Indigenous excellence on Oct. 5 during the week of the National Day for Truth and Reconciliation. Innu soprano Elisabeth St-Gelais, Mohawk violinist Tara-Louise Montour, and Cree cellist Cris Derksen star in a program of Mozart's Jupiter Symphony with visual projections by Oneida artist Alanah Jewell Morningstar; the Quebec premiere of *Spider Being* by Cris Derksen; songs by Tomson Highway; and a violin concerto by Malcolm Forsyth composed especially for Tara-Louise Montour. [www.orchestre.ca](http://www.orchestre.ca)



ANDREA NUNEZ  
PHOTO: STEPHANIE SEDLEBAUER

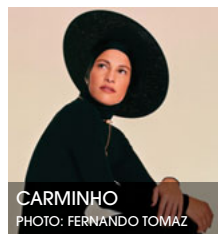


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## TORONTO

### KOERNER HALL

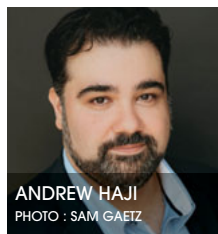
Portuguese fado singer Carminho, whose work on the Oscar-winning film *Poor Things* has brought her a legion of new fans, appears on Oct. 4. American pianist Stephen Kovacevich kicks off Koerner's piano recital series on Oct. 5 with piano sonatas by Beethoven, Schubert and Berg. [www.rcmusic.com](http://www.rcmusic.com)



CARMINHO  
PHOTO: FERNANDO TOMAZ

### TORONTO SYMPHONY ORCHESTRA

The TSO launches its season with Orff's monumental *Carmina Burana* featuring a host of international soloists including French coloratura and 2023 Operalia winner Julie Roset, Canadian tenor Andrew Haji, and American baritone Sean Michael Plumb. The program also includes the Canadian premiere of Wynton Marsalis's Concerto for Orchestra (Sept. 18-21). Superstar pianist Lang Lang headlines the orchestra's gala on Sept. 24, playing Beethoven's "Emperor" concerto with Dukas's The Sorcerer's Apprentice also on the docket, all under TSO Music Director Gustavo Gimeno's baton. He also leads concerts on Sept. 25 and 27 which feature TSO principal flute Kelly Zimba Lukić in Ibert's Flute Concerto as well as Beethoven's "Pastoral" symphony. From Oct. 2-4, former TSO music director Peter Oundjian returns for Elgar's poetic "Enigma" Variations, and Concertmaster Jonathan Crow playing Mendelssohn's Violin Concerto. [www.tso.ca](http://www.tso.ca)



ANDREW HAJI  
PHOTO: SAM GAETZ

### TAFELMUSIK

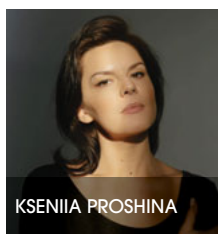
The group's principal guest director, violinist Rachel Podger, returns to open the season, leading the orchestra in symphonies by Mozart and Schubert. As the company notes, the latter was "gently haunted by the magic notes of Mozart's music" while writing his Symphony No. 5, making for an intriguing symphonic pairing. Sept. 26-28. [www.tafelmusik.org](http://www.tafelmusik.org)



RACHEL PODGER  
PHOTO: BROADWAY-STUDIOS

### CANADIAN OPERA COMPANY

The COC opens its season Sept. 27 with a work that hasn't appeared on its stage in more than 30 years, Gounod's romantic take on *Roméo et Juliette*. The production hails from Sweden's Malmö Opera, staged by Amy Lane, the director behind another French opera at the COC last season, Gounod's *Faust*. The international and



KSENIIA PROSHINA

► 20h. *Scènes contemp.* \$15-35. **Le Vivier: GGRIL • C-IME • Ensemble Supermusique; Ritournelle d'Audrey Loro, comp..** 514-903-7794

## 07 Tuesday

► 17h. *9e Grande.* \$30-59. **9e Musique@17h: ArtChoral - Canada.** 902-703-0739  
 ► 19h30. *Bourgie.* \$24-40. **Bourgie: Nebulæ - Présentateurs invités. Valérie Milhot, harp.** 514 285-2000, option 1  
 ► 19h30. *ESJB.* \$0-45. **Grand Organ Festival: Allwood, Matter, Vierende, Messiaen, Hétu, Liszt, Sowande: Rashaan Allwood, organ.** 514-510-5678  
 ► 19h30. *Hilda.* \$20-40. **Le Vivier: Joseph Houston; piano, électroniques; Bryn Harrison, Cassandra Miller.** 514-903-7794  
 ► 19h30. *Conservatoire.* \$16-33. **Quatuor Molinari: Passages. Bartók, Chostakovich.**

## QUEBEC (ELSEWHERE)

**Cath.St-Hya** Cathédrale de Saint-Hyacinthe, 1900 Rue Girouard O, Saint-Hyacinthe.  
**CenMarin** Centre de découverte du milieu marin, 41, des Pilotes, Escoumins.  
**CèneLac** La Cène du Lac, 20 rue Saint-Jacques, Beaulieu-Garby.  
**É. Emmanuel (Cowansville)** Église Emmanuel, 203, Principale, Cowansville.  
**G-Vigneault** Théâtre Gilles-Vigneault, 118, rue de la Gare, Saint-Jérôme.  
**Le Camillois (Saint-Camille)** Le Camillois, 157, Rue Miquelon, Saint-Camille.  
**M. des Arts Drum.** Maison des arts Desjardins Drummondville, 175, rue Ringuet, Drummondville.  
**Maurice-O'Bready** Salle Maurice-O'Bready, 2500 Bd de l'Université, Sherbrooke.  
**MnMusWarwick** La Maison Musicale de Warwick, 11 rue Boulanger, Warwick.  
**SorelTracy** Maison de la musique, 124 Rue George, Sorel-Tracy.  
**TrinityUntd** Église Trinity United Church, 190 rue Principale Ouest, Cookshire-Eaton.

## SEPTEMBER

06 19h30. *Cath.St-Hya.* \$0. **Grand Organ Festival: Henry Webb, organ.** 514-510-5678  
 06 20h. *CenMarin.* \$15-20. **La Route des concerts presents: Série On JAZZ sous la lune: Francis Grégoire Cinématique Quartet.**  
 13 15h. *G-Vigneault.* \$35. **Théâtre Gilles-Vigneault: Louis-Jean Cormier - Les entretoits.** 450-432-0660  
 13 20h. *MnMusWarwick.* \$46. **La Route des concerts presents: Julian Gutierrez Projet.**  
 13 20h. *G-Vigneault.* \$45-92. **Théâtre Gilles-Vigneault: Louis-Jean Cormier - Les entretoits.** 450-432-0660  
 20 20h. *CèneLac.* \$35. **La Route des concerts presents: Claude Debussy: Images oubliées.**  
 22 19h30. *G-Vigneault.* \$56-103. **Théâtre Gilles-Vigneault: Roxane Bruneau - Submergé.** 450-432-0660  
 23 19h30. *G-Vigneault.* \$56-103. **Théâtre Gilles-Vigneault: Roxane Bruneau - Submergé.** 450-432-0660  
 26 20h. *G-Vigneault.* \$25-32. **Théâtre Gilles-Vigneault: Shaui NATUKUN / Remède.** 450-432-0660  
 27 19h30. *CèneLac.* \$30. **La Route des concerts presents: Hommage à Piazzolla.**  
 27 19h30. *Le Camillois (Saint-Camille).* \$25-33. **Les Concerts de la chapelle: Tête-à-tête aux chandelles avec Bach.**  
 27 19h30. *SorelTracy.* \$0. **Maison de la musique: Laurence Jobidon; Michael Eusebio, ténor.** 450-855-3886

27 19h30. *Maurice-O'Bready.* \$15-75. **OSS: Variations romantiques. Leland Ko, violoncelle.** 819-820-1000  
 28 14h. *SorelTracy.* \$0. **Maison de la musique: Gospel, Jazz; Suzanne Taffot, soprano.** 450-855-3886  
 28 14h30. *MnMusWarwick.* \$52. **La Route des concerts presents: Nebulæ-Valérie Milot.**  
 28 15h. *G-Vigneault.* \$53-106. **Théâtre Gilles-Vigneault: Luce Dufault, Lulu Hughes, Kim Richardson Elles.** 450-432-0660  
 28 19h30. *G-Vigneault.* \$54-107. **Théâtre Gilles-Vigneault: Luce Dufault, Lulu Hughes, Kim Richardson - Elles.** 450-432-0660

## OCTOBER

02 19h30. *M. des Arts Drum.* \$50-88. **OSD: Entre Orient et Occident. Marimba et tabla; Julien Proulx, chef.** 1-800-265-5412  
 04 19h30. *TrinityUntd.* \$23-25. **La Route des concerts presents: Concert-Dialogues.**  
 04 20h. *CèneLac.* \$40. **La Route des concerts presents: Une soirée complètement piano!**  
 04 20h. *G-Vigneault.* \$45-49. **Théâtre Gilles-Vigneault: Cette voix: Dan et Gerry, notre histoire.** 450-432-0660  
 05 14h. *SorelTracy.* \$30-35. **Maison de la musique: Jeunesses Musicales Canada; Matt Dupont, harpe.** 450-855-3886  
 05 14h30. *É. Emmanuel (Cowansville).* \$30. **La Route des concerts presents: Noémie Raymond, violoncelle et Zhenni-Li Cohen, piano.**

## OTTAWA-GATINEAU

**Azrieli Studio (CNA)** Azrieli Studio, 1 Elgin Street, Ottawa.  
**Centre national des arts** Southam Hall, 1 Elgin Street, Ottawa.  
**Dominion-Chalmers** Carleton Dominion-Chalmers Centre, 355 Cooper Street, Ottawa.  
**Rideau Ch** Rideau Park United Church, 2203 Alta Vista Drive, Ottawa.  
**SOE** Salle Odyssee, 855 boulevard de la Gappe, Gatineau.  
**St. Joseph's Ch.** St. Joseph's Parish Church, Wilbrod at Cumberland, Ottawa.

## SEPTEMBER

10 20h. *Centre national des arts.* \$15-145. **NAC Orchestra: Tosca.** 844-985-2787  
 12 20h. *Centre national des arts.* \$15-145. **NAC Orchestra: Tosca.** 844-985-2787  
 14 14h30. *St. Joseph's Ch.* \$23. **Caelis Academy Ensemble and Les Temps Perdus: Bach's Mass in B Minor.**  
 17 20h. *Centre national des arts.* \$15-120. **NAC Orchestra: Hilary Hahn & Alexander Shelley.** 844-985-2787  
 18 20h. *Centre national des arts.* \$15-120. **NAC Orchestra: Hilary Hahn & Alexander Shelley.** 844-985-2787  
 25 19h. *Dominion-Chalmers.* \$45-65. **Ottawa Chamberfest presents: CelloFellos-Bryan Cheng & Leonard Disselhorst.** 613-234-8008  
 27 19h30. *SOE.* \$66. **OSG: Bologne de Saint-George, Mozart, Beethoven. Pascale Margely, flûte. Yves Léveillé, dir.**  
 29 20h. *Centre national des arts.* **NAC Orchestra: Lang Lang & Alexander Shelley.** 844-985-2787

## OCTOBER

02 20h. *Centre national des arts.* \$15-95. **NAC Orchestra: Shelley, Strauss & Dharmoo.** 844-985-2787

05 11h. *Azrieli Studio (CNA).* \$15. **NAC Orchestra: Yamo! Yamo! West African Drumming with Fana Soro.** 844-985-2787  
 05 13h30. *Azrieli Studio (CNA).* \$15. **NAC Orchestra: Yamo! Yamo! West African Drumming with Fana Soro.** 844-985-2787  
 05 15h. *Azrieli Studio (CNA).* \$15. **NAC Orchestra: Yamo! Yamo! West African Drumming with Fana Soro.** 844-985-2787  
 05 15h30. *Dominion-Chalmers.* \$19-75. **Ottawa Symphony: Machines & Myths. Mélanie Léonard, cond.; SHHH! Ensemble, soloists.**  
 05 16h. *Rideau Ch.* Free-will offering. **Reflections on Day and Night. Carole Portelance, mezzo-sop.**

## TORONTO

**Four seasons** Four seasons Centre for the Performing Arts, 145 Queen St W, Toronto.  
**G. Weston Hall** George Weston Recital Hall, 5040 Yonge Street, North York.  
**Koerner** Koerner Hall, 273 Bloor Street West, Toronto.  
**Koerner** Koerner Hall, TELUS Centre for Performance and Learning, 273 Bloor Street West, Toronto.  
**Leelifeson** Lee Lifeson Art Park, 223 Gladys Allison Place, North York.  
**MaryMagdalene** Church of St. Mary Magdalene, 477 Manning Ave, Toronto.  
**Meridian** Meridian Hall, 1 Front St E, Toronto.  
**NewOldTown** Newmarket Old Town Hall, 460 Botsford Street, Newmarket.  
**RHCPA** RHCPA Lexus, 10268 Yonge St, Richmond Hill.  
**Rose Brampton** The Rose Brampton, 1 Theatre Ln, Brampton.  
**Roy Thom. Hall** Roy Thomson Hall, 60 Simcoe Street, Toronto.  
**Spadina Th.** Spadina Theatre, 24, Spadina, Toronto.  
**TemplesSharon** Sharon Temple, 18974 Leslie St, Sharon.  
**TributeComm** Tribute Communities Recital Hall, 83 York Blvd, North York, Toronto.  
**Walter** Walter Hall, 80 Queens Park, Toronto.

## SEPTEMBER

05 Friday  
 ► 19h30. *Meridian.* \$79-120. **Attila Glatz: ONE PIECE Music Symphony.**  
 06 Saturday  
 ► 14h. *RHCPA.* \$25-35. **YRCM Festival: Mozart, Dohnányi, Schubert. Tadasuke Iijima, violin; Rivka Golani, viola; Roman Borys, cello.** 905-787-8811  
 ► 19h30. *Meridian.* \$79-120. **Attila Glatz: ONE PIECE Music Symphony.**  
 07 Sunday  
 ► 14h. *TemplesSharon.* \$25-35. **YRCM Festival: Mozart, Bruch, Schumann. Tadasuke Iijima, violin; Rivka Golani, viola; Angela Park, piano.** 905-787-8811  
 ► 20h. *Rose Brampton.* \$20-49. **Brampton On Stage: Morgan James; Nina Simone, soul.** 905-874-2800  
 13 Saturday  
 ► 12h30. *Walter.* \$0. **University of Toronto: Colin Ainsworth, Voice - Student Recital.**  
 ► 20h. *Koerner.* \$. **RCM: Sofiane Pamart.**  
 14 Sunday  
 ► 14h. *NewOldTown.* \$25-35. **YRCM Festival: Peter McGillivray, baritone; Steven Philcox, piano.** 905-787-8811  
 ► 15h. *Koerner.* \$. **RCM: Joaquin Valdepeñas Conducts.**

## 18 Thursday

► 18h. *Leelifeson.* \$35-60. **Common Ground Dance Festival: TOES FOR DANCE.** n/a

► 19h30. *Roy Thom. Hall.* \$67-185. **Toronto Symphony Orchestra: Carmina Burana.** 416-598-3375

## 19 Friday

► 19h. *Rose Brampton.* \$69. **Brampton On Stage: Walk Right Back-The Everly Brothers Story.** 905-874-2800  
 ► 19h30. *Walter.* \$0. **University of Toronto: Jane Fingler, Voice (Historical) - Student Recital.**

## 20 Saturday

► 10h. *Roy Thom. Hall.* **Toronto Symphony Orchestra: Open House & Free Concert.** 416-598-3375  
 ► 19h30. *Roy Thom. Hall.* \$63-187. **Toronto Symphony Orchestra: Carmina Burana.** 416-598-3375  
 ► 19h30. *Walter.* \$0. **University of Toronto: Min Gu Kang, Saxophone - Student Recital.**

## 21 Sunday

► 15h. *Roy Thom. Hall.* \$62-133. **Toronto Symphony Orchestra: Carmina Burana.** 416-598-3375  
 ► 16h. *Walter.* \$0. **University of Toronto: Rebecca Synard, Piano - Student Recital.**

## 22 Monday

► 19h30. *Rose Brampton.* \$67. **Brampton On Stage: Take It To The Limit: Tribute To The Eagles.** 905-874-2800

## 23 Tuesday

► 19h30. *Walter.* \$0. **University of Toronto: Leslie Ann Bradley, Voice - Student Recital.**

## 24 Wednesday

► 19h. *Roy Thom. Hall.* \$243-403. **Toronto Symphony Orchestra: Lang Lang's Emperor-A Gala Celebration.** 416-598-3375  
 ► 19h30. *Walter.* \$0. **University of Toronto: Luis Angel Medina Rodriguez, Guitar - Student Recital.**

## 25 Thursday

► 19h30. *Roy Thom. Hall.* \$38-187. **Toronto Symphony: Beethoven's Pastoral.** 416-598-3375

## 26 Friday

► 19h30. *Walter.* \$0. **University of Toronto: Jaclyn Yee, Bassoon - Student Recital.**  
 ► 20h. *Rose Brampton.* \$55. **Brampton On Stage: The AC/DC Show.** 905-874-2800  
 ► 20h. *Roy Thom. Hall.* \$75-150. **FILMharmonic: Music at the Movies-A Tribute to John Williams.**  
 ► 20h. *Koerner.* \$. **Tafelmusik: Mozart 40 & Schubert S. Rachel Podger, princ. guest director & violin soloist.** 416-408-0208

## 27 Saturday

► 19h. *G. Weston Hall.* \$20-45. **Sinfonia Toronto: Mendelssohn, Shostakovich, Dvorak: Igor Pikayzen, violin; Nurhan Arman, dir.** 416-499-0403  
 ► 19h30. *Four seasons.* \$343-513. **COC: Gounod. Roméo et Juliette. Yves Abel, cond.** 1-800-250-4653  
 ► 19h30. *Roy Thom. Hall.* \$38-183. **Toronto Symphony: Beethoven's Pastoral.** 416-598-3375  
 ► 20h. *Spadina Th.* \$18. **Alliance française Toronto: Carnet de Soie, from Iran to Mongolia. Uuriintuya Khalivan-Sadaf Amini.** 416-922-2014  
 ► 20h. *Koerner.* \$. **Tafelmusik: Mozart 40 & Schubert S. Rachel Podger, princ. guest director & violin soloist.** 416-408-0208



## 28 Sunday

- 14h. *Koerner*. \$. **RCM: Benjamin Smith with Todd Yaniv.**
- 15h. *Koerner*. \$. **Tafelmusik: Mozart 40 & Schubert 5. Rachel Podger, princ. guest director & violin soloist.** 416-408-0208
- 18h. *Rose Brampton*. \$60-75. **Brampton On Stage: REGGAE NORTH MUSIC AWARDS.** 905-874-2800

## 29 Monday

- 19h30. *Walter*. \$0. **University of Toronto: Cian Bryson, Bassoon - Student Recital.**

## OCTOBER

### 02 Thursday

- 19h30. *Koerner*. \$40. **Mandle Philharmonic Orchestra: An Evening of Romantic: Brahms and Beethoven.** 416-408-0208
- 19h30. *Roy Thom. Hall*. \$38-187. **Toronto Symphony Orchestra: Jonathan Crow Plays Mendelssohn.** 416-598-3375

### 03 Friday

- 19h30. *Roy Thom. Hall*. \$38-175. **Toronto Symphony Orchestra: Jonathan Crow Plays Mendelssohn.** 416-598-3375

### 04 Saturday

- 15h. *MaryMagdalene*. \$10. **University of Toronto: Choirs in Concert.**
- 19h. *Rose Brampton*. \$20-40. **Brampton On Stage: Flow Fest; curated by Larnell Lewis and award-winning artist Joy Lapps.** 905-874-2800
- 19h30. *Roy Thom. Hall*. \$38-183. **Toronto Symphony Orchestra: Jonathan Crow Plays Mendelssohn.** 416-598-3375
- 19h30. *TributeComm*. \$10. **University of Toronto: Wind Ensemble. Holst, Etezady. Pratik Gandhi, cond.**
- 20h. *Koerner*. \$. **RCM: Carminho.**

## 05 Sunday

- 14h. *Four seasons*. \$343-513. **COC: Gounod. Roméo et Juliette. Yves Abel, cond.** 1-800-250-4653
- 15h. *Koerner*. \$. **RCM: Stephen Kovacevich, piano.**

## ONTARIO (ELSEWHERE)

**FirstPres** First Presbyterian Church, 200 Maple St., Collingwood.  
**IBCFPA** Isabel Bader Centre for the Performing Arts, 390 King St W, Kingston.  
**Italian Cult. Centre** Italian Cultural Centre, 132 Algoma St S, Thunder Bay.  
**London.Symph** London Symphonia, 100-289 Dufferin Ave., London.  
**NAISA NMAC** NAISA North Media Arts Centre, 313 Highway 124, South River.  
**Trinity-St. Paul C.** Trinity-St. Paul Centre, 427 Bloor St W, Toronto.

## EXHIBITION

**NNMAC**. \$2-20. **NAISA: Haptic Voices by/par David Bobier and Jim Ruxton.** 705-386-0880

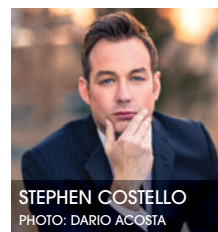
## SEPTEMBER

- 12 19h30. *IBCFPA*. \$15-72. **Isabel Bader Centre: Cusson, Schumann. New Orford String Quartet; Jaeden Izik-Dzurko, piano.**
- 19 19h30. *IBCFPA*. \$0-50. **Isabel Bader Centre: Tom Wilson Tehohāhake Trio.**
- 26 19h. *NAISA NMAC*. Donation. **NAISA: Probing the Sounds of Climate Change. Joan Sullivan + Robin Servant.** 705-386-0880
- 28 10h. *Italian Cult. Centre*. \$10. **Canadian Guitar Shows: Edmonton.** 306-559-5042
- 28 14h30. *IBCFPA*. \$10-53. **Isabel Bader Centre - Kingston Symphony Masterworks Series: Bruckner Festival.**

## OCTOBER

- 03 20h. *IBCFPA*. \$25. **Isabel Bader Centre: Oakridge Ave.**
- 04 19h30. *FirstPres*. \$. **Early Music Alberta: Multiple Artists.** 780-240-9623
- 04 19h30. *London.Symph*. \$80. **London Symphonia: Mozart, Ravel. David Jalbert, piano; Cosette Justo Valdés, cond.** 226-270-0910
- 05 14h30. *IBCFPA*. \$15-50. **Isabel Bader Centre: Elinor Frey and Accademia de' Dissonanti.**
- 05 15h. *Trinity-St. Paul C.* \$30. **Amici Chamber Ensemble: Coleridge-Taylor, Bach, Kukul. Nikki Chooi, violin.**

Canadian cast includes American tenor Stephen Costello and Russian Kseniia Proshina in the titular roles, with Canadians Gordon Bintner and Korin Thomas-Smith alternating as Mercutio, Robert Pomakov as Frère Laurent, Megan Latham as Gertrude, Owen McCausland as Tybalt, Alex Halliday as The Duke and Alex Heatherington as Stéphano. Yves Abel conducts. [www.coc.ca](http://www.coc.ca)



STEPHEN COSTELLO  
PHOTO: DARIO ACOSTA

## MUSIC TORONTO

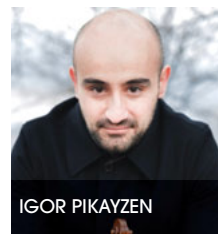
Toronto's 50+-year chamber music mainstay opens its season Sept. 30 with the Ehnes Quartet—violinists James Ehnes and Amy Schwartz Morretti, violist Che-Yen Chen, and cellist Edward Arron—who have been performing together in various combinations for decades. They will perform Mendelssohn's String Quartet No. 2 in A minor, Op. 13, Janáček's String Quartet No. 2, "Intimate Letters" and Beethoven's String Quartet Op. 59/1. [www.musictorontoconcerts.com](http://www.musictorontoconcerts.com)



EHNES QUARTET

## SINFONIA TORONTO

The Toronto-based chamber orchestra launches its season with a celebratory party entitled *Insider Stories*, billed as an evening of live music, art, fine dining, tales of performance adventures and misadventures. The venue is the historic Arts and Letters Club (Sept. 18). Their concert season opens more formally on Sept. 27 at the Meridian Arts Centre with *Dvořák's Love Letter*, featuring violinist Igor Pikayzen in Shostakovich's Sonata for Violin, Percussion and Orchestra, Op. 134. Also on the program are Mendelssohn's String Symphony No. 2 in D major and Dvořák's Serenade for Strings all conducted by the orchestra's music director, Nurhan Arman. [www.sinfoniatoronto.com](http://www.sinfoniatoronto.com)

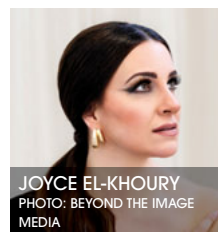


IGOR PIKAYZEN

## OTTAWA

### NATIONAL ARTS CENTRE ORCHESTRA

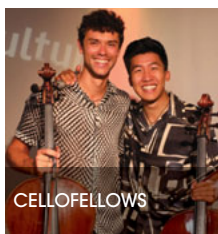
In an unusual bit of programming, the orchestra opens its season with an opera, Puccini's *Tosca*, in a semi-staged production playing Sept. 10 and 12. The all-Canadian cast includes Joyce El-Khoury in the title role, Matthew Cairns as Cavaradossi, and Nathan Berg as Scarpia. Edmonton Opera's Joel Ivany directs and NACO Music Director Alexander Shelley conducts in what is his final season with the orchestra. He is on the podium again for concerts on Sept. 17 and 18 with Canadian violinist Blake Pouliot who will play Shostakovich's Violin Concerto / No. 1 in a program that also includes Sibelius's Symphony No. 2 in D Major. Pianist Lang Lang joins the orchestra for an already sold-out, all-Beethoven concert on Sept. 29. Composer, vocalist, improviser, drag performer and researcher Gabriel Dharmoo presents *Wanman-sho*, a theatrical work for solo vocalist and orchestra on Oct. 2 in a program that also includes Strauss's *Ein Heldenleben*. [www.nac-cna.ca](http://www.nac-cna.ca)



JOYCE EL-KHOURY  
PHOTO: BEYOND THE IMAGE MEDIA

### OTTAWA CHAMBERFEST

The national capital's chamber music series kicks off on Sept. 25 with the CelloFellos duo, Bryan Cheng and Leonard Disselhorst. They'll present a wide-ranging program inspired by Argentinian tango and New York jazz. [www.chamberfest.com](http://www.chamberfest.com)



CELLOFELLOWS

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### COURS / LESSONS

**COURS TROMPETTE, TROMBONE**. 30 ans d'expérience +. Skype: 30\$/domicile: 40\$. 1e leçon gratuite. Herb Bayley. [lessonsMTL@gmail.com](mailto:lessonsMTL@gmail.com) 514-703-8397

**EXPERIENCED VIOLINIST**, former member of one of Canada's finest orchestras, available to coach string ensembles, and for private lessons. (514) 484-8118.

### EMPLOIS / HELP WANTED

*La Scena Musicale* seeks fall interns in writing, marketing and web programming. [cv@lascena.org](mailto:cv@lascena.org).

*La Scena Musicale* seeks volunteer translators with an interest in music and the arts. [cv@lascena.org](mailto:cv@lascena.org).

*La Scena Musicale* seeks volunteer writers across Canada to review concerts, events and CDs. [cv@lascena.org](mailto:cv@lascena.org).

*La Scena Musicale* is hiring freelance writers. Please send CV and writing samples to [cv@lascena.org](mailto:cv@lascena.org).

P, EDILMLFYWNFLWTILFYBTBIMLHVDBD, Z

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# Alexander Shelley's final bow

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iconic soloists and visionary collaborations

**Tosca**  
Sept 10–12

**Hilary Hahn**  
Sept 17–18

**Lang Lang**  
Sept 29

**Gabriel Dharmoo**  
Oct 2

**The Kanneh-  
Mason Trio**  
Jan 20

**Joshua Bell**  
Apr 8–9

**Hélène Grimaud**  
Jun 17–18

**Mahler's  
Resurrection**  
Jun 24–25

**James Ehnes &  
Nicolas Altstaedt**  
Jul 2

Be there for the final ovations.  
[nac-cna.ca](http://nac-cna.ca)



**NAC**   
Canada's  
National Arts Centre  
Orchestra